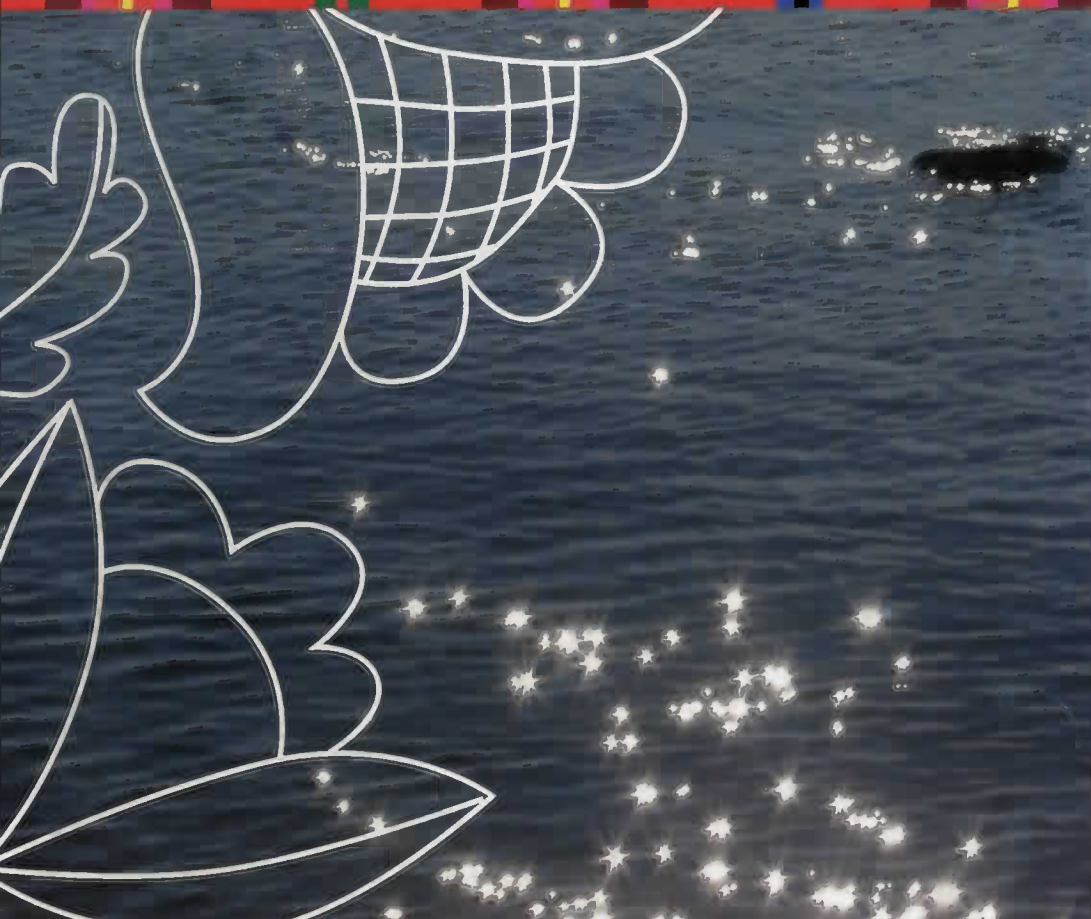


Music in

No 9

ESTONIA



Music in Estonia

Estonian Music Review No. 9, 2006

Contents

Estonian National Opera – One Hundred Years of Dignity By Neeme Kuningas, opera director	2
Annual Awards of the Estonian Music Council	4
Colours Matter to Me An interview with composer Toivo Tulev by Brigitta Davidiants	10
The First International Piano Competition in Estonia By Ia Rimmel	17
National Assets Should Be Appreciated An interview with Ivari Ilja by Ia Rimmel	24
“This Orchestra Could Play Any Repertoire on Any Stage of the World” Estonian National Symphony Orchestra 80 By Toomas Velmet	29
Estonia Is a Piano Making Country By Alo Põldmäe	36
Medieval Recorder Found in Tartu by Taavi-Mats Utt	40
Year 2006 in Short: Musical Events Compiled by Maria Mölder	42
Books and Scores 2006 Compiled by Kadri Steinbach	75

Estonian National Opera – One Hundred Years of Dignity

By Neeme Kuningas, opera director

Estonia: state, building and theatre

Magnificent and stately, the great building dominates the city centre of Tallinn, the capital of the Republic of Estonia. All Estonians call it simply and homely Estonia, which is understandable, as the house has been a witness to everything significant during the changeable times of independence and occupation.

In the early 19th century, society movement uniting people from different social strata was encouraged in Estonia and Livonia. By 1865, among several others of the same kind, the movement gave rise to the development of the singing and acting society *Estonia*. Acting in Estonian language in the society began in 1871 and continued intermittently until the end of the century. By the beginning of the 20th century, the abundance and potential of performances in Estonia Society were such that people started talking about the formation of a professional theatre and founding of a theatre and concert company.

The revolution of 1905 made the Estonia Society a place for political debates and a stand for national independence movement in Estonia, which was back then a province of a monarchist Russia. In 1906, a young talented director and actor **Paul Pinna** led the establishment of a professional theatre *Estonia*.

In the years 1907–1909, operettas and operas were added to the theatre's programme besides plays and singspiels. Initial repertoire mostly



contained romantic dramas, which were often changed, but before the First World War, the plays became more sophisticated and professional. The demands for content and performance standards were brought along with Estonian actors, directors and musicians, who had received schooling mainly in Russia and Germany. The public viewed *Estonia* as something viable, ambitious and national, but most importantly, as artistically noteworthy and influential. It is worth mentioning that even before the theatre building was completed, sixteen plays from eleven Estonian authors premiered in Estonia Society, many of which touched

upon contemporary affairs or were allegorical. **Shakespeare, Schiller, Goethe, Hauptmann, Dumas, Ibsen, Tolstoy, Chekhov, Gorky and others** were the authors favoured by the heads of theatres in the first decade of the past century. This was not due to personal creative whims but caused by the society's interest and a conscious attempt to start a passionate media discussion. Tendencies in theatre hit the Estonians' social nerve and provoked a debate on national identity and independence. Those processes caused a demand for a new theatre and concert building for the Estonia Society.

In 1908, a grandiose international architectural competition was held, and soon the construction of the new building designed by Finns **Viivi Lönn** and **Armas Lindgren** was started with the money collected from Estonian community, and with considerable bank loans. According to a romantic legend, the famous poet **Juhan Liiv**, who was poor as a church rat, donated his old threadbare coat to support the construction. The ceremony for laying the cornerstone was carried out in complete silence – this was the Estonians' clever way of bypassing the demand of **Izmail Korostovets**, governor of Estonia, to hold the event in Russian.

In 1913, the new *Estonia* building was opened in Tallinn downtown with the premiere of **William Shakespeare's** *Hamlet*. The theatre started with gusto and was morally and materially supported by a full house of Estonians with growing awareness and timid thoughts of sovereignty.

The events of the First World War gave a taste of the future of the building named after the state – it would become a symbol witnessing the sad or happy historical, national and romantic events. Performing in 1914–1918 was often disturbed and even stopped from time to time. An improvised military hospital was established in the theatre, the concert hall housed Russian Orthodox services.

The conclusion of the war and the events of October Revolution in Russia gave Estonia (as well as Finland and other Baltic provinces) a historical chance to realize their attempts for independence. The sitting of the Constituent Assembly in 1919 naturally took place in *Estonia* theatre, as did many later events significant for the state of Estonia.

The period between world wars was a time for passionate search and European development. A ballet troupe was formed, first original Estonian operas were advertised, and the audiences still favoured the operetta.

The Second World War and the subsequent years of occupation and chaos left their mark also on the theatre. The facade of the building still

boasted the victorious swastika, when at the night of 9 March, 1944, the bombs allegedly thrown by Soviet women pilots hit Tallinn city centre. The *Estonia* theatre house was also hit, which stopped the ballet performance of *Goblin* by a great Estonian symphonist **Eduard Tubin**. The performers rushed out of the flaming building, led by the *Goblin* himself, which reflected the surreal decadence of the barbaric times in the best artistic way, even if in a slightly confusing and dramatic manner.

The house was restored in four years with the help of war prisoners and volunteers, the drama company moved into the neighbouring former German Theatre, and the *Estonia* theatre house remained the home of music, singing and dancing. And of a large painting in the ceiling of the theatre hall picturing a dozen Red Army soldiers. The interior was renovated in the seventies, but the facade, stage equipment and inner rooms got a fresh look in 2005, when the magnificent opera and concert house opened its doors for the audience as a modern, stylish European building.

Every year, on Estonian Day of Independence on February 24, a gala concert, ball and reception by the President of the Republic of Estonia, the patron of Estonian National Opera, is held in the building.

Estonia – a House Full of Music

Estonian music theatre was born in the era of national movement and enlivened cultural life in the second half of the 19th century. Musical director **August Wiera** brought **von Weber's**, **Offenbach's**, **Strauss's** and other authors' popular operettas and even operas into the programme of Tartu theatre Vanemuine. *Estonia* also continued with operettas, singspiels and musical comedies, but the first full-length opera performance (**K. Kreutzer's *A Night's Lodging in Granada***) was not staged before 1908. Until 1918, operas were staged once a year or every two years.

After the end of the First World War, *Estonia* could already be considered a classical repertoire theatre; every season the audience could enjoy well-known operas by authors ranging from **Mozart** and **Verdi** to **Tchaikovsky** and **Wagner**. In the early 20th century, directors **Hanno Kompus** and **Agu Lüüdik** together with a conductor and music director **Raimund Kull** created a repertoire policy based on the aesthetic principles, which the Estonian National Opera still adheres to today: to bring the best operas to the audience, to promote the creation of original

operas, and to offer a more demanding repertoire to more sophisticated audiences.

In the 1930s, the singers' vocal and artistic levels rose, largely due to new learning opportunities, but also thanks to performances of numerous visiting soloists on the theatre's stage.

A new page in the history of Estonian music theatre was opened with the world premiere of the first national opera, composer **Evald Aav's** *Vikerlased (The Estonian Vikings)*, in 1928, which was followed by other original works: **Artur Lemba's** *Kalmuneid (Grave Maiden, 1929)* and *Armastus ja surm (Love and Death, 1931)*, **Adolf Vedro's** *Kaupo (1932)*. The attempts to picture ancient times in Estonia in excessively romanticist operas point to the authors' and theatre's desire to ennoble the nation's past, but also to increase the self-awareness of the independent nation and to value the preservation of the nation.

The standard of operetta performances developed between the world wars into a notable phenomenon, the troupe was professional and the repertoire great. The standard achieved at that period is still the goal of young operetta singers. Thanks to this, the operetta tradition in *Estonia* theatre never stopped; even now the programme includes, for instance, **J. Strauss** and **F. Lehár**.

The symphony orchestra and choir of the Estonian National Opera are also celebrating their 100th anniversary in 2007. For decades, both have been active in theatre as well as giving a great number of concerts. In addition to concert performances of vocal-symphonic works and operas, the orchestra has, at the initiative of its chief conductors (**Neeme Järvi**, **Eri Klas**, **Paul Mägi** and **Arvo Volmer**), added to the programme of Estonia Concert Hall demanding symphonic repertoire.

In 1926, an enthusiastic choreographer **Rahel Olbrei** put together a professional ballet troupe. Relying on the aesthetics of classical Russian school has enabled the best of classical ballet to remain constantly in the repertoire. The last quarter of the past century enriched the programme with neo-realist and avant-garde performances, mainly in the works created by idiosyncratic choreographer **Mai Murdmaa**. Chief ballet master **Tiit Härm** has shaped the ballet repertoire of today's *Estonia* to include performances that represent classical, modern and avant-garde tendencies, supported by a strong and creatively well-motivated company.

The Second World War changed the history of the Estonian National Opera. Tough occupation years, deportations, bombing and renovation of the theatre house, the separation of the drama company in 1949 and

the ideological restrictions of the Soviet time were inevitably reflected in the theatre's repertoire, staff and troupe, and unsteady artistic level of performances.

Looking back, we have to admit that despite unfavourable social and political conditions, *Estonia* and its troupe managed to stay alive and develop so that the 70s and 80s were even called the golden era of opera. The collective included truly brilliant and talented singers in all vocal ranges.

Estonia with its popular talented soloists and daring repertoire was considered the first-class opera house in the Soviet Union; the troupe often performed in Moscow, Leningrad, Kiev and Minsk, and even abroad from time to time. Talented baritone and wonderful actor **Georg Ots** enjoyed a well-deserved popularity all over the Soviet empire.

Hundred-year-old Estonia today is a beautiful building full of music, sold out performances and concerts, modern stage equipment and exemplary management. But first of all, it is full of excellent singers, dancers and musicians, whose work, based on dignified traditions, is European, professional and looking optimistically into the future.

Annual Awards of the Estonian Music Council

Since 2002, the Estonian Music Council has awarded music prizes to Estonian musicians or music institutions whose activities have furthered the development and contributed to the enrichment of music scene. According to statute, only the members of the music council may nominate the candidates and the laureates are established by a jury consisting of board members of the music council and representatives of the donors. The jury considers all the activities of the nominees. The annual prizes are awarded on October 1, the International Music Day.

2002

- *Klassikaraadio*, 3rd programme of the Estonian Radio – for active coverage of music life, introduction of Estonian composers and musicians and propagation of Estonian music both in home country and abroad

2003

- **Composer Erkki-Sven Tüür** – for extraordinary input to introducing Estonian music culture in the world
- **Andres Mustonen and early music consort *Hortus Musicus*** – for long-term determined and successful creative activity
- **Valter Ojakäär** – for great input to development of Estonian jazz

2004

- **Composer Helena Tulve** – for outstanding input to Estonian contemporary music

- pianist **Irina Zacharenkova** – for concerts and successful performance in international competitions
- **Endel Lippus** – for meritorious work on development of Estonian music education

2005

- Composer **Olav Ehala** – for works that unite generations, tastes and hearts
- violinist **Arvo Leibur** – for input to shaping the sonority of the Estonian National Symphony Orchestra and outstanding activities as soloist

2006

- Composer **Toivo Tulev** – for outstanding works
- pianist **Ivari Ilja** – for internationally distinguished concert activities and successful educational work
- **Andres Uibo** – for leading the international organ festival for 20 years and for organizing other essential music events

Colours Matter to Me

An interview with composer Toivo Tulev

By Brigitta Davidiants

Toivo Tulev is a leading contemporary Estonian composer. His music has been performed at the festivals MaerzMusik, Warsaw Autumn, Klangspuren and many others. In 2006 he was awarded the music prize of the Estonian Music Council. Some of his recent works include Summer Rain for 8 voices (2006); Before, Cello Concerto (2006); Songs for 3 vocal groups, 3 instrumental groups and soloists (2005); Deux, Flute Concerto for flute, soprano and orchestra (2004); Further Shore, Silence, Rain for 7 instruments, tape and video (2003); Be Lost In the Call for sinfonietta and chant (2003); And Then in Silence There with Me Be Only You for 12 voices (2002).

You didn't appear in public at a young age.

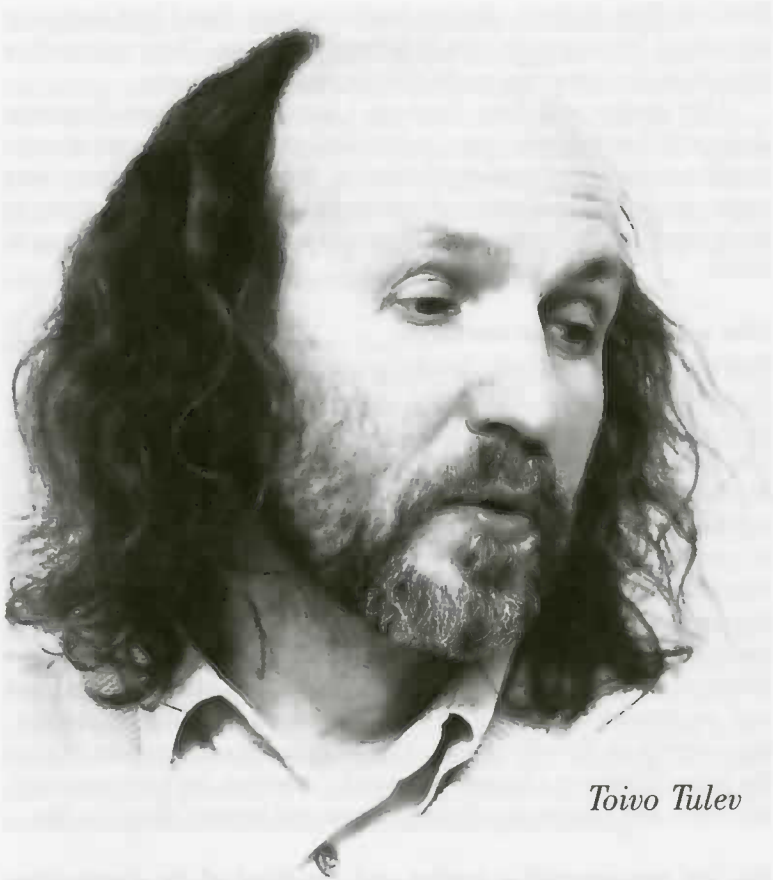
No, I didn't. On the one hand, I was inwardly immature and too self-critical. When a person realises he has nothing to show, then why should he do it. However, there were also outward reasons. I got the opportunity to study music at the conservatoire quite late: by the time I was 27 years old. And began with musicology, since composition was not something I was allowed to study. I made the transition through the "back door". It is thanks to Eino Tamberg who supported my wish to change my major after a year and half of studies.

Why weren't you allowed to study composition?

The music I offered to the decision-makers did not suit their idea of politically correct music. It was religious music.

Was that the only reason for your late public appearance?

It was difficult to appear in public. Estonian music of that period was stylistically more defined, more closed, even standoffish. There were hidden but entirely operational borders, founded on self- and ideological censorship and inspired by fear. And I have never fit into generally



Toivo Tulev

acknowledged ideological framework. Though I am accepted now. The society nowadays is quite standoffish and success-oriented. But as today's slogans are tolerance and acceptance, so am I tolerated and accepted.

What has your education been like?

I value all the schools where I have studied. The 7th high school gave me a certain flair for and interest in languages, at Georg Ots Music School I obtained the basic music education. One of my teachers there was Anti Marguste, who had clearly defined views on how music should be created and taught. I would add to this list also the Estonian Philharmonic Chamber Choir where I became aware of music in a wider sense, mainly

thanks to Tõnu Kaljuste, who has taught me more than I have learned at any school. We sang quite a lot of different repertoire. There was much to learn from the numerous works and the approach to music.

After studies with Eino Tamberg, I learned more about Gregorian chant with Louis-Marie Vigne in Paris and took private lessons in composition with Sven-David Sandström in Stockholm. Then there were master studies at the Estonian Academy of Music and an opportunity to study electroacoustic music in Cologne. Now I have a doctoral thesis to finish.

Who were your greatest teachers?

First one to come to mind – beside my composition teachers – is the violin teacher of my kids, Prof. Endel Lippus. I have learned from him how to be a human, how to care. Then there is Mihkel Tamm who showed me how limited a life can be when it's tied only to material and visible world. Mother Theresa Perciaccante from Bethlehem, whose even-handed joyfulness has always moved me. Sometimes, when I can't decide how to proceed, I picture her and try to imagine what she would suggest. Also Hugo Lepnurm. I have recalled him a lot lately, because he had the human and musician part of himself perfectly balanced. There is a legend about how once upon a time he was offered a chance to perform at the Palace of Congress in Moscow. This didn't happen often at all. He had said no, because he'd promised to play organ on the same Sunday during a service in Kuusalu church. This story is a good reminder of what the balance between a human being and a musician, between musician's ambitions and human straightforwardness and honesty should be like.

You are now yourself a teacher and the Head of the Composition Department at the Estonian Academy of Music and Theatre. Has this just happened or do you do it because it's your mission?

I don't know what a mission is. If a person needs help, I try to assist him. It's rather like that I'm attracted to and motivated by human closeness, not great ideas.

Do you like teaching?

Yes, I do, although I have become a teacher through formal education. However, I don't feel that I was born to be a teacher or that I really need to be one. Since it has happened, I simply try to do the best I can.

Do you belong, in the context of contemporary Estonian music?

Concerning the technique – yes, I do, but the music is such that a self-respecting composer wouldn't take it too seriously, at least not the pieces such as *Der Herr* or *Sans Mesure*. Sure, we don't write music for composers, but I wouldn't mind if they, too, could understand it. I have spoken with some foreign colleagues and sensed that they also divide the music into something that does or doesn't fit into general concert scene. Most of my music doesn't fit there very well. These boundaries are imposed by self-respecting contemporary music festivals, too.

Does our NYJD-festival respect itself?

Yes, but it also respects Estonian music. And that's good. By the way, Erkki-Sven Tüür was one of the first to say that it is music that I write. And thanks to him, the NYJD-festival was one of the first doors that let me in.

When did it happen?

During the first festival, I believe, in 1991.

How do you write music? Do you accomplish everything you wish for?

I still haven't accomplished all that I wish. I would hesitate to say that I'm hindered by technique, but there are many things that could be done in a better way or more convincingly. And everything could be done faster. Sometimes I'm very impatient. I would like to start working on a new piece as soon as possible. If I can't do that, I'll become restless. Naturally the maturing process does not equal the time spent writing.

To an onlooker it seems as if you have a very strict rhythm.

Certainly there is a rhythm, but if I'm able to write down only a fraction of all the thought and sound flow, I become restless. I would like to write down more of what I hear. But I accomplish only a small part. The rest seems to stream past me... The flow that I cannot record hampers my work on other pieces.

Your works seem to be a meeting place for the most differing ideas. How do they merge?

When I'm writing, the picture seems very mottled, almost syncretistic. In fact, the seemingly distant visions are united by a single theme. On a philosophical plane: if a boy loves a girl and finds the feeling beautiful,

then at some moment he will start looking for the source of this simple human emotion. It seems as if an 8th-century Hindu, 16th-century Carmelite and 12th-century Iranian poet are unrelated, but actually they are bound by the same passion. I realise that this is not a quest for wisdom in a traditional sense.

There are certain periods in life when a person is more open to different influences. When at that period you happen to come across people who matter, their influence can be enormous. In my life, they were Mahatma Gandhi at first and a little later mother Theresa from Calcutta.

Your music combines different styles, from sonorism to minimalism.

Colours matter to me, both in common sense and in music. I try to deal with colours, which make me feel good in long term. Perhaps this attempt to sustain a certain mood for longer period relates to minimalism. However, when I keep going, the flow of timbre alternation becomes also important. But in this I try to be gentle and look for constancy. I avoid kaleidoscopy and a wilful destruction of a certain state of mind. All decisions, even decisions about colours, can be very simple. And yet the decisions made on the basis of “like” and “dislike” are fundamental. They endure. We don’t have to analyze them.

It has always seemed to me that in your works, you stop time. Does this feeling result from some hidden compositional technique?

Yes, I realise it when people talk about some piece being especially long. And then they find out that it was 6 minutes long, not fifteen or sixteen. Speaking of techniques – yes, it is related to a certain covert repetitive technique, which appears to be seamless.

When I started writing, the musical time didn’t mean much to me. I didn’t even know how to write so that the music would be a movement from point A to point B, which are tied together by time. The pieces were short, compressed and reminiscent of icons, where the gaze stops, moving from one element to another. Those pieces were rather more interesting to see than to hear. Perhaps I have carried this sort of transfixed gaze over to the music I write nowadays.

Which instrumentations do you prefer?

I’m mostly working on commissions, although I try to use every chance to write music unrelated to commissions. A commissioned work usually

prescribes the instruments used. If the number is small, I'm more tied up. If it is greater, then I can play. Theoretically, the possibility of achieving soundscapes that please me is more likely in the second case. Though it doesn't mean that with limited number of instruments you can't vary the sound infinitely. But the sound is then defined and bound by timbre and playing technique. In that case the variation would have to happen in the percussion section with its undefined content, thus enabling the joy of discovery to continue.

Some years ago I felt that you preferred instruments to vocal.

And so it was at first. I didn't have contacts with singers. But the state of play with our singers is wonderful. And today it is more exciting to go down that particular road. The last concert comprised only vocal works. It has been remarked upon that majority of my works – also instrumental works, such as concertos for flute and cello – are closely related to the word. Although the word may not always be audible.

A special role the early music plays in your life has been noted. Is the early music experience reflected in your works?

Well, eventually all musical and non-musical activities as well as the entire range of preferences are reflected in a person's works. When I think about music that I prefer to listen to, then on the one hand I'm very interested in contemporary music. But most of it won't fit into selection that I would listen with joy and pleasure. And most of early music does fit there. I have asked my students if they like to listen to their music before going to bed or while having their morning coffee. The honest answers were that they wouldn't do it if they wanted to feel good. At this point a question arises: why would you write music that you yourself don't want to listen to and whose presence you find taxing?

My interest in early music had also a practical side. To prepare concert programmes, I've had to work with numerous scores. Naturally this influenced my own works, sometimes in the form of quotations from early music. But those have been rather recollections based on listening experience and then evolving into strings of associations. *Music for a While*, *Amictus nube*, *Consummatum est* come to mind. Each of them entails a small dose of early music, which on the one hand gives structure to general musical development and on the other hand could provide a key to understanding – if the quotation is heard and recognised, of course.

And on this sort of a map, what place do the studies of electroacoustic music have?

As life has turned out, I haven't had a chance to get very much involved in that field. There has been no time to sit in the studio and do all the technical stuff that I don't really know how to do. I need constant assistance and this kind of work gets very time-consuming.

But would it fascinate you?

Oh yes. I have some thoughts in this area and for the next year's NYFD-festival I'm writing a piece for flute and live electronics.

You have sung in ensembles Vox Clamantis, Choeur Gregoriaen de Paris and Heinavanker. Yet you have led the early music ensemble Scandicus, which is not very well known.

Well, it couldn't be very well known since our goal wasn't to give concerts. *Scandicus* had many people coming and going. It was founded in 1995 as *Schola Gregoriana* and most of its programme related to contemporary or earlier music. This phase is behind me now. All that I learned I can now pass on in liturgical context, by teaching singing to the sisters in St Bridget convent in Estonia and Turku convent in Finland. And I'm doing it for already thirteenth year.

I seem to vaguely recall that once you were inspired by rock music.

Probably many of us have been in a school band. Perhaps it wasn't any more than that but I still have interest in certain genres that are not really accepted in academic circles or at least are frowned upon. Sometimes I listen to very loud, hard rock at home or in my car.

What exactly?

I like to listen to Led Zeppelin, Robert Fripp, Robert Plant or Jimi Hendrix, a favourite of mine, a wonderful composer.

The First International Piano Competition in Estonia

By Ia Remmel

Piano playing has always been appreciated in Estonia. In the 19th century, all Baltic-Germans used to make music at home and there was a lively concert scene in two largest cities in Estonia, Tartu and Tallinn. In the 2nd half of the 19th century, at the time on national awakening, among Estonians aspiring to better education, the piano became a more and more important instrument next to the organ. Many musically gifted young Estonians studied music at accessible music institutions, mostly the St. Petersburg Conservatoire.

The popularity of the piano as a music instrument is evident by the fact that for a long time already there have been made over fifty different kinds of pianos in Estonia. The Estonia Piano Factory is nowadays the most successful and outstanding piano maker in the Baltic Sea countries and Scandinavia.

Estonian pianists and international music scene

Estonian pianists were first successful in international competitions in 1910 when Artur Lemba, a graduate of the St. Petersburg Conservatoire took part in the Anton Rubinstein Competition and won a diploma. Among the laureates of the competition were many famous pianists: the 2nd prize went to Arthur Rubinstein and Edwin Fischer received a diploma, just like Artur Lemba.

In 1938, then 15-year old Heljo Sepp won the London competition for the British Council Music Award.

Much later, Rein Rannap made it into the finals of the Bach Competition in Leipzig in 1976. In 1981 in Zwickau, Kalle Randalu won the 3rd prize in the Robert Schumann Competition and in 1985 the *Grand Prix* in the ARD competition in Munich. Ivari Ilja is the finalist of the Chopin Competition in Warsaw and Vianna da Motta Competition in Lisbon. In 1990s, Lauri Väinmaa has won prizes in the international competition in Glasgow, Scotland and William Kapell Competition in Maryland, USA.

In 2000, the piano duo Kai Ratassepp – Mati Mikalai won the 1st prize in the ARD International Competition in Munich. Mihkel Poll received the *Grand Prix* in the Rina Sala Gallo Competition in Italy in 2005, while still a student at the Tallinn Music High School. The greatest number of victories belongs to a 30-year old Irina Zacharenkova, a student of the Estonian Academy of Music and Theatre. In 2006, she won the 1st prize in the Bach Competition in Leipzig and Alessandro Casagrande Competition in Italy, in 2005 in the Enescu Competition in Romania and in 2004 in the *Premio Jaén* Competition in Spain. In addition, in 2006 she received the 4th prize in the 1st Villa Lobos Competition in Brazil, in 2005 the 2nd prize in the Épinal Competition in France and the 3rd prize in the international competition in Geneva.

From a national to an international competition

There is quite a long tradition of national competitions in Estonia. The first one took place in 1968; the winner was Arbo Valdma, now a Professor at the Cologne Academy of Music. Next competitions were organized in 1973, 1980, 1987, 1994 and 2002. In the Soviet time, Estonian pianists often competed in the republican and Soviet Union-wide piano contests, where the competition was often more fierce than in some international contests. Among then prize-winning Estonian pianists are Peep Lassmann, Lauri Väinmaa, Ivari Ilja and many others.

The idea of an international piano competition in Estonia was long in the making. Peep Lassmann, rector of the Estonian Academy of Music and Theatre and an initiator of the competition had following to say about its beginning: “Estonia has many great pianists and that was the reason for founding the first international competition.” Lassmann also added that it was time to start a new tradition. Unlike Latvia and Lithuania with their Čiurlionis and Vītols competitions, Estonia had no

such events in the Soviet time that could have developed an international dimension. Yet he remarked that both neighbouring competitions are now a bit regional and it was the wish of the Estonian music public to organize such a competition that might in time become a truly international event.

Lassmann had following to impart about the origins of the competition: “Years ago when the idea first came to be about it was obvious that we cannot self-finance the competition. We presented our vision in the form of project application to the European Union. Our idea was to create a European network of courses for young pianists; the principal teachers would have been the world-famous pianists, such as Alfred Brendel, Alicia de Larrocha and many others. The courses would have taken place in many European countries, been simultaneously visible to all participating countries and we would have used the latest technologies. The participants and also other pianists would have had access to an international competition in Tallinn. Unfortunately, this project application was not approved. Then we thought about year 2005 and celebrations of the 100th anniversary of Estonian composer Eduard Tubin – we planned to unite the piano competition and his music. However, the competition was postponed for a year and finally happened in 2006.”

Impressions from the 1st international piano competition in Tallinn

The participants were judged by a prominent jury, its president was Pascal Devoyon, Professor of the Paris Conservatoire and Berlin Art University, winner of the 1978 Tchaikovsky competition in Moscow. Jury members were Petras Geniušas, noted Lithuanian pianist and piano teacher; Prof. Yang Ming from the Beijing Central Conservatoire, Prof. Matti Raekallio from Finland, Prof. Joaquín Soriano from the Madrid Royal Conservatoire and Professors Aleksandra Juozapenaite-Eesmaa and Ivari Ilja from the Estonian Academy of Music and Theatre. There were 28 participating pianists from 11 countries.

A member of the jury, EAMT Prof. Ivari Ilja expressed his delight that the endeavour he dreamed so long about had finally come to fruition. He remarked that right now Estonia is blessed with many gifted and personable young pianists. The EAMT Prof. Lilian Semper emphasized the original and well-chosen programme of the competition. She also said

Competition Programme

1st round

J. S. Bach. Prelude and Fugue from the Well-Tempered Clavier 1 or 2

Chopin. Etude

Stravinsky, Bartók, Prokofiev, Lutoslawski, Messiaen or Ligeti. Etude

Selection of romantic pieces from one opus or cycle by following

composers: Schubert, Chopin, Schumann, Liszt, Mendelssohn,

Brahms, Smetana, Dvořák, Grieg, Tchaikovsky

Tubin. 2 preludes

2nd round

Sonata by Haydn, Mozart or Beethoven

One of the following works by Tubin: *Sonatina*, Sonata No. 2 for piano,

Ballad on a Theme by Mart Saar, *Selected Preludes*, *Suite on Estonian*

Shepherd Melodies, and *Four Folk Songs from My Native Country*

Works chosen by the participant

3rd round

Piano concerto: Bartók, Beethoven, Brahms, Chopin, Franck

(Symphonic Variations), Liszt (incl. *Totentanz*), Mozart (beginning

with KV 271), Prokofiev, Rachmaninov (incl. *Rhapsody on a Theme*

by Paganini), Ravel, Saint-Saëns, Schumann, Scriabin, Shostakovich,

Tchaikovsky or Tubin (*Concertino*)

that it was very interesting to listen to different interpretations of Tubin's works by foreign participants.

When asked about the impressions of the competition, the president of the jury Pascal Devoyon thought the participants were quite accomplished, and members of the jury Matti Raekallio and Joaquín Soriano believed they were good. Petras Geniušas compared the Tallinn international competition to the Vitols competition.

The Estonian piano school was very much praised. Pascal Devoyon said: "The high level of the local piano school, which I acquainted myself with during the competition, is obvious and I think it has good prospects.

You have many interesting students.” Matti Raekallio: “I found it especially pleasant to see so many good Estonian musicians. Also many of those who didn’t make it to the finals were highly masterful.” Joaquín Soriano: “I think you may take pride in the high level of your music academy.”

Matti Raekallio characterized Estonian pianism as being based on classical-romanticist tradition, which is the best for any piano school. “The local piano playing is an interesting mixture of the Russian and Mid-European piano schools,” he added.

Jury members found the competition programme well chosen. Matti Raekallio remarked how wonderful it is that it also contained a contemporary etude. Raekallio was impressed with music by Tubin, although he thought that so many pieces of Estonian music in the programme of an international competition might present problems for future participants. On the other hand, he said that Tubin were a composer worthy of greater acclaim. Joaquín Soriano and Petras Geniušas believed that too much national music in the programme might lessen the number of participants. Geniušas remarked on similar problem with international competitions in some other Baltic countries: Čiurlionis competition in Vilnius and Vītols competition in Riga.

Devoyon was of the opinion that all the finalists are still very young and will have a great future. Matti Raekallio noted that in the third round, concerto with the orchestra, participants displayed the sides of themselves not apparent in previous rounds. About the Estonian finalists Sten Lassmann and Mihkel Poll he said that the first pianist is a strong and intellectual performer who has plenty of experience with different repertoire and excellent understanding of the musical forms. The other one were a great pianist and despite being of tender age has all the prerequisites to perform very well the most monumental works (Poll competed with Sonata B minor by Liszt and Third Piano Concerto by Rachmaninov). Both pianists are studying with Prof. Ivari Ilja at the Estonian Academy of Music and Theatre.

The 2nd Tallinn International Piano Competition will take place in 2011, when Tallinn will become the European Capital of Culture.

(Materials from magazine *Muusika* 8–9, 2006 and newspaper *Vesti nedeli*, June 30, 2006)

An interview with VARDO RUMESSEN, pianist and musicologist, Chairman of the International Eduard Tubin Society

By Ia Rimmel

What were your impressions of the Tallinn 1st international piano competition?

I would say that in my opinion it was the greatest musical event of the year. And I think it was very regretful that our media reacted to it so passively and listlessly.

The competition, I believe, was of very high level and attracted the interest both of participants and the audience. I think that already the 2nd round should have been organized in the Estonia concert hall.

There were many pleasant performances at the competition. But what I couldn't foresee was that our own young pianists gave the best impressions. My most vivid memories are of the 3rd round, especially of the 3rd piano concerto by Rachmaninov performed by Mihkel Poll, which sounded simply wonderful. I loved his approach to timbre. His play is very much alive; it almost breathed poesy and beauty. He performed with great inner strength and dedication, which is very necessary with Rachmaninov. The second Estonian finalist, Sten Lassmann, was also impressive. He performed the 2nd piano concerto by Prokofiev, an immense work. The concerto was a success, especially on the dramatic plane. Sten Lassmann can think big and prepare great culminations well in advance. The way he played Brahms Intermezzos in the 2nd round was also memorable because of his concentration and deep understanding.

The competition programme contained quite many works by Tubin. What is your view on how much national music the programme should include?

I am deeply convinced that Tubin is the composer the competition should be named after. There are numerous such competitions around the world. The Tubin competition could be for different musicians – one year for singers, the next for conductors and the next for string players. Most important would be to have certain constancy, a certain brand signalling the rest of the world of the significance and quality of the competition. And when we have such a brand it becomes easier to introduce



Mihkel Poll

1st prize **Mihkel Poll** (Estonia)

2nd prize **Gang Sun** (China)

3rd prize **Daniil Sayamov** (Russia) and **Sten Lassmann** (Estonia)

Prize for the best rendering of work by Eduard Tubin: **Mihkel Poll**

Finalists: **Szczepan Kończal** (Poland) and **Gintaras Januševičius** (Lithuania)

Estonian music to the world. And Tubin has written music suitable for competition programme, in all genres and for all instruments.

How did you find the performances of Tubin's works?

With many interpreters I had a feeling that they were looking for the familiar 20th century composers, not so much for Tubin's individual style, which seemed quite foreign to many musicians. With Tubin it is very important to know how to unite improvisation and the logic of the form in order to achieve intense development. It was great that the Swedish publishing house Gehrman's Musikförlag issued seven compilations of Tubin's piano pieces and we were able to send those to the participants.

I absolutely agreed with the decision of the jury to award the prize for the best rendering of Tubin's work to Mihkel Poll who performed the *Ballad on a Theme by Mart Saar*. Also Sten Lassmann gave a very good performance of the sonata *Virmalised (Northern Lights)*.

National Assets Should Be Appreciated

An interview with Ivari Ilja

By Ia Rimmel

The Estonian Music Council awarded its annual music prize to pianist Ivari Ilja for outstanding international concert activities and successful teaching.

Ivari Ilja is one of the most noted Estonian pianists. He started performing as a student of Laine Mets at the Tallinn State Conservatoire and later of Vera Gornostayeva and Sergei Dorensky at the Moscow Tchaikovsky Conservatoire. At the same time he gave first successful performances at and received prizes from several competitions, including the Chopin competition in Warsaw and Vianna da Motta contest in Lisbon.

Beside the career of soloist, Ivari Ilja is also the most outstanding lied pianist in Estonia. His collaboration with world-famous Russian mezzo-soprano Irina Archipova began when Ivari Ilja was still a student and lasted for 15 years. At present, Ivari Ilja is performing with Maria Guleghina and Elena Zarembo; he is also a long time lied partner to Dmitri Hvorostovski. Concert tours have taken him to the Salzburg festival, Wigmore Hall in London, Queen Elizabeth Hall, Carnegie Hall, Lincoln Center, Kennedy Center in Washington, Mozarteum in Salzburg, Musikverein Hall in Vienna, Great Hall of the Moscow Conservatoire, Palais des Beaux-Arts in Brussels, La Scala in Milan and many other notable halls.

Ivari Ilja is a Professor and the Head of the Piano Department at the Estonian Academy of Music and Theatre. Several of his students have started their careers as soloists and won prizes in international competitions.

What were the musical ideals like during the time of your studies? What are they like nowadays?

The ideal at any time is hopefully the same: a desire to achieve a soulful,

Ivari Ilja



artistically sound and technically impeccable performance. This isn't easy, because interpretation is a highly complicated activity and consists of many complex details. Every musician will sooner or later understand that the most critical information is not written down in black and white and it is indeed the invisible secret behind the notes, which determines whether or not the performance will be a success.

What kind of a performance is a good one?

A memorable performance is born when a musician resonates with the energy hidden in the notes. Every one of us has experienced exceptional concerts that will never be forgotten – I will always remember some by Victoria de los Angeles, Jessye Norman, Richter and Pollini, when I sensed a distinct energy triangle between the composer, interpreter and audience. This kind of experience leaves a mark for the entire life. I believe

that it causes the listener to be a better person, enriches him, gives the ability to see and sense things that earlier were invisible. Unfortunately, these kinds of concerts are rare. What kind of a performance is a good one? Good performances can be heard at almost every concert because, as a rule, bad musicians are not allowed on stage.

In contemporary interpretation there is a tendency for perfectionism and also a very meticulous observation of written music.

Indeed, perfect performance is very common nowadays. Since it is possible to achieve absolutely impeccable recordings, the fact has heightened the expectations.

The endeavour to perform flawlessly is a good one per se. No one wishes to err on stage. But perfectionism could also set some restrictions. The matter of flawlessness is very important during competitions. Jury members regard this as one of not too many concrete criteria at their disposal. Judging by other qualities is subjective in any case.

Following the text exactly is also very important. The scale of attitudes toward the text is quite broad, ranging from sloppy, condescending and wilful to manic punctiliousness. Probably the best would be to stay between the extremes.

How do you regard the competitions?

I believe that competitions are very useful to a young musician. A competition builds stamina and allows testing the nerve and the ability to focus. I don't think that broadcasted concert or active concert giving at a later stage is less stressful than participating in competitions. A young person is often inherently competitive and perhaps even enjoys it; because of competitions, the works are mastered quicker and with more motivation, etc. But it is only a stage on the path to becoming a musician. No one studies the instrument in order to be able to participate in competitions, we do it so that we can give concerts and perform for people.

My favourite form of making music is giving concerts for live audience. And I'm not convinced that competitions are all that good for one's career. Perhaps one or two top competitions do open necessary doors...

Many famous pianists have made it without noted competitions – such as Lang Lang, Kissin, and Volodos. There are also those who have won prestigious awards and then disappeared. Of course, it's easier to reach the zenith as a comet than to remain there and offer something worthy for a longer period.

In your opinion, what part does classical music play in our society? Doesn't the entertainment culture have a destructive influence on it?

Classical music is a permanent value of the Western society and has a great importance. Nowadays we hear that everything is culture. However, the functioning mechanisms of entertainment culture and classical music culture are totally different. Nobody would think to state that Shakespeare and comic books have the same value. Some similar claims have unfortunately been made concerning music.

I also find it regrettable and disquieting when classical musicians and mediators of classical music try to approach the entertainment industry. Obviously they wish to make classical music accessible to larger audiences. Perhaps this wish would be better served by educating the masses, heightening their ability to understand classics, not by subjecting the high art to the rules of market economy. It is important to understand that being a human is a luxury and costs extra.

Which European cultural events do you miss in Estonia?

The years after we regained independence were economically hard, concert halls were empty, many people were impoverished, interest in culture declined. Compared to that time, we may be very happy with the current situation and developments. Surely Estonians have not lived so well ever before and I hope that people will soon feel it necessary to invest into their cultural (not entertainment) needs.

I hope to see that our concert organizations and institutions will develop greater responsibility for Estonian music and Estonian musicians.

As a pianist I must remark that the pianos in our great concert halls are in very poor condition; what they are like in smaller halls, I shudder to think of. Unfortunately it seems to be a general belief that the existence of a piano is quite enough. Concert hall Estonia is the only venue that has a more or less tolerable piano.

In old Europe – Germany, for example – going to classical music concerts is a tradition, a natural part of life even in smaller towns. Hopefully there will become a day in Estonia when a string quartet concert in Tartu will draw a full house.

Is there something of value here in Estonia that we might offer to the world?

Our asset is our own music and I believe that we should appreciate our art

treasures more. Instead we tend to underestimate them and often seem to be rather ashamed of what we have. I trust that the children's disease of idolizing everything foreign will pass; the signs are already there.

Is it good if the student is excessively dependent on the teacher? Will a musician ever be absolutely self-sufficient?

Teacher's goal should be to raise a student who will become totally independent. On the other hand, a musician of any age at all still needs feedback. Interpretation consists of countless choices. On stage one must be certain of actions, of choices, since the audience will sense every doubt. On the way to this kind of certainty, many musicians need feedback, whether in the form of a nod from a trustworthy person or something else.

How can a teacher influence a student?

I believe that the greatest influence comes from a flow of energy in the background. As the most important information is not written in notes, so the most important aspect of teaching is the one that cannot always be expressed in words: perhaps a cognizable moment, a certain "wow"... At least so it has been in my experience with my teachers.

Of course one must dispense information and directions, recommend interpretational choices, yet not restrict the student with stereotypes.

What to do when a student is having a developmental crisis?

Making art is an extremely fragile occupation. It takes the greatest courage to put oneself out there, in front of an audience, in front of judges. One must be convinced in having something important to convey and being worthy of stepping on a stage before all the people. Every now and then this belief may become undermined. And so at one or another stage of their lives, many artists have periods of doubts, insecurities or personal crises. A teacher may offer assistance, but each and every musician has to go through the dark tunnel on his own.

What is the quality that most delights you in a student?

I find the greatest delight in a student who performs in such a manner that I no longer feel as a teacher. When I enjoy the moment and forget that the source of the artistic experience is my student. I've had such moments.

This Orchestra Could Play Any Repertoire on Any Stage of the World

Estonian National Symphony Orchestra 80

By Toomas Velmet

On 18 December 1926, first minutes of programme by OÜ Raadio Ringhääling [Radio Broadcast Ltd.] were aired; music was played by a trio headed by legendary Estonian violin virtuoso Hugo Schüts (1900–69), who was professionally titled the music director of Radio Broadcasting in 1926–1929. The airing of this chamber collective is considered the birthday of later State Broadcasting orchestra, Estonian Radio Symphony Orchestra, Estonian Television and Radio Committee symphony orchestra, and since 1975, of Estonian National Symphony Orchestra (ERSO).

Eighty years of history contain, like any other history, noteworthy events, crises, historical breaking points, and creative breakthroughs. It's a fact that today, ERSO is not only the first orchestra in the Republic of Estonia, but also a top collective in Estonian music culture, which the world has honoured with a Grammy (2003), which has been praised and awarded by BBC Music Magazine (2006) and written about in The Gramophone and Billboard. But even more important than the recognition in the world, is to be proud of the knowledge that our small country has a stable top-level symphony orchestra, which gives around 60 concerts a year, not lacking audience or acclaim home or abroad.

The year 1926 was the time of deepening economic crisis in Estonia, and as a result, in the music life as well. Twenty-year-old *Estonia* theatre orchestra, which also constantly performed symphony concerts, was reduced to 27 members and only 2 (!) concerts were given in the season 1926/27. These years, a dozen bandsmen even went as far as Australia

to look for work. Those kinds of breaking points reoccur in Estonian symphonic music history from time to time. At the same time, already 80 years ago and up to now, in times of hardship, a special force has emerged, which has not allowed the crises to put a stop to the existence of the orchestra, but has rather formed a basis for the new quality. Thus, the crisis of 1926 almost killed Estonia's only small symphony orchestra, but also put a start to a new orchestra. Despite the fact that our nation state was only 8 years of age, national music education only 7 years of age, and economy in deep crisis, both the state and the music culture survived the low period. In cooperation with *Estonia* theatre orchestra, the Radio Broadcasting orchestra grew into a respectable and capable symphonic institution.

Before the next 'big bang' in 1940, the orchestra developed step-by-step onto a new level both quantity- and quality-wise, which made it possible to see such Estonian conductors as Raimond Kull (1882–1942), Juhan Aavik (1884–1982), Arkadius Krull (1895–1975) and Priit Nigul (1899–1962), as well as foreign visitors Nikolai Malko, Hermann Abendroth, Albert Coates, Leo Blech, Issay Dobroven and Walerian Berdiajew in the conductor's stand. Alexander Glazunov and Igor Stravinsky conducted their personal concerts. The programme included almost everything from the classical symphonic literature, and young Estonian music. In 1935, a reviewer said that a leap in the development of the field is to be expected, as the orchestra performing symphony concerts does not consist of random musicians anymore, but has finally two stable collectives – *Estonia* theatre orchestra and State Broadcasting orchestra. A young pianist and conductor **Olav Roots** (1910–1974) started to earn increasingly more attention at that time, and he became the chief conductor of Broadcasting orchestra (1939–44). He was particularly successful with performances of Estonian composers (Artur Kapp, Heino Eller, Eduard Tubin), but also with a remarkably high-level performance of Shostakovich's Fifth Symphony in 1939. Despite the fact that a proper 80-member symphony orchestra was put together from the orchestras of theatre *Estonia* and State Broadcasting, programmes with big collectives were not that rare in the music life back then. Hector Berlioz, Richard Wagner, Gustav Mahler, Richard Strauss, Dmitri Shostakovich, Igor Stravinsky, Béla Bartók recurred in concert programmes with great success.

When the Soviet Union occupied the Republic of Estonia in 1940, many institutions had to change. The Broadcasting (Radio) remained



formally, but the Broadcasting orchestra continued to operate in reality as well (chief conductor Olav Roots). The year 1941 and the war brought along mobilization, and forced and voluntary evacuation to the east. So many musicians moved to the east that already in March of 1942, the National Art Ensembles of the Estonian SSR (ERKA) were formed in the city of Yaroslavl in the rear of the USSR, which also included a symphony orchestra (conducted by composer Eugen Kapp and Roman Matsov). At the same time, under the German occupation a radio station Landessender Reval worked, where the Broadcasting symphony orchestra continued, giving regular symphony concerts in *Estonia* concert hall.

Even during the global catastrophe of the Second World War, the Broadcasting symphony orchestra's work was not interrupted; still, in 1944, it had to start again from the scrap. This time, hundreds of musicians, including orchestra members and chief conductor Olav Roots, fled west in the autumn of 1944 for fear of Soviet occupation. In the same autumn, Estonian Radio Symphony Orchestra was formed on the basis of the remains of the Broadcasting symphony orchestra and ERKA

orchestra, returned from Yaroslavl, which meant that the season 1944/45 was not off either. The first chief conductor was **Paul Karp** (1905–1981), other conductors were Roman Matsov (1917–2001) and Sergey Prokhorov (1909–1985). The period of 1944–1950 in Estonian culture has been called the period of shock as well as the period of recovery from the shock. For ERSO, it was probably both. On the one hand, the whole nation was recovering in spite of tragic events, on the other; everything had to be started anew. The more terrifying were the later deportations and ideological repressions. Estonian Radio Symphony Orchestra managed to continue operating nevertheless, despite the shortage of space and musicians.

From 1950, **Roman Matsov** became the orchestra's chief conductor and Sergey Prokhorov was the second conductor. Estonia was visited by guest conductors and world-famous soloists from Moscow and Leningrad at first; but when the concert life became more organized, guests started arriving from other Soviet republics as well. Composing became more active, recording and concert performances were the task of the radio orchestra. And they managed well. In the fifties, the efficient old-republican core of the orchestra ensured a work and performance culture highly esteemed by guest conductors and soloists. To illustrate this statement we should mention some of the names of people who worked with the orchestra immediately after the war until the sixties: conductors Alexander Gauk, Nathan Rachlin, Kurt Sanderling, Karl Eliasberg, Yuri Aranovich and Kirill Kondrashin; at the end of the decade, quite unexpectedly, also Tauno Hannikainen from Finland; among notable soloists were pianists Pavel Serebriakov, Emil Gilels, Maria Grinberg, Tatiana Nikolayeva, Maria Yudina, Sviatoslav Richter; stringed instrument players Svyatoslav Knushevitsky, Daniel Shafran, Mstislav Rostropovich, David Oistrakh, Galina Barinova, Leonid Kogan, Mikhail Vaiman, Igor Bezrodny. These top conductors and soloists were the kind of school for the orchestra none of music high schools could replace, and they emerged from this challenge victorious. We should add that at this time, Roman Matsov and Sergey Prokhorov conducted the Estonian premiere of Shostakovich's 8th and 9th symphonies (which was the third performance thereof, after Leningrad and Moscow). Prokhorov conducted the premiere of the 5th and 6th symphonies of Eduard Tubin (1905–1982), who had emigrated to Sweden. This signified a great breakthrough in new music in Estonia, represented in Eino Tamberg's *Concerto grosso* (1956) and Veljo Tormis's *Overture No. 2* (1959).

In the 1950s, after Tallinn State Conservatoire had recuperated from the war, it started to send reinforcements to all instrument groups in the orchestra; thus it was possible again to perform any works from any era with any number of musicians. Great events were the performances of Handel's, Bach's, Haydn's, Mozart's and Beethoven's oratorios, held with the Estonian Radio mixed choir and conducted by Roman Matsov. This was a definite breakthrough in Soviet repertoire policy.

In 1960, the 23-year-old **Neeme Järvi** (1937) returned to Estonia after having graduated from Professor Nikolai Rabinovich's conducting class in Leningrad Conservatoire. This meant a significant change in the development of ERSO. In a year, a chamber orchestra was established in Tallinn, and the best Estonian musicians had to work for 24 hours in a row. Already in 1963, Järvi became the chief conductor of the orchestra. Hard work became enjoyable, and the audience returned. The programme included Hindemith, Bartók, R. Strauss, Britten, and a large amount of new Estonian music, primarily by authors such as Veljo Tormis, Eino Tamberg, Jaan Rääts, Arvo Pärt, Jaan Koha, Heino Jürisalu and Kuldar Sink. Premieres were often sensational and guaranteed full halls for quite a long time.

That era saw the change of generations in the orchestra, which certainly was not painless, but useful for the quality. The 1960s were the time of some liberation in the USSR, later named Khrushchev's thaw. The thaw brought the following conductors in front of our orchestra – Carlo Zecchi, Karel Ančerl, Kurt Masur and Paavo Berglund; which in turn brought along new quality requirements and the orchestra members' readiness to satisfy the requirements. In 1960–80, the orchestra was on such a level, that they could start recording under the record company Melodiya label, which enjoyed the status of a monopoly in the USSR, but was more demanding as a result. During the twenty years, almost 50 (!) records were released, with primarily Estonian works performed by Estonian musicians.

If recording was one of the more usual tasks for the orchestra besides giving concerts, the first true concert tours took place in the time of Neeme Järvi. Some of these took the musicians even abroad (to Bulgaria, Romania, and Kuwait). But more important were the regular trips to Leningrad and concerts in the Great Hall of the Philharmonic Society, into which visiting orchestras were allowed only after they had reached a certain international quality standard. As of 1975, the Estonian National Symphony Orchestra with conductor Neeme Järvi was on the required

level. Neeme Järvi did the Estonians a favour of bringing wonderful, top-of-the-world soloists to perform with ERSO; for instance, the performance of all Beethoven's piano concertos with Emil Gilels.

In 1977, ERSO's *An Hour in Studio* was started, at first only in Estonian Radio programme, later together with Estonian Television. This combination allowed the symphony concerts to be heard and viewed with good quality by thousands of people. Employing two media channels in the service of symphonic music was probably unique in the whole world.

The next crisis and breakthrough happened in 1980, when Neeme Järvi left Estonia (and the USSR) with his family, and the responsibilities of the chief conductor were entrusted to 30-year-old **Peeter Lilje** (1950–1993), who had also studied in Leningrad conducting school (under Prof. Mariss Jansons). Everything seemed to be going on naturally, but no one knew what this meant for the chief conductor. Guest performances in Leningrad and Moscow, touring all over 'the sixth of the world', another change of generations in the orchestra, conditions at home were not particularly favourable for making music, it was the time of political crises and changes. But Peeter Lilje still managed to premiere with Rudolf Tobias's oratorio *Jonah's Mission* (created in 1909) in its entirety, which soon became the symbolic piece of music for the Republic of Estonia. He interpreted symphonies by Brahms, Sibelius, Bruckner, Shostakovich, and Tubin, taking ERSO another step further in the development, which immortalized the chief conductor, who passed away quite early in life.

In 1990, when Lilje resigned and the orchestra members used the opening up of borders to look for work and happiness in the wide world, the orchestra went through the next crisis. For three following seasons, for the first time, the chief conductor was a foreigner, a German organist and conductor **Leo Krämer** (1944). By that time the orchestra's feet were touching the bottom, but its nose was barely above the water; the crisis was economic-political, not to mention cultural. When your feet touch the bottom, push yourself upwards – and that's what the orchestra tried to do for three years. As a result, they did not drown but managed to stay afloat until the next chief conductor came from the school in St. Petersburg. **Arvo Volmer** (1962), who had studied under Prof. Ravil Martynov, had worked as a conductor with ERSO from 1987. By the time he took over ERSO, a full symphony orchestra of stringed instrument players had left the country, and this tendency continued. Fortunately, the times were becoming more stable, and the Estonian Academy of Music

worked without major problems. Volmer undertook some daring and grandiose projects. He began with the concert performances of Puccini's *Turandot* and Debussy's *Pelléas and Mélisande*. He took ERSO to Europe – to the Baltic festival in Stockholm, to Europamusicale in Munich, to a successful tour in Germany. He started cooperation with the symphony orchestra of the music academy, resulting in great performances of Shostakovich's Seventh and Bruckner's Eighth symphonies. He started recording on a new level, resulting in recordings of all Eduard Tubin's symphonies for Alba Records. The recordings earned international attention and acclaim from the state of Estonia. Arvo Volmer established the foundation and gave an impulse for the increase in ERSO's artistic achievements, which continues up to today without setbacks, although he himself left the orchestra in 2001.

When Arvo Volmer began, he mentioned in an interview that the orchestra had many weak links, which may hinder its development. The present chief conductor **Nikolai Alexeev** (1958) from St. Petersburg, who took over in 2001, has said that the weak links in the orchestra are gone, "...this collective could play any repertoire on any stage of the world". When Alexeev had just started, he thought that the stringed instruments did not quite fill the potential in the orchestra, but now both our own and foreign critics stress the intensity and rich timbres of ERSO's stringed instruments. If Alexeev thought in the beginning that he would not introduce too much Russian music into the programme, the best experiences he has offered with ERSO are works by Tchaikovsky, Shostakovich and Stravinsky.

80-year-old ERSO is still young and vigorous, with a promise that the rapid pace of development in the last decade is only the beginning of occupying good positions in the world market, nor seems there to be any obstructions in becoming the first in line.

"Everything's great, if nothing changes," told the chief conductor Nikolai Alexeev to the press in the opening of this season.

Estonia Is a Piano Making Country

By Alo Põldmäe, author of the idea of
Estonian piano museum

“The organ has been named the king of musical instruments. /.../ Probably no one would object if we chose a spouse for the king organ – piano the queen.” So wrote in 1934 in a booklet “On Piano And Its Construction” an Estonian composer Aleksander Läte who made in cooperation with his brother Eugen Sprenk-Läte quality upright and grand pianos in Tartu in 1920s and 1930s. The gradual rise of importance of piano was by no means accidental, because since the middle of 19th century, i.e. the beginning of the great spread of piano making, a certain measure of a cultural scene in Western European countries has been piano playing and piano manufacture.

Estonia too has stood out in this sphere. The first report of a piano maker in Estonia is dated 1789. His name was **Johann Friedrich Gräbner**. Advertisement in the Tallinn weekly *Revalische Wöchentliche Nachrichten* stated that Gräbner makes and sells claviers, clavicembalos, fortepianos, pantaleons, positive organs, harps and lutes.

227 years of piano making in Estonia contain over 50 different types of piano. If we include the creations of Estonian masters working in St. Petersburg, Moscow and Riga, we have 62 different pianos; many of rare sound and beautiful design. Since lots of Estonian pianos have German names (as a rule, pianos are named after their makers), they are often mistaken for foreign instruments. Estonian makers became dominant in 1920, when, following the establishment of Estonian Republic, ca. 40 piano making specialists emigrated from Russia to Estonia. They had worked at famous piano manufactures, such as Diedrichs, Schröder, Becker or Rönisch in St. Petersburg. Thanks to those masters, Estonian national piano making industry took off the ground.

Most piano makers were situated in Tartu and Tallinn; Mihkel Salong made good uprights on the island Saaremaa and there was a piano shop even in Valga (upright *Walk*). Estonian piano making developed into an



*Alo Põldmäe and
Estonian pianos*

industry, rich in traditions, and we are quite justified to take pride in it.

Several Estonian pianos have won gold prizes in home country and abroad. At the Brussels International Exhibition “Arts et métiers” in 1907, uprights Rässä and Kraemann/Olbrei won the gold prizes. In 1930s, Estonian pianos were in great demand in Poland, Lithuania, Finland and a lot further – in North Africa. Grand piano Estonia made an unusual record in 1970s by being sold in over 70 countries. Nowadays, the favorable US market guarantees that piano making in Estonia will continue.

The story of grand piano Estonia itself and its constructor Ernst Hiis, however, makes an exciting chapter in the history of Estonian piano making.

All these are Estonian pianos:

- 18th century *Gräbner, Neidhardt, Möhring* and *Thal*;
- 1st half of 19th century *Hasse, Goenson, Falck, Erich, Lorenz, Krug, Meyer, Mirsalis* and *Wiesner*;
- 2nd half of 19th century *Sopha, Goldorff, Wenzel, Moritz, Rathke* and *Prisk*;
- beginning of 20th century *Oss, Normann, Richter, Kraemann-Olbrei, Romm, Tusty, Mühlbach, Oeberg, Schmidt/Wegener, Müürsepp/Lomp, Kingo, Kõiv, Uslall, Räsä, Jürgenson, Saarmann, Leppenberg* and *Walk*;
- from the time of the first Republic of Estonia *Hermann, Heine, Astron, Ihse, Wihm, Bürger, T. Olbrei, Sprenk-Läte, Salong* (Saaremaa), *Saar* and *Orntlich*;
- after WW2 *Estonia* and *Vanemuine*;
- a few solitary instruments, such as *Niit, Selberg, Past, Kull, Ostra* and *Emmo*;
- several mysterious pianos, such as *Reval* in the UK or *J. Becker* from the German-occupied Tallinn, whose frame is marked *Ihse* (earlier name of E. Hiis), or *Johann Wiese*.

I had an impulse to find out more about Estonian pianos in 1995. Berlin celebrated the 300th anniversary of piano making. In the materials of piano conference there were mentioned 550 piano manufactures active in Berlin at one time or another. I was surprised by the number and started to research Estonian pianos. At the time we knew about 41 Estonian pianos, today we have data on 61 and this number is by no means final. Just recently the Valga Museum acquired the eye opening, locally made upright *Walk*.

In 2000, the State Concert Institution *Eesti Kontsert* organized the festival *Klaver 2000* and, in cooperation with the Estonian Museum of Theatre and Music, Estonian National Library and Tallinn Piano Factory, an exhibition on the history of piano making in Estonia. We managed to compile a fine gallery of 25 uprights and a grand piano.

It was surprising how many people still had wonderful old Estonian pianos and how many of those were still in use. The piano exhibition

received lots of attention and the idea of a grand exposition of Estonian pianos was born.

The new idea found supporters in the company OÜ Reval Piano and in the person of piano maker Heiki Parts. The company has been restoring pianos for over ten years and on May 25, 2005 it established the foundation Estonian National Piano Museum. Its address is Pärnu mnt 10, Tallinn and e-mail erkm@hot.ee. Piano is such a large instrument that for a display it needs up to 6 m². We plan to exhibit hundred upright and grand pianos, several dozens harmoniums made in Estonia and harpsichords associated with Estonia. If we add temporary exhibition halls, a piano music salon, a shop and archives, the museum will need at least 1500 m². Currently the most important task of the piano museum is finding this space.



Medieval Recorder Found in Tartu

*by Taavi-Mats Utt,
recorder player and maker*

A 14th century recorder was found at an archaeological dig in Tartu, in the cesspit of a backyard privy on Ülikooli street 15 on August 10, 2005 by Andres Tvaari.

Based on accompanying finds, the recorder was dated as originating in the second half of the 14th century. At the time, Tartu was a quite important Hanseatic town situated on a trade route between East and West. The instrument was found in the heart of medieval Tartu, in the

place where the land must have cost a small fortune. The other finds support the assumption that the recorder belonged to a wealthy household. Walnuts were at the time luxurious merchandise and so was a thin, clear soda glass beaker embellished with blue glass threads – the last item was only a part of all glassware finds. A 14 cm tall stoneware jug was the easiest to date accurately and it pointed clearly to southern Lower Saxony.

The recorder was extraordinarily well preserved thanks to an oxygen-poor environment. When exposed to atmosphere, the instrument developed a small crack, which luckily did not affect its musical characteristics, but emphasized the need for prompt conservation. The recorder is turned of maple and the block is made from birch wood. The exact wood was determined by Regino Kask from the Estonian University of Life Sciences. The instrument has bone-like shape and two turned ornamental rings near the head. After photos were taken, the recorder was boiled in paraffin, which changed its parameters a little. Despite the loss of original condition, the range of the instrument is still two octaves plus one tone. It is approximately 25 cm long and, in regard to contemporary recorders, is comparable with a little lower F-sopranino ($a=440\text{Hz}$). The 7th finger hole seems to be for a half, not a whole tone as is usual nowadays. The blowing end of the recorder is not beaked, but flat. Finger holes are positioned in one row and drilled at an angle towards the mouthpiece. The last hole is not doubled. The bore is almost cylindrical and narrows slightly to the bell. The block is conical and so is the block taper. Through the instrument and the block underneath the windway there was a hole, at one time probably pierced by a metal pin. The latter has not survived, but its existence is proven by metal traces on an x-ray photograph. Most likely it was meant to keep the block in a certain position, but given the small measurements, a hook for wearing the instrument around the neck is also not excluded.

So far the oldest preserved recorder more or less complete is the one found in Dordrecht, dated in several publications as originating in 13th or 14th century. The other well-known medieval recorder is the 14th century instrument from Gottingen. Both instruments are missing the block and have other damages. Recently there was found a recorder in Elblag, but much data on that instrument is missing, and it is likely a 15th or even 16th century instrument. Therefore the Tartu recorder is the oldest entirely preserved and sound-making instrument. Certain specific details in its construction indicate that it is a very professionally made quality recorder, which has no relation to instruments used in folk music.

Year 2006 in Short: Musical Events

Compiled by Maria Mölder

1/I New Year concert organized by the State Concert Institution *Eesti Kontsert* and Hennessy; Estonian National Symphony Orchestra was conducted by Mihkel Kütson, soloists were soprano Cordula Berner (Hannover Staatsoper) and tenor Juhan Tralla.

7/I Estonian Cultural Endowment presented the awards for 2005 in the new building of Estonian Art Museum. The annual award for music was given to the merited composer and teacher Eino Tamberg. The annual award of musical endowment went to Tõnis Kaumann (for the opera *I, Napoleon*), Irina Zacharenkova (for successful participation in competitions), Alo Põldmäe (for fruitful pedagogical activity and study of music history), Riina Roose and Jaak Jürisson (for concert performance *Estonian Theatre Songs*), Vardo Rumessen (for the organization of the festival *Eduard Tubin and His Time* and for the compilation of a book of the same title), Ingrid Kõrvits (for the *Grand Prix* together with the Children's Choir of Tallinn Music High School in the competition *Let the Peoples Sing*), Olari Elts, Madis Kolk, Erkki-Sven Tüür and Tiit Valper (for the organization of NYFD Festival), Villu Veski (for activity in the field of music), Immo Mikhelson (radio programme series *Arvo Pärt 70*).

8/I Tartu theatre *Vanemuine* performed at the International Christmas Festival dedicated to the 165th anniversary of Pyotr Tchaikovsky and his ballet *The Nutcracker* in St. Petersburg National Opera and Ballet Theatre named after Rimsky-Korsakov. *The Nutcracker* was staged in Tartu by Pär Isberg, head choreographer of Royal Swedish Opera, music director was Anu Tali.

12-27/I Estonian music organizations held a cooperation festival *Mozart 250*, in which they performed Mozart's vocal symphonic works, operas

and symphonies, as well as chamber music. The performers were the Estonian Philharmonic Chamber Choir (EPCC), Estonian National Symphony Orchestra, Pärnu City Orchestra, Tallinn Chamber Orchestra, pianist Kalle Randalu, conductors Jüri Alperden, Paul Hillier and Tõnu Kaljuste, Tobias String Quartet, New Tallinn Trio, and others; foreign visitors included the Juilliard String Quartet from the US, Korean Chamber Orchestra, hornist Ab Koster from Holland, and The Orchestra of the Age of Enlightenment from England.

14/I To celebrate the year of Mozart, conductor Mihkel Kütson premiered in Hannover Staatsoper *Così fan tutte*, staged by Joachim Schlömer.

18-22/I Pärnu Contemporary Music Days' main theme this year was *Messiaen as a Teacher*, art director was Märt-Matis Lill, organizer Andrus Kallastu.

19/I Kristjan Järvi conducted the Russian National Orchestra in Moscow Tchaikovsky Concert Hall, solo performance by violinist Mikhail Simonyan.

20/I Eri Klas conducted in Moscow theatre the Novaya Opera choir and orchestra, soloist Latvian soprano Inessa Galante.

21-22/I Olari Elts conducted MDR Sinfonieorchester in Magdeburg Johanniskirche and Erfurt Kaiser Hall.

22/I Estonian Choral Association presented annual awards: the Choir of the Year – Tallinn Music High School children's choir (conductor Ingrid Kõrvits) and Tartu Youth Choir (Kadri and Riho Leppoja); Conductor of the Year – Vaike Uibopuu; Brass Band of the Year – Estonian Youth Brass Band (conductors Harry Illak and Ott Kask); Orchestra Conductor of the Year – Harry Illak; Young Conductor of the Year – Peeter Perens; Deed of the Year – Miina Härma Music Days in Tartu.

25, 27/I Anu Tali conducted Südwestdeutsche Philharmonie symphony orchestra. The programme included Rautavaara, Tüür and Sibelius.

28/I Andres Mustonen conducted in Moscow Conservatory Great Hall, solo performance by pianist Aleksey Lyubimov.

29/I-4/II Sergey Redkin from Russia won the *Grand Prix* in the VI International F. Chopin Competition of Young Pianists from the Baltic Sea Countries in Narva.

31/I-3/II Olari Elts conducted Birmingham City Symphony Orchestra three times.

31/I-2/II Estonian National Male Choir, conducted by Kaspar Putniņš released a multimedia programme *Something in the Air*, which involved Andrew Poppy with live electronics, soprano Kädya Plaas, guitarist Iljo Toming, lighting artist Airi Eras, sound engineer Raul Aan on electronics, Terje Terasmaa and Rein Roos on percussion instruments and the ensemble *Improloo*. The programme included Veljo Tormis's *Kullervo's Message* and Mirjam Tally's *2 Pages, 122 Words on Music and Dance*.

2/II The Association of Estonian Professional Musicians began with a new series of concerts called *Art and Music in the Art Museum* with a concert-performance *Play!* (Ensemble U:), staged by Mart Kangro.

2-11/II Tallinn Baroque Music Festival's chief guests were Ensemble *Il Fondamento* from Belgium, an expert on Gregorian chants – Dominique Vellard with Raitis Grigalis. For the first time ever, the programme of the Baroque festival contained a concert directed at children and youth, where the best Estonian baroque musicians performed together with an early dances group *Saltatores Revalienses*, led by Virve Kurbel. The festival opened with Handel's *Messiah* in Mozart's arrangement; the concert celebrated the 65th anniversary of Eesti Kontsert.

3/II Ethnic musicologist Vaike Sarv's 60th anniversary was celebrated with a commemorative conference in the Estonian Academy of Music and Theatre (EAMT).

5/II Paavo Järvi conducted Philharmonic Orchestra in Queen Elizabeth Hall; in addition to other works the programme included the European premiere of Erkki-Sven Tüür's concerto *Nõesis*, solo performances by violinist Isabelle van Keulen and clarinetist Michael Collins.

8-10/II Paavo Järvi conducted the Radio-Sinfonie-Orchester Frankfurt, the programme included *Symphony No. 3* by Arvo Pärt.

9/II Helsinki City Orchestra performed Erki-Sven Tüür's concerto *Noësis in Finlandia-talo*, conductor Atso Almila, soloists Isabelle van Keulen and Michael Collins.

15/II In the cultural programme of the XX Winter Olympic Games in Turin, Estonia was represented by Estonian National Symphony Orchestra and EPCC, led by Olari Elts, with the programme of Arvo Pärt's works, including *La Sindone* written specially for that event.

16/II Tallinn Methodist church housed Tõnu Kõrvits's *auteur* concert *For Longer than Thousand Summers...* Performers were Tallinn Chamber Orchestra, solo performances by flutist Monika Mattiesen, pianist Niklas Pokki (Finland), alto saxophonist Virgo Veldi, electrical guitarist Ain Agan and pianist Olga Kulikova, conductor Risto Joost.

16, 18/II Estonian National Male Choir celebrated the 50th anniversary of conductor Ants Soots with the programme *Una fermata musicale del coro maschile in Italia*.

18/II Urmas Sisask played his music in Bradford Latvian club and told stories about Estonian night sky.

18/II Estonian National Opera saw the concert performance of Mozart's opera *La clemenza di Tito*. Conductor Arvo Volmer, soloists Herbert Lippert (Austria), Christina Lamberti (USA), Kristine Gailite (Latvia), Annaliisa Pillak, Helen Lokuta and Priit Volmer (Estonia).

18/II XIV singing competition of Estonian mixed choirs and collectives took place in Tartu; 19 choirs participated. A-category winner was Tartu Youth Choir (Kadri and Riho Leppoja), B-category winner was mixed choir *Endla* (Karin Veissmann), C-category winner was *Musamari* mixed choir (Inta Roost), school choir category was won by Tartu Miina Härma Gymnasium mixed choir (Kadri Leppoja) and ensemble category by Mitte-Riinimanda Early Music Ensemble (Urve Uusberg).

18-19/II Indrek Laul gave two concerts with New Philharmonia Orchestra in a classical music concert series.

19/II Creu Cyfle – Cultural Explosion Gala Concert in Wales, which saw

the premiere of Urmas Sisask's *Explosion* for a flute, harp and children's choir.

20-26/II I Winter University in Pärnu, Professor Arbo Valdma piano school for piano teachers. During the concerts within the course, Andre Hinn performed with Tallinn String Quartet and Pärnu City Orchestra.

22/II Composer Heimar Ilves (1914–2002) was commemorated in the Estonian Theatre and Music Museum. Tobias String Quartet played two Heimar Ilves's string quartets, one of which was the world premiere.

24/II In the hall of the Academy of Sciences, the culture awards of the Republic of Estonia for 2005 were given for notable creative achievements. The music award was given to organplayer Andres Uibo.

24/II Conductor Tõnu Kaljuste was responsible for the musical side of the 88th anniversary of the Republic of Estonia concert-ceremony. A programme made up of Estonian music was performed by EPCC and Tallinn Chamber Orchestra, Ultima Thule, Chalice, Marko Matvere and Tiit Kalluste.

24-26/II Rápina Chamber Choir took part in an international youth festival *Lights of Friendship* in Dedovitch district, Pskov oblast.

25-26/II EPCC premiered Toivo Tulev's *Jusquez au printemps* in Tartu and Tallinn, conducted by Paul Hillier.

2/III Heiki Mätlik gave a concert-lecture on the guitar music in the Baltic states in the Royal Danish Music Conservatory.

2-19/III EPCC toured with conductor Paul Hillier in the States, Estonian music programme contained the works of Arvo Pärt and Cyrillus Kreek.

3/III Olari Elts received the Latvian Great Music Award 2005 (for original programming concepts for the Latvian National Symphony Orchestra and their outstanding execution).

3/III René Eespere's opera *Gourmets* premiered in the Estonian National Opera.

4/III In Tartu, *MAAjaLLM*, a small festival of world music took place, performers included the ensembles *Eesti Keeled* and *Metsatõll*, Estonian musicians Celia Roose, Rein Rannap and Tiit Kikas; foreign guests *Garmarna* from Sweden and Djamel Laroussi from Algeria.

4/III The Estonian Male Choirs Union organized the third singing competition for boys' choirs and young male choirs in Tartu. The winner among male choirs was Virumaa Youth Male Choir (Andrus Siimon), among boys' choirs it was Järvamaa Boys' Choir (Indrek Vijard, Varje Vürst).

5-18/III Academic Male Choir of Tallinn University of Technology with the chief conductor Peeter Perens and conductor Siim Selis gave seven concerts in the Republic of South Africa. The programme also contained the music of Estonian composers such as Veljo Tormis, Gustav Ernesaks and Konstantin Tüρνpu.

7/III Eller awards 2006 were presented in the Estonian Theatre and Music Museum to a young composer Ülo Krigul, and to Vivian Tordik, teacher of Tartu Eller Music School.

9-11/III Estonian Jazz Music Days in St Petersburg, performers Weekend Guitar Trio, and Tiit Paulus, Tõnu Naissoo, Villu Veski and Sofia Rubina's quartet.

13-19/III Hungarian Institute celebrated the passing of 125 years from the birth of Béla Bartók with an Estonian-Hungarian choir music night, with a chamber music concert in the EAMT, with a documentary *Roots* and a concert by Accord Quartet in KUMU auditorium.

14-15/III Estonian National Male Choir's programme *Human and Nature*, conductor Chifuru Matsubara from Japan.

14-16/III Tartu University Viljandi Culture Academy housed a three-day competition-festival *Musictriad* 2006.

15-24/III Children and Youth Festival Jam of Music/*Muusikamoos* in Pärnu concentrated this time on examining instruments with different historical and ethnic background.

16/III Peeter Vähi's *auteur* concert *Mystical Uniting* in Estonia concert hall, the programme contained *Chant of the Celestial Lake*, *The White Concerto*, *Mystical Uniting*, *A Chant of Bamboo* and *Forty-two*. Tallinn Chamber Orchestra conducted by Risto Joost, solo performances by guitarists Slava Grigoryan and Rein Laaneorg, flutist Neeme Punder and organist Andres Uibo.

16/III Estonian National Symphony Orchestra, *Ellerhein* Girls' Choir and Estonian National Male Choir with conductor Paavo Järvi recorded a *Peer Gynt* CD, which won the acclaimed BBC Music Magazine award, given out for the first time in the category of orchestral music.

18/III *Põlva FolkFest*, the 7th festival of Estonian folk music interpretations.

19/III Hortus-Piccolo performed in the small hall of St. Petersburg Academic Philharmony. Soloists were Andres Mustonen on the violin, Peeter Klaas on the cello and Ivo Sillamaa on the piano.

19/III Estonian Male Choir Union celebrated the 80th anniversary of choir leader Arvo Rataspepp in Estonia concert hall.

24-31/III Estonian Music Days festival composer of the year was Helena Tulve, who had a personal concert with two premieres. Tulve also held an international master course as a part of the festival. The guest of honour was an Estonian composer, Udo Kasemets, now residing in Toronto, who also had a personal concert. Festival concerts included over 50 premieres; artistic directors were Timo Steiner and Ülo Krigul.

25/III 2nd international Lepo Sumera young composers' competition was won by Pui-shan Cheung (Hong-Kong / USA). Brian Buch (USA), Luca Antignani (Italy), Kee-Yong Chong (Malaysia), Andrea Portera (Italy) and Pui-shan Cheung (Hong-Kong / USA) made to the finals. Their works were performed by the Estonian National Symphony Orchestra conducted by Toomas Vavilov.

25/III Olari Elts conducted deFilharmonie and Storion Trio in Antwerp De Singel . The programme included Ives, Volans and Tüür.

27/III Pianist Ivari Ilja performed with baritone Dmitri Hvorostovsky in Brussels Théâtre Royal de la Monnaie.

28/III-2/IV Estonian Academy of Music and Theatre housed the 18th international trumpet days, which also included the competition Trumpet Talents 2006.

30-31/III Estonian National Male Choir and NorrlandsOperan symphony orchestra with conductor Kristjan Järvi had a concert of Sibelius's works in Umeå.

30/III-2/IV Estonian jazz musicians Mart Soo, Taavo Rimmel and Toivo Unt performed in the 37th festival Turku Jazz in Finland in several international groups.

31/III Olari Elts conducted New Zealand Symphony Orchestra in Wellington.

31/III *Klassikaraadio* celebrated its 11th birthday with a concert in Tallinn City Hall. Performance by Marius Järvi's cello sextet.

1-2/IV The *Grand Prix* of the 9th Estonian Chamber Choirs festival in Viljandi was awarded to Tartu University Chamber Choir, the choir's conductor Triin Koch received the prize of the best conductor.

5/IV Anu Tali conducted Orchestre de Chambre de Lausanne in Fribourg, solo performance by violinist Miriyan Contzen. The programme contained works by Tüür, Bruch and Shostakovich.

5/IV Bass-baritone Mati Palm celebrated the passing of forty years on stage in Estonia concert hall. He was accompanied on the piano by Ralf Taal, the programme consisted of Estonian and Italian vocal music.

5-9/IV Olari Elts conducted five concerts of New Zealand Symphony Orchestra.

6-8/IV Estonian National Male Choir conducted by Kaspar Putniņš performed Gavin Bryars' music; the programme also included several works commissioned by the choir.

6-11/IV The concerts of the 5th Tallinn Harpsichord Days took place in Tallinn, Tartu, Pärnu, Viljandi and Türi, the artistic director of the festival was Imbi Tarum. Foreign guests Lars Ulrik Mortensen from Holland and Skip Sempé from the US also conducted master courses.

9/IV Concert series *Bravissimo!* celebrated the birthday of Latvian composer Peteris Vasks. Tallinn Chamber Orchestra was conducted by Juha Kangas, soloist John Storgårds played in Vasks's violin concerto *Talagaisma*.

12-15/IV EPCC and Concerto Copenhagen conducted by Paul Hillier performed Johann Sebastian Bach's *Mass in B minor* (soloists Kaia Urb and Hele-Mai Poobus, Iris Oja, Raul Mikson and Tiit Kogermann, Uku Joller and Aarne Talvik).

13/IV Wolf-Dieter Hauschild conducted Johannes Brahms's *German Requiem* in Tartu St. John's church. Performers were mixed choir *Latvija* and *Vanemuine* Symphony Orchestra, soloists soprano Svetlana Trifonova from Russia and tenor Eduards Čudakovs from Latvia, Elke Unt on the organ.

16/IV A new altar organ was consecrated with an opening concert in Tallinn St. John's church. The organ is the first new organ in an original Estonian church in fifty years. The altar organ was built by German master Martin ter Haseborg, who also made the organ for the EAMT.

16/IV Estonian National Symphony Orchestra conducted by Andres Mustonen performed Georg Friedrich Handel's oratorio *La Resurrezione* (soloists Sonora Vaice (Latvia) and Aile Asszonyi, Iris Oja, Mati Turi and Aleksandr Mikhailov).

16/IV During the concert series *Academic Chamber Music*, organized by the Association of Estonian Professional Musicians, trumpet player Indrek Vau and pianist Marko Martin premiered Timo Steiner's work *The Second Ceremony*; the programme included Igor Garshnek's *Quadra*.

17/IV Alfred Karindi Mixed Choir celebrated its 49th anniversary in Tallinn House of Teachers, also commemorating the 105th anniversary of the founder of the choir, Alfred Karindi, and the 80th anniversary of

the choir's long-time conductor Laine Karindi.

19/IV Youth orchestra Kremerata Baltica performed at the Barbican Centre in London.

19/IV Tartu University Teachers' Seminary female choir led by Ülle Sakarias won the 2nd place and Gold Medal in female choirs in the international choir competition in Riva del Garda, Italy.

20/IV The premiere of chamber operas *Fire Garden* and *My Swans, My Thoughts* by Tõnu Kõrvits as a cooperation between Nargen Opera and Theatre Von Krahl (libretto by Maarja Kangro, staged by Peeter Jalakas). Performers were sopranos Kädy Plaas and Helen Lokuta with Tallinn Chamber Orchestra, conductor Tõnu Kaljuste.

21/IV Hortus Musicus conducted by Andres Mustonen and Orthodox Singers led by Valeri Petrov celebrated the 50th birthday of Andres Uibo together with some soloists in St. Nicholas's church. In addition to classical music, Tüür's and Uibo's music could be heard.

21/IV Estonian National Male Choir celebrated the passing of 55 years from the death of Arnold Schoenberg with the premieres of *The Survivor from Warsaw* and *6 Stücke für Männerchor* Op. 35 in Estonia, conducted by Mikhail Gerts.

22-30/IV International Jazz Festival *Jazzkaar* in 2006 concentrated on vocal music, main performer was Dianne Reeves, other performers included Vinicius Cantuarua (Brazil), Eivor Palsdottir (Iceland), Boi Akih (Indonesia), Solveig Slettahjell (Norway), Anna-Mari Kähärä (Finland), Vita Rusaityte (Lithuania), Hedvig Hanson, Liisi Koikson, Riho Sibul, Bonzo, and others.

28/IV Anu Tali conducted Bach Collegium München orchestra.

28/IV 4th competition-festival of Estonian children's choirs in Türi, in which 19 choirs participated. A-category first prize went to Tartu Karlova Gymnasium children's choir (conductor Ave-Maria Sild).

28-30/IV Rapla Song Studio girls' choir led by Thea Paluoja won the 2nd

prize and silver diploma in the XII international *habanera* competition for youth choirs in Torrevieja, Spain.

28/IV-2/V Revalia boys' choir conducted by Alla Eenma and Janne Fridolin won the 2nd prize in the category of youth mixed choirs in the 54th international youth music festival in Neerpelt, Belgium.

1-19/V Tenor Mati Turi represented Estonia in the Probalтика 2006 festival in Poland.

3-4/V *Vox Clamantis* performed in Czestochowy, Poland, at the 16th sacred music festival "Gaude Mater".

4-7/V International free improvisation festival *Improvizz* was held in Tartu, Tallinn and Viljandi, guest musicians were from France and Holland.

5-7/V Estonian musicians Villu Veski, Tiit Kalluste and Jaak Sooäär took part in the jazz festival *Europhonics*.

6/V New Tallinn Trio concert in Tallinn City Hall saw the premiere of work *Sleep Servants* by Tõnu Kõrvits.

7/V Organist Aare-Paul Lattik performed in Notre-Dame cathedral in Paris.

7/V Tournament of Estonian Brass Bands, in which 19 Estonian orchestras participated. Tallinn Music High School's Brass (conductor Aavo Ots), Tallinn G. Ots Music School's Brass Band (Hando Põldmäe), South-Järvamaa Brass Band (Ants Oidekivi) and Keila City Orchestra (Valdo Rütelmaa) made it to the finals.

10/V Riho Päts lecture hall opened in Tallinn University with the support of Estonian School Music Foundation.

10-14/V Paavo Järvi conducted Deutsche Kammerphilharmonie in Stuttgart, Bremen and Frankfurt, Germany.

11/V Estonian National Symphony Orchestra's end of the season concert

saw the solo performance of Russian violinist Sergey Dogadin, conductor Nikolai Alexeev. The programme included Lepo Sumera's *Musica profana*.

11/V *Eriti Kurva Muusika Ansambel* performed in Düsseldorf Tanzhaus.

11-14/V *Weekend Guitar Trio* and *Vox Clamantis* took part in a cultural festival in German Federal State of North Rhine-Westphalia.

12-13/V EPCC conducted by Paul Hillier performed at a cultural festival *Scene – Estland Lettland Litauen in nrw* in Münster and Cologne cathedral. The programme included works by Cyrillus Kreek, Arvo Pärt and Toivo Tulev.

12, 17/V Kalev Kuljus gave a concert *Romantic Kalev mode* with pianist Marko Martin in Asia, Tokyo and Taiwan, among others, the programme included a work by Tõnu Kõrvits.

15/V Violinist Anna-Liisa Bezrodny, who has been studying at the London Guildhall School of Music and Drama since 2001, won the gold medal in the school's instrumentalists' competition in Barbican Hall.

17, 19, 22/V Tõnu Kaljuste conducted Rascher saxophone quartet in Central Europe, the Netherlands Chamber Choir in Düsseldorf, Amsterdam Muziekgebouw and Brussels Miniemenkerk; the programme included Erkki-Sven Tüür's works *The Wanderer's Evening Song* and *Meditatio*.

18-21/V Estonian Music Forum in Helsinki, a programme of modern Estonian music was presented by *Cyberstudio*; Vardo Rumessen gave a concert-lecture on the piano music of the first half of the past century. The forum was organised by Andrus Kallastu in cooperation with the local Tuglas Society.

18-21/V The Pärnu International Opera Music Festival in Tallinn and Pärnu celebrated the 100th anniversary of Pärnu singing teacher Klaudia Taev with an opera gala. The performers were the winners of the Taev young singers' competition throughout the years. They were accompa-

nied by the XXI Century Orchestra conducted by Erki Pehk.

19-28/V Paavo Järvi conducted Deutsche Kammerphilharmonie's Beethoven programme in five Japanese cities.

20/V Estonian music could be heard in Wuppertal Stadthalle during the VI Bergen biennale. The programme included Raimo Kangro's *Clicking Symphony*, Urmas Sisask's *Perpetuum Mobile*, Timo Steiner's *Orient Express* and Valdo Preema's *Epigonics II*.

20/V Early music ensemble *Rondellus* performed in Cologne Museum Schnütgen.

21-24/V VGV Trio (Arvo Leibur, Terje Terasmaa and Heiki Mätlik) performed in Dortmund, Munster, Cologne and Bonn; the programme contained the works by Ester Mägi, Erkki-Sven Tüür and Raimo Kangro.

22/V Tallinn University spring concert in Tallinn City Hall saw the premiere of Kerri Kotta's ballad *Honeycomb*.

23/V Chamber choir *Voces Musicales* conducted by Risto Joost took part in the international Felicja Blumental music festival in Tel Aviv. The programme included works by Arvo Pärt and Veljo Tormis.

24-27/V International Richard Wagner Conference held in Tallinn.

24-28/V Estonian Children's Choir conducted by Lydia Rahula won the 1st place and gold diploma in the category of children's choirs at the I international festival *Musica Sacra* in Bratislava.

25-27/V Rein Rannap and Tallinn University chamber choir represented Estonia in the Estonian culture days in Poznan, Poland.

25-27/V I Festival of Nordic and Baltic Countries Male Choirs took place in Tallinn, artistic director Ants Soots.

25-28/V A folk song contest was held as part of the Pärnu International Choir Festival, the winner was youth choir *Sympaatti* (conductor Pekka Nikula) from Finland.

25/V-6/VI Evgeny Mravinsky Festival in Narva, artistic director Anatoly Shtshura.

28/V-10/VI At the international choir festival in Bonn, Urmas Sisask's *Veni Sancte Spiritus* Op. 100 was performed in Beethovenhalle. Estonian participants in the festival included ETV Girl's Choir, boys' choir *Kalev*, Tartu Youth Choir and vocal ensemble *Klökk*.

30/V Hendrik Vestmann, music director and chief conductor of Tartu Theatre *Vanemuine* won Hermann Abendroth conductors' contest in Weimar.

30/V International Eduard Tubin Society presented Valeri Gergiev, the chief conductor in St. Petersburg Maria Theatre, with the Tubin medal at the St. Petersburg White Nights Festival.

31/V-4/VI Tallinn Chamber Orchestra with maestro Eri Klas gave two concerts in Austria: Vienna and Hall in Tirol. Other events introducing Estonian culture took place in Hall, including a performance by *kannel* (Estonian zither) player Kristi Mühling.

31/V-11/VI Pianist Irina Zacharenkova won the 27th Alessandro Casagrande international competition for pianists in Terni, Italy.

1-11/VI Neeme Järvi conducted Residentie Orkest in Amsterdam Concertgebouw and the Hague, Holland; Kaia Urb and Dutch Concert Choir took part in two of the concerts.

2/VI A book titled *Eduard Tubin. Kirjad I* (Eduard Tubin. Letters I) compiled by Vardo Rumessen, was presented.

2-24/VI Arvo Volmer conducted Adelaide Symphony Orchestra and Tasmanian Symphony Orchestra in Australia. In March, Volmer opened the season with the Adelaide orchestra, with which he has worked as musical director and chief conductor since 2004; he also conducted Queensland symphony orchestra and Melbourne symphony orchestra. In April, Volmer made his debut in front of Sidney Symphony Orchestra.

2/VI-25/VIII Throughout the summer, the IV Pärnu Organ Festival was

held, artistic director Jaanus Torrim.

3/VI Estonian National Symphony Orchestra conducted by Kristjan Järvi gave a concert in the community centre on the island of Kihnu, soloist Tiit Kikas played the electric violin. Music by Eduard Tubin.

3/VI Pianists Kai Ratassepp and Mati Mikalai performed a Mozart's manuscript archived in the Estonian History Museum – solo cadences of Mozart's last piano concert completed on January 5, 1791 – which is the only Mozart's manuscript in Estonia. The composer's autograph was introduced by musicologist Tiina Õun.

4/VI MuFe, the II festival of children's choirs in Estonia Concert Hall, artistic director Aarne Saluveer.

4-15/VI Mihkel Poll won the 1st Tallinn International Piano Competition, he also received the special prize for the best rendering of a piece by Eduard Tubin.

6/VI The Association of Estonian Professional Musicians began with the concert series *Piano Classics* in KUMU. In the opening concert, Kadri-Ann Sumera performed the music of her father Lepo Sumera, and by Erkki-Sven Tüür.

6-9/VI The 53rd International Rostrum of Composers in Paris; Estonia was represented by Toivo Tulev's Flute Concerto *Deux* (flutist Monika Mattiesen, soprano Kädy Plaas and Tallinn Chamber Orchestra led by Tõnu Kaljuste) and Jüri Reinvere's electronic composition *Livonian Lament* (soloist Livonian Yulgi Stalte). Tiia Teder, *Klassikaraadio* editor in chief, was a member of the rostrum jury.

7/VI Cultural Foundation of the President of the Republic presented Helena Tulve with the award of young culture activist.

7-11/VI Abja Gymnasium children's choir conducted by Siirius Sikka achieved the silver medal in the category of children's choirs at an international choir music festival in Olomouc, Czech Republic.

8/VI NYYD *Ensemble* and *Vox Clamantis* conducted by Olari Elts gave a

concert in Tallinn St. Catherine's church, soloist soprano Arianna Savall, Estonian music in the programme included Erkki-Sven Tüür's *Salve Regina* and Helena Tulve's *Lijnen*.

8-VI Estonian Theatre and Music Museum published an exhibition catalogue *Arvo Pärt – tuntud ja tundmatu* (Arvo Pärt – Known and Unknown), dedicated to Arvo Pärt's 70th birthday.

8-11/Vi Estonian group Dixieland Band PP gave open-air concerts at the Rueil-Malmaison international festival and in Paris culture centre FIAP.

8-9/Vi Saue Gymnasium housed a youth jazz festival *Vision*, guest performer was saxophonist Eric Marienthal from the US.

9-10/Vi Seto group *Lõkõriq* gave two concerts in Pskov.

10/Vi A documentary *The Singing Revolution* screened in CB Inn during Swaledale festival in Great Britain. Concerts in St. Mary's Church presented Arvo Pärt's and Veljo Tormis's works; performers Navarra String Quartet, *Pro Nobis Singers* and *The Orthodox Singers*. The guest of honour on Estonian day was Veljo Tormis. *The Orthodox Singers* had previously performed on 8 June in Lakeside Arts Centre and on 9 June in Holy Trinity Church.

12/Vi 9-year-old Gertrud Sild from Kose, Harju County, won the international singing competition *Satakieli* in Salo, Finland.

13-14/Vi ETV girls' choir led by Aarne Saluveer gave two concerts at the Italian choir festival *La fabbrica del canto*.

14/Vi Nargen Opera and theatre Von Krahl's joint performance *Estonian Women's Songs* premiered on the island of Naissaar; the author Veljo Tormis, musical director Tõnu Kaljuste and producer Peeter Jalakas. Performed by Nargen Opera choir and soloists. The performance opened the Nargen Festival, which lasted the whole summer.

15-17/Vi Guitar festival in Tallinn, artistic director Tiit Peterson.

15-18/VI Nõmme Jazz festival and international jazz singers competition won by Kadri Voorand, the student of EAMT jazz department.

16-18/VI EPCC conducted by Mikk Üleoja gave four concerts with a programme composed mainly of Mart Saar's works – *Luule, see ei tule tuulest* (*Poetry Is Not Born from the Wind*).

16-18/VI V Young Composers Festival in Tartu St. John's church. Märt-Matis Lill's multimedia performance *Sad Joy*; Jüri Reinvere's workshop and the premiere of his dance performance.

16-18/VI *Maailmaküla*/The World Village festival in the ruins of Pirita convent; one of the main attractions turned out to be the cooperation between Estonian National Male Choir and ensemble *Metsatõll*, who performed Veljo Tormis's *Curse upon Iron* (conductor Mikhail Gerts).

17-23/VI Suure-Jaani Music Days were dedicated to composers Kapp, who were born in Suure-Jaani. The programme was diverse, containing both classical and rock music.

18/VI Neeme Järvi with Berliner Philharmoniker gave a concert titled *Arabian Nights* in Berlin Waldbühne.

18/VI Tõnu Kaljuste conducted Osnabrück symphony orchestra in the 26th International Hanseatic Days.

18/VI A concert commemorating Estonian composer Kaljo Raid (1921–2005), who lived in Canada, took place in Tallinn St. Olaf's church.

19/VI Riho Päts School Music Foundation gave out scholarships to music teacher Eve Eljand from Otepää, composer Rein Rannap, Maie Vikat, researcher of music pedagogy, piano teacher Maigi Pakri, and school music promoters Ave Kumpas and Ülle Raud.

25/VI Paavo Järvi conducted London Symphony Orchestra in Barbican Hall.

26-30/VI EPCC (conductor Paul Hillier) sang in Paris. A concert on 26 June in the Cathedral of Saint-Louis des Invalides celebrated Estonian

Victory Day; the programme included music by Arvo Pärt and Cyrillus Kreek.

27/VI Estonian Theatre and Music Museum opened an exhibition titled *Entertainer by Profession, True Violinist by Heart* to celebrate the 100th anniversary of the musician and music hall performer Vladimir Sapozhnin. The museum also held a commemorative night called *A Man Like an Orchestra*.

28-29/VI Kristjan Järvi conducted the Tokyo Philharmonic Orchestra in Suntory Hall and Opera Hall in Tokyo; soloist David Geringas performed Erkki-Sven Tüür's Cello Concerto on the Yamaha electric cello.

29/VI-2/VII This year, Muhu Future Music Festival *Juu Jäab* spread to island Ruhnu as well. Performers were Swedish jazz band *Koop* and Tallinn Chamber Orchestra with Daniel Pipi Piazzolla (conductor Eri Klas).

29/VI-2/VII II International Barrel Organ Festival in Tartu, initiated by Estonian Theatre and Music Museum.

30/VI Ants Soots was elected the artistic director of the XXV General Song Festival to be held on July 3 to 5, 2009. The celebration will also mark the passing of 140 years of the first Estonian general song festival.

30/VI-2/VII XV Baltic Students' Song and Dance Festival *Gaudeamus* 2006 in Tartu.

30/VI-2/VII The first Estonian band, *Metsatöll*, played at Tuska – the largest hard rock festival of the Nordic countries.

1/VII EPCC celebrated its 25th birthday. The choir became a professional collective on 1 July 1981; its predecessor was the chamber choir *Ellerhein*, which had been active for years and was also internationally renown.

2-22/VII Pärnu David Oistrakh Festival concentrated on three composers who had great anniversaries this year – Mozart, Robert Schumann, and Shostakovich. The festival's composers were Galina Grigoryeva and Giya Kancheli from Georgia, notable were the works of Arvo Pärt, Erkki-Sven

Tüür and Peeter Vähi. Artistic director of the festival was Allar Kaasik.

4-15/VII Pianist Irina Zacharenkova won the 1st prize in the XV International Johann Sebastian Bach Competition in Leipzig.

5-9/VII VIII Haapsalu Early Music Festival counted on Mozart's music. Main guests were *The Gothic Voices* from Great Britain and *Il Gardellino* from Belgium.

5-15/VII ETV children's choir led by Lii Leitmaa won the gold diploma in the category of children's choirs in the international Hong Kong festival of children's and youth choirs.

7-8/VII The chief performer at the ethnic music festival *Hiiu Folk* in Kassari, island Hiiumaa was Dr. Idoe from Austria, in addition, many well-known Estonian folk musicians gave their contribution.

7-9/VII Performers at Hiiumaa Chamber Music Days included the saxophone quartet *SaxEst*, violinists Helma Leenhouts (from Holland) and Aet Ratasapp, viola players Andrus Järvi and Arvo Haasma, cellists Teet Järvi and Marius Järvi.

7/VII-11/VIII Concert series *Opera in the Town Hall* offered chamber orchestra concerts every Friday, artistic director Tarmo Eespere

8/VII-14/VIII Key words at the festival *Glasperlenspiel* (artistic director Peeter Vähi) were rare instruments, such as the glass harmonica, special ideologies and aesthetics, sacred music, music by masters of other fields of life, and faraway influences. Festival also celebrated the 250th anniversary of the Freemason Wolfgang Amadeus Mozart and the 300th anniversary of the Freemason Benjamin Franklin.

9-13/VII Kuressaare Castle Music Festival offered elitist and traditional music in the chapter house of Kuressaare castle, artistic director Andres Mustonen.

9-16/VII Young Mozart's singspiel was performed by young early-musicians at the XXI Viljandi Early Music Festival. Foreign visitors included *Trio Mediaeval* from Norway and cross-over/ fusion early music group

Jouissance from Australia.

15/VII Gerli Padar achieved the 2nd place in Cesme International Song Contest.

15-21/VII Festival *Music of Seven Towns* in East-Viru County; the most faraway visitors were Tokyo Philharmonic Choir from Japan and early music group *Jouissance* from Australia.

16/VII International Brass Music Day Rakvere 2006.

17/VII Kadri Voorand achieved the 4th place in the traditional international jazz singers contest *Lady Summertime* 2006 in Finland.

20/VII In Stuttgart, Helena Tulve received the ISCM-CASH Young Composer's Award for her work *Thaw*; the prize is awarded by the International Society of Contemporary Music, established in 1922.

20-23/VII The main theme at the XIV Viljandi Folk Music Festival was squeezeboxes. The festival had over three hundred performers, a quarter of them were from outside Estonia. More than a hundred concerts were given in Viljandi city and neighbouring counties.

21-23/VII World premiere *A New Piece for a Trio and Orchestra* Op. 126 by Jaan Rääts at Maryland music festival, during the night time open-air concert of the River Concert Series on 21 July. *Eisenstadt Haydn Trio* performed his two trios also in Annapolis and Washington.

22/VII-6/VIII XIII Church Music Festival in Rapla.

25-30/VII String music festival *Violin Games* in Haapsalu (artistic director Tõnu Reimann).

27-30/VII VIII Kuressaare Opera Days in the yard of Kuressaare bishop's castle (artistic director Ludmilla Toon), guest performer Odessa Opera Theatre.

28/VII-6/VIII Tallinn International Organ Festival, one of the three world's largest organ festivals, took place for the third time; performers were the

elite of Estonian organists and foreign visitors Marie-Louise Langlais (France), Peter van Dijk (Holland), Wolfram Syre (Norway/Germany), Istvan Matyas (Hungary/Austria), Eduard Oganessian (Russia/France), Ai Yoshida (Japan), Cristina Garcia Banegas (Uruguay), Alexander Henning Dembski (Germany) and *Optina Pustyn* choir (Russia).

1-10/VIII V Summer University, professor Arbo Valdma's piano school for pianists.

3-4/VIII Evenings with Arvo Pärt on the Nargen island (Naissaare) as part of Nargen Festival. Performers were EPCC and Nargen Festival Orchestra (conductor Tõnu Kaljuste), soloists soprano Kädü Plaas, mezzo-soprano Helen Lokuta and Arvo Pärt himself on the piano.

8-12/VIII XII Kuressaare Chamber Music Days consisted of six concerts, the programme included music from the classical to flamenco. Festival's artistic director was Andres Paas.

11/VIII Young jazz bands' contest took place during *Pärnu Sütevaka Jazz*, a Pärnu band *Enken Tumbaram*, ensemble *Fluctus* and the youngest participant, Holger Marjamaa quartet, were favourably mentioned.

11-13/VIII Väike-Maarja Brass Band (conductor Vallo Taar) achieved the 3rd place at a brass bands' festival in Heikendorf.

11-20/VIII Birgitta festival in Pirita convent, artistic director Eri Klas. The programme included the Estonian premiere of Argentinean tango king Astor Piazzolla's opera *Maria de Buenos Aires* (leading role by Daniel Bonilla-Torres from Puerto Rico); Moscow opera theatre *Helikon* visited with two performances.

12-26/VIII *Nissi Summer Music* concert series in Nissi church, guitar and choir music performed.

14-20/VIII *Brass Music Days* in Võru, artistic director Ilmar Kudu.

14-25/VIII EAMT held Socrates/Erasmus summer courses *Crossing Interpretation Borders again: Improvisation and Contemporary Music*

15/VIII Paavo Järvi conducted Deutsche Kammerphilharmonie at Salzburg Festival. The programme included Mozart and Rihm.

16-20/VIII Two prizes were awarded at Tallinn Chamber Music Festival: Marje and Kuldar Sink award for the Young Singer 2006 went to baritone Rene Soom and the Lord Carlisle's, Patron of Pille Lill Musician Support Foundation award Young Musician 2006 was given to violinist Anna-Liisa Bezrodny.

17-20/VIII Estonian National Opera boys' choir (conductor Hirvo Surva) won the gold medal at the VI *Cantemus* youth choirs' festival in Nyiregyhaza, Hungary. The choir gave three concerts at the festival, the programme contained works by Urmas Sisask, Ester Mägi and Veljo Tormis.

19/VIII Tatyana Kozlova's *Circles* was elected the best composition from two hundred works in the composers' summer days in Darmstadt.

21-23/VIII Tartu Heino Eller Music School housed the XIII South Estonian Young Pianists' Summer School.

23-25/VIII Paavo Järvi conducted Maria Theatre Orchestra and Estonian National Symphony Orchestra at the Baltic Sea Festival in Stockholm; the latter also performed Sumera and Tüür.

23-26/VIII EPCC and Stockholms Blåsanssymfoniker conducted by Paul Hillier gave four concerts, the programme included Arvo Pärt's *Fratres* for a brass group.

26/VIII Estonian band *Heinavanker* performed at Kloster Zinna, Germany.

29/VIII Estonia Society Foundation established with the Estonian National Culture Foundation; the purpose of the foundation is to finance young musicians with three grants: ballet artists of the Estonian National Opera with Klaudia Maltutis grant; singers with Tiit Kuusik grant; and singing students of the EAMT with Naan Pöld scholarship.

2/IX Vello Pähn conducted Erkki-Sven Tüür's *Zeitraum* in the opening

concert of *Klassik in Spandau* season in Berlin.

2-16/IX Kristjan Järvi and *Absolute Ensemble* performed in Bremen music days.
3/IX *Klassikaraadio* began the celebration of Dmitri Shostakovich's 100th anniversary with a four-part biographical series by musicologist Tiia Järg.

5/IX Death of Kirill Raudsepp (5.4.1915–5.09.2006), one of the long-time employees of the Estonian National Opera; he conducted more than 70 different performances.

6-24/IX Estonian National Opera organized a jubilee festival Estonia-100, during which the best shows of the opera were staged, art halls around the town exhibited opera decorations, costume designs and posters, new books and a compilation of 11 CDs were presented.

7/IX EPCC conducted by Paul Hillier recorded an album *Da Pacem* with Arvo Pärt's works (*Harmonia Mundi USA*).

7, 10/IX Olari Elts conducted *NYYD Ensemble's* season opening concerts in Tartu and Tallinn; the programme contained Toivo Tulev's cello concerto *Before* and the premiere of Jay Schwartz's *Music for Chamber Ensemble*. Soloists Teet Järvi on the cello and Aare-Paul Lattik on the organ.

8/IX Paavo Järvi conducted *Deutsche Kammerphilharmonie* at *Beethovenfest* in Bonn.

8-9/IX Nikolai Alexeev conducted the opening concerts of the new season of the Estonian National Symphony Orchestra in Tallinn and Kuressaare; the programme included Heino Eller's symphonic poem *Sunrise*.

10-11/IX EPCC performed at *Wratislavia Cantans* festival in Wrocław, Poland. The programme contained Rachmaninov and Pärt.

12/IX Erkki-Sven Tüür's double concerto *Noësis* could be heard in Leipzig Gewandhaus.

15/IX Estonian National Symphony Orchestra celebrated the 100th

anniversary of Estonia opera house with a concert conducted by Neeme Järvi.

20/IX EPCC performed Stravinsky's *Wedding* with Aurora Quartet in Oslo. Conductor Daniel Reuss.

21-22/IX Estonian National Symphony Orchestra (conductor Toomas Vavilov) performed in Tallinn and Jõhvi with the laureates of the international contest Young Musician – Estonian pianist Mihkel Poll, violinist Gina Maria McGuinness from Ireland and cellist Heini Laankoski from Finland.

21-24/IX The main guests of the Orthodox Music Festival *Credo* were the Vocal Quartet of Raifa Bogoroditsky Monastery from Russia and vocal ensemble *The Seven Saints* from Bulgaria. Artistic director Valeri Petrov.

21-24/IX Crescendo church music conference *Heritage of the Past* in Tallinn, lectures by experts on different trends and directions in church history and religious music.

23, 25/IX Erkki-Sven Tüür's double concerto *Noësis* in Amsterdam Concertgebouw.

24/IX-1/X Festival *Dialogos* took place in Tallinn's Latin district; the main topic was cultural wars. Mixed choir *Latvija*, conducted by Andres Mustonen, and soloist Tatyana Grindenko from Russia performed in the opening concert titled *Anonymous XXI Century*.

26/IX A series of lecture-meetings called *Composer – Who Are You?* organized by the Estonian Composers' Union in Theatre Von Krahl; the objective of the series was to pay attention to the personalities of composers and to introduce the background of and influences to their works. In late autumn, people met Peeter Vähi, Age Hirv, Tõnu Kõrvits and Margo Kõlar.

27-30/IX Tallinn University chamber choir (conductors Merike Aarma and Aivar Leshchinski) won the first place in the VIII international folk song contest *Europe and its Songs* in Barcelona; Tallinn St. Charles's

Church Concert Choir (conductor Mikk Üleoja) came second.

28-30/IX V International Conference on Music Theory in Tallinn: participating scholars were from Estonia, Finland, Germany, Ireland, the US, Canada, and China.

29/IX Andres Mustonen conducted the Finnish Radio Symphony Orchestra in Helsinki; the programme included the premiere of Pärt's *La Sindone* in Finland.

1/X International day of music was celebrated with concert performance of opera *Idomeneo, King of Crete* by Mozart. Performers were Estonian National Symphony Orchestra, Estonian Philharmonic Chamber Choir and Estonian National Male Choir, conducted by Olari Elts. Soloists Juhan Tralla, Joslyn Rechter, Nina von Möllendorff, Kristine Gailite, Mati Turi and Allan Vurma. At the festive ceremony, Estonian music council presented its annual awards to Andres Uibo, composer Toivo Tulev and pianist Ivari Ilja.

1-14/X Neeme Järvi conducted Residentie Orkest in the Netherlands.

2-12/X Heino Eller Tartu Music School housed the festival *Shostakovich and His Contemporaries*, which included lectures and concerts.

3/X Composer Johan Tamverk's 100th anniversary celebrated in Tallinn with the premiere of his oratorio *David and Goliath* (conductor Mikhail Gerts).

3, 7/X Saxophonist Virgo Veldi gave a joint concert with flutist Karoliina Leedo and pianist Ave Kruup where they played for the first time work *I Sing across the Seas* by Tõnu Kõrvits.

4-7/X VIII Autumn Festival of the EAMT premiered 12 works by young Estonian composers. The main guest of the festival was Dutch composer Louis Andriessen.

5-7/X Paavo Järvi conducted Chicago Symphony Orchestra. The programme contained Tüür, Mahler and Shostakovich.

5-8/X XI International Early Music Festival *Orient et Occident* in Tartu; among other performers, FA Schola early music ensemble presented its CD *The Sound of Medieval Flute*.

8/X Mihkel Kütson received German Conductor Award, given out for the first time. Estonian Hendrik Vestmann and American Evan Christ also made it to the finals of the contest.

8/X Veljo Tormis took part in International Lund Choral Festival in Sweden, where the male choir *Svanholm Singers* performed his works.

12/X Risto Joost conducted Tallinn Chamber Orchestra in Tallinn Methodist Church. Estonian music programme contained Erkki-Sven Tüür's *Crystallisatio*, Lepo Sumer's *Musica Profana*, Märt-Matis Lill's *The River of Heaven*, Tõnis Kaumann's *Opus 1/97*, and Malle Maltis's *Still-Life with Passing Minutes*.

12/X Folk-rock group *Vägilased* performed at the festival *European Dream* in New York.

12-13/X Paavo Järvi gave opening concerts with the Estonian National Male Choir as the chief conductor of Frankfurt Radio Symphony Orchestra. The programme contained *Kullervo* by Sibelius.

14/X Folk-metal band *Raud-Ants* participated in European minority language song contest *Liet Lavlut International* in Östersund, Sweden.

15/X Ensemble *Baltic Baroque* performed at the IV early music festival *Anima Musica* in Gdansk, Poland.

17/X Margo Kõlar's *auteur* concert in the series organized by the Association of Estonian Professional Musicians; performance by ensemble *Heinavanker*.

19/X For the visit of Queen Elisabeth II, British Embassy commissioned a work titled *Rejoice! Rejoice! Rejoice!* from Toivo Tulev, which was then performed at a festive concert by EPCC, conductor by Paul Hillier.

18-21/X Youth competition *RainbowJazz* in Tartu; the main guest Freddy

Cole Quartet played in several concert halls in Estonia.

20/X Siiri Sisask and Kristjan Randalu quartet gave a concert *In Proud Solitude* in Dresden to promote the singer's new CD album *Teine jälg*.

20-27/X One of the highlights at the International Pianists' Festival *Klaver* was the Estonian premiere of Karlheinz Stockhausen's *Mantra* (Kadri-Ann Sumera, Sabine Simon and Hendrik Manook). Marko Martin premiered a work by Tõnu Kõrvits and at the festival's ending concert a first performance of a work by Jüri Reinvere was heard.

22-23/X Béla Bartók's one-act opera *Duke Bluebeard's Castle* celebrated the Hungarian national holiday in Tallinn. Producer and conductor György Selmeczi, singers Andrea Melath (Judith) and István Kovács (Duke Bluebeard) came from Hungary, Pärnu City Orchestra participated.

27, 29/X Estonian National Male Choir conducted by Ants Soots performed a programme called *Male Tones*, which was composed of the works the Estonian classics such as Tormis, Sink, Lepik and Marguste had written especially for the choir. Soloist soprano Helen Lokuta.

28/X EAMT symphony orchestra gave a concert in Helsinki, in Tempeliaukio church. Soloist was a doctoral student from the EAMT – Lithuanian violinist Ruta Lipinaityte, conductor Paul Mägi. The programme included Ester Mägi's *Vespers*, Igor Stravinsky's *Violin Concerto* and Eduard Tubin's *Symphony No. 5*.

28/X-5/XI Tallinn Music High School children's choir conducted by Ingrid Kõrvits achieved the third place in the category of children's choirs in the 38th international choir competition Tolosa 2006 in Basque country, Spain.

30/X Mauricio Kagel and *NRW Musikfabrik* played in Estonia concert hall. They performed Kagel's *Stücke der Windrose*.

30/X Coloratura soprano Margarita Voites celebrated her 70th birthday with a gala night, accompanied by National Opera symphony orchestra; she sang duets with Urve Tauts, Mati Palm, Jassi Zacharov and Juhan

Tralla; conductor Jüri Alpernten.

30-31/X EPCC conducted by Tõnu Kaljuste performed Arvo Pärt's great work *Kanon Pokajanen*.

30-31/X Hugo Lepnurm organ days in Kuusalu, artistic director Kristel Aer.

30/X-1/XI Brothers Johanson performed in Ireland. Their concerts took place in a Dublin pub Gobblestone, Estonian Embassy in Dublin, and Cork University O' Riada Hall.

1/XI Nordic Symphony Orchestra (conductor Anu Tali) opened its season *Apolyptica* with concert *Vision*

1/XI Tanel Padar and *The Sun* met the people interested in their music in the rooms of the Estonian embassy in Copenhagen in connection with being nominated a candidate for the best Baltic performer of the MTV Europe Awards.

1-4/XI XXIV International Accordion Music Festival in Pärnu.

1, 4/XI Estonian Dream Big Band gave two Raul Sööts' *auteur* concerts called *A Way into the Heart*.

1-5/XI IV Organ Music Days in Tartu, with the goal to promote and enhance organ music in Tartu (artistic director Andres Uibo).

2/XI All Souls' Day concert *My Soul Is Thirsty...* in Tallinn Toomkirik; performers Tallinn Chamber Orchestra and a project choir conducted by Andres Mustonen. Soloists soprano Heli Veskus, tenor Mati Kõrts and bass Rauno Elp; the programme included a new version of *Für Lennart in Memoriam*, *Silouans Song*, the world premiere of *Da Pacem Domine* string version, and *Psalom* by Arvo Pärt.

4/XI Tartu Academic Male Choir celebrated the 70th birthday of the conductor, composer and teacher Alo Ritsing with a concert in the Tartu University hall.

8-9/XI Nordic Youth Orchestra conducted by Eri Klas opened the music festival *Europamusicale Wege des Nordens* 2006. Concerts took place in Munich and Berlin.

9-10/XI Hendrik Vestmann received a special prize in the German conductors' contest 2006 in Berlin on 9 November, when he conducted the first of two concerts with Orchestra in residence *der Saison*.

10/XI Tallinn Music High School's 45th anniversary celebrations culminated with a concert by Estonian National Symphony Orchestra; soloists and conductors were the graduates of the school – Mati Mikalai, Kai Ratassepp, Henry-David Varema, Indrek Vau, Andrus Haav, Mart Ernesaks, Leho Karin, Mihkel Peäske, Reinut Tepp, Olga Voronova, Ivari Ilja, Elar Kuiv, Paul Mägi, Lauri Sirp, Risto Joost, Jüri Alperden, Erki Pehk and Vello Pähn.

11/XI EPCC and Tallinn Chamber Orchestra performed at Toivo Tulev's *auteur* concert in St. Nicholas's church. Soloists Kädy Plaas, Robin Blaze and Mati Turi, conductor Paul Hillier. The programme contained his *Der Herr ist mein getreuer Hirt I; Jusquez au printemps; Leave, Alas, This Tormenting; Rejoice! Rejoice! Rejoice!; Der Herr ist mein getreuer Hirt II* and *Songs*.

11-12/XI Mixed choir *Rello* led by Thea Paluoja took part in Warsaw choir festival *LYRA*. The programme contained works by Tormis, Siimer, Lätte and Vitoria.

11-19/XI IX Estonian Young Professional Musicians competition-festival *Con Brio '06* in Estonia concert hall. First prize went to Riivo Kallasmaa, the oboe-player in *Vanemuine* Symphony Orchestra; he also received Estonian Television and Estonian Radio prize. Estonian National Symphony Orchestra awarded trombone-player Andres Kontus, and Eesti Mobiiltelefon gave an audience award to string quartet *TetrArchi*. The second Estonian Radio prize was awarded to violinist Annemari Ainomäe and Peep Lassmann, the rector of EAMT, gave his personal prize to violinist Ruta Lipinaityte.

12/XI A large joint concert by North Estonian male choirs in Jõhvi concert house marked the beginning of the celebrations of conductor Ants

Üleoja's 70th birthday.

13/XI Four American choirs conducted by Hirvo Surva gave a concert with Veljo Tormis's music in Oregon First Methodist Church. The concert was part of *Music Today* Festival held by the University of Oregon.

13-16/XI III *Ariel* Festival of Jewish Profound Culture introduced Jewish profound culture in Estonia. Main performers at the festival were the *oud* virtuoso Yair Dalal and klezmer-jazzband *Davka*.

14/XI-3/XII Festival *Culturescapes: Estland* in Basel, where the music of Arvo Pärt, Erkki-Sven Tüür, Urmas Sisask, Helena Tulve and Tatyana Kozlova was introduced. The music was performed by Hortus Musicus, Estonian Philharmonic Chamber Choir, New Tallinn Trio, *Vox Clamantis*, and various Swiss musicians. Dorian Supin's documentaries about Arvo Pärt were shown.

15-19/XI V Tartu International Guitar Festival *Fiesta de la Guitara*, artistic director Kristo Käo. Concerts were also given in Tallinn, Rakvere, Viljandi, Pärnu and Võru. Main performers were Timo Korhonen, Helmut Oesterreich and Sandra Stahlheber.

16/XI Kersti Inno's book *Koorijuhiks sündinud. Ants Üleoja* (Ants Üleoja – Born to Be the Choir Conductor) and the accompanying CD were presented in EAMT chamber hall.

16-18/XI At the fourth international jazz festival *Jazzycolors* in Paris, Estonia was represented by Helin-Mari Arder, Ain Agan, Siim Aimla and Mihkel Mälgand.

16-19/XI Estonian National Male Choir (conductor Kaspars Putniņš) premiered with *Nox vitae* by Galina Grigoryeva and the male choir version of *Antiphones* by Andres Uibo.

19/XI EPCC conducted by Mikk Üleoja performed in *Lux Musicae* 2006 in Finland Siuntio church with a programme of Mart Saar's choir songs.

22-24/XI Paavo Järvi conducted Frankfurt Radio Symphony Orchestra in Frankfurt Alte Opera; soloist was Austrian pianist and composer Thomas Larcher. The premiere of Erkki-Sven Tüür's *Piano Concerto*,

commissioned by Hessische Rundfunk.

24/XI Estonian National Symphony Orchestra celebrated the 50th birthday of pianist Kalle Randalu, solo performances by Kalle Randalu himself and his son Kristjan Randalu, conductor Johannes Goritzki from Germany. In addition to Mozart's music, the programme included Lepo Sumer's *Symphony No. 1* and Kristjan Randalu's *After the Beginning of the End* for the piano and chamber orchestra.

24/XI Andrus Kallastu's multimedia composition *Atemlos* presented in Helsinki Kaapelitehdas.

25/XI The premiere of new children's play *The Snow Queen* in Theatre Vanemuine, music by Olav Ehala, staged by Andres Dvinyaninov.

26-28/XI *Hortus Musicus* gave an Advent concert in Belgium, in Eupen St. John's chapel, Brussels Dominicans' church and Luxembourg Saint-Jean church. The programme included older and newer spiritual music from Armenian liturgical songs and works by Arvo Pärt, Alexander Knaifel and Giya Kancheli.

29/XI-16/XII XI festival *Christmas Jazz* took place in Tallinn, Tartu, Pärnu, Rakvere and Jõhvi, main performer was singer Dee Dee Bridgewater.

30/XI-3/XII Estonian premiere of Max Bruch's oratorio *Moses*, conducted by Paul Mägi. Performed by Estonian National Male Choir, girls' choir *Ellerhein* and Estonian National Symphony Orchestra; soloists soprano Heli Veskus, tenor Mati Turi and basso Tõnis Tamm.

30/XI Tobias String Quartet performed in Finnish St. Mary's Church in St. Petersburg. The concert was part of the series celebrating the 100th anniversary of Estonian string quartet; Estonian music in the programme was represented by Rudolf Tobias's *String Quartet No. 2* and Galina Grigoryeva's *Infinity Canon*.

2/XII Olari Elts conducted Latvian National Symphony Orchestra in Warsaw Philharmonic Society concert hall.

3/XII ETV girls' choir presented a double-CD *Gratias* in an Advent con-

cert in St. Nicholas's church.

7/XII Young pianist, the second-year student of EAMT Mihkel Poll (Prof. Ivari Ilja) won the 1st prize in the XX Ferrol International Piano Competition in Spain.

8/XII Jaan Ots performed as a piano soloist in Laeiszhalle together with Amaryllis Quartet.

8/XII A book *Eduard Tubin. Kirjad 2* (Eduard Tubin. Letters 2) compiled by Vardo Rumessen was presented in the winter garden of Estonian National Opera.

9, 11/XII Tallinn University of Technology Chamber Choir (conductors Peeter Perens and Kristi Jagodin) celebrated its 40th anniversary with a concert and CD presentation.

8-10/XII *Vox Clamantis* gave several concerts to celebrate its 10th anniversary. In addition to Gregorian chants, they gave premieres of Helena Tulve's and Toivo Tulev's works. Guest performers in the concerts were Spanish soprano Arianna Savall, *Hortus Musicus*, Brian Melvin, Taavo Rimmel and *Weekend Guitar Trio*, conductor Jaan-Eik Tulve.

10/XII Eino Tamberg's *A Walk with Brass Instruments* premiered in Heino Eller Tartu Music School's anniversary concert in *Vanemuine* concert house, performed by the school's brass band conducted by Toomas Vavilov.

14-16/XII Soprano Pille Lill and tenor Oliver Kuusik gave concerts in the General Consulate of the Republic of Estonia in St. Petersburg and in the German church; Pille Lill was a guest in the TV-channel *KanalSto* music show.

15-16/XII Royal Scottish National Orchestra honorary conductor and ex-chief conductor Neeme Järvi conducted in Scotland. Concerts took place in Edinburgh Usher Hall and The Glasgow Royal Concert Hall.

16/XII Violinist Mikk Murdvee and pianist Sten Lassmann premiered a

new work by Mihkel Kerem in the concert series *Academical Chamber Music*.

17/XII *Vox Clamantis* had their first tour in Great Britain in December; the highlight of the tour was the concert in Gateshead new culture centre The Sage.

20/XII Estonian National Symphony Orchestra celebrated its 80th anniversary with a concert of Johannes Brahms' music. Solo performance by violinist Akiko Suwanai from Japan, conductor Paavo Järvi.



Books and Scores 2006

BOOKS

Kersti Inno. *Born to Be a Choir Conductor: Ants Üleoja.* Tallinn: Eesti Segakooride Liit, 2006. 200 pp. + 1CD. ISBN: 9789949138968

The book is dedicated to the 70th birthday of the legendary choir conductor Ants Üleoja. It contains the memoirs of Ants Üleoja himself, of his co-workers, singers and his family. There is a CD attached with the most important recordings by Ants Üleoja.

Tõnis Kahu. *Melody + Words: Top 40 in Estonian Pop Music, Personal.* Tallinn: Eesti Ekspressi Kirjastus, 2006. 160 pp + 1 CD. ISBN: 9789985974346.

Compilation of top 40 Estonian popular songs chosen by pop music critic Tõnis Kahu. Author pulls together various styles of the Estonian music in his opinion. Book includes a CD with songs introduced in the book.

Heiki Mätlik. *Guitar Primer.* Tallinn: Valgus, 2006. 88 pp. + 1 CD-ROM. ISBN: 9789985681916

Guitar primer for children. Contains various exercises and pieces. CD-ROM included.

Toivo Nahkur. *Music through Spirit. Part I.* Tallinn: T. Nahkur, 2006. 254 pp. ISBN: 9789949136810

A thorough survey of piano phenomenon and pianistic culture since 19th century. Author introduces many famous pianists, their lives and their importance in the history of music. The book is a result of many years of methodological research and teaching at the Estonian Academy of Music and Theatre, where the author is a professor of the piano. Book includes bibliography.

Heino Pedusaar. *Cornerstones of "Estonia" Theatre: Memoires.* Tallinn: Varrak, 2006. 279 pp. ISBN: 9789985312926

Compilation of interviews with the stars of the opera and ballet theatre "Estonia" throughout the latest history, concentrating on the opera artists. Book contains a CD with recordings of performances by interviewees.

Heiki Pisuke. *Principles of Copyright Act and the Use of Musical Works.* Tallinn: Eesti Kirikute Nõukogu, 2006. 109 pp. ISBN: 9789949135424

Book on copyright issues concerning musical works. Author introduces the full copyright legislation.

Leo Semlek. *Music in the Bible.* Tallinn: Kodutrükk, 2006. 23 pp.

Leo Semlek, the grand old man of the Estonian music elementary theory and a composer writes about representation of music in the Bible.

Eduard Tubin. *Letters II.* Tallinn, Koolibri, 2006. 656 pp. ISBN: 9985017749 Compiled by Vardo Rumessen.

Second volume of the letters by the Estonian composer Eduard Tubin (1905–1982). The volume covers the correspondence in 1962 to 1982 and contains altogether 465 letters to 44 recipients.

Individual and Collective in Traditional Culture. Edited by Triinu Ojamaa and Andreas Kalkun. Tartu: Eesti Kirjandusmuuseumi etnomusikoloogia osakond, 2006. 238 pp. ISBN: 9789949418596

Compilation of papers introduced in the conference "Individual and collective in traditional culture" which took place in 2005. Topics of the book vary from the improvisational nature of the traditional music to developing the national self-knowledge through traditional music.

How to Manage Culture? Compiled by Anu Kivilo and Kadi Herkül. Tallinn: Eesti Muusika- ja Teatriakadeemia, 2006. 159 pp. ISBN: 9789985949672

Compilation of articles on various aspects of cultural management, cultural policy and marketing, written by graduates of Estonian Academy of Music and Theatre cultural management master programme and professors of the same area. Includes bibliography.

Scottish Ceilidh Dance. Compiled by Eike Albert-Unt and Angela Arraste. Tallinn: Tallinna Ülikooli Kirjastus, 2006. 48 pp. + 1 CD. ISBN: 9789985584200.

Book on Scottish *ceilidh* dance, includes the dance terminology, bibliography and a CD with dance music.

Orthodox Prayer Book. Edited by Mattias Palli and Kristi Sarapuu. Tallinn: Eesti Apostlik-Õigeusu Kiriku Kirjastus, 2006. 257 pp. ISBN: 9789985970300

SCORES

Artur Kapp. Piece by 2 Estonian folk song: *For Small Orchestra*. Lilienthal/Bremen : Eres, c2006. 16 pp.

Villem Kapp. *Two Pieces for Piano*. Lilienthal/Bremen : Eres, c2006. 12 pp. ISMN: M202428474

Mati Kuulberg. *Five Tunes from Lapland: Sonata for Flute and Harp*. Tallinn : SP Muusikaprojekt, 2006. 28 pp.

Kersti Kuusk. *Cats' Boogie*. Tallinn: Virgo, 2006. 16 pp. M540020392

Virve Köster. *Songs by Kihnu Virve*. Tallinn: Koolibri: Nõmme Kultuurikeskus, 2006. 71 pp + 1 CD.

Kersti Leis. *New Songs for Children*. Tartu: Önnemaa, 2006. 31 pp.

Tarmo Lepik. *Works for Piano Solo*. Editor Peep Lassmann. Tallinn: SP Muusikaprojekt, 2006. 43 pp.

Tarmo Lepik. *Three Impressions for Mixed Choir*. Tallinn: SP Muusikaprojekt, 2006. 31 pp. ISMN: M801701398

Hugo Lepnurm. *Salvation in Christ: Cantata for Mixed Choir, Soloists, Orchestra and Organ*. Piano score by Toomas Trass. Tallinn: EELK Kirikumuusika Liit, 2006. 46 pp. ISMN: M540020552

Katrin Mandel. *Letter Cards and Letter Songs: How to Teach Infants the Phonemes through Music.* Tallinn: SP Muusikaprojekt, 2006. ISMN: M801701411

Anti Marguste. *Songs of a Village Maiden for Voice and Piano, Op. 11.* Tallinn : SP Muusikaprojekt, 2006. 58 pp. ISMN: M801701367

Priit Pajusaar. *Slightly Wicked Children Songs.* Tallinn: Talmar & Põhi, 2006. 33 pp. + 1 CD.

Salme Purre. *Songs for Male Choir.* Tallinn: Peterström, 2006. 10 pp. ISMN: M540020538

Leo Semlek. *Simple Pieces for Piano 1–2.* Tallinn: Kodutrükk, 2006. 32, 38 pp.

Leo Semlek. *Missa Brevis (Simplified).* Tallinn : EELK Kirikumuusika Liit: Kodutrükk, 2006. 25 pp.

Leo Semlek. *Retrotonal Dialogues: [for piano].* Tallinn : Kodutrükk, 2006. 59 pp.

Kaari Sillamaa. *The House of Secrets: Songs by Kaari Sillamaa for Small and Big Children about Fairy Tales, Seasons, Dreams, Secret Wishes and Life in General.* Tallinn: Virgo, 2006. 17 pp. ISMN: M540020477

Timo Steiner. *Bremen Town Musicians: Musical Play for Children.* Tallinn: SP Muusikaprojekt, 2006. 16 pp.

Rudolf Tobias. *Organ Works.* Compiled and edited by Kristel Aer, Aare-Paul Lattik, Toomas Trass. Tallinn: Eesti Orelisõprade Ühing, 2006. 31, [1] pp. ISMN: M540020323.

Veljo Tormis. *Six Estonian Narrative Folksongs: for Female Voice(s) and Piano.* Tallinn: SP Muusikaprojekt, 2006. 34 pp. ISMN: M801701374

Andres Uibo. *Bach in the Mirror: for Violoncello and Piano.* Lilienthal/Bremen : Eres, c2006. 16 pp.

Andres Uibo. *Bach in the Mirror: for Violin and Piano/Organ.* Lilienthal/Bremen : Eres, c2006. 16 pp.

Mari Vihmand. *Psalm No. 126 for Mixed Choir, Two Triangles and Bell.* Tallinn: SP Muusikaprojekt, 2006. 12 pp.

Enn Võrk. *Vigilate.* Rapla Kirikumuusika Festival, 2006. 211 pp.

River That Flows: Hymns by Estonian Authors. Arranged by Piret Laikre, compiled by Piret and Tõnu Laikre. Tallinn: Laikre, 2006. 56 pp.

Conductor's Songs for the 2007 Youth Song Festival Ilmapuu. Tallinn: Laulu- ja Tantsupeo Sihtasutus, 2006. 164 pp + 2 CD + 2 DVD. ISMN: M540020590

Children Choir Songs for the 2007 Youth Song Festival Ilmapuu. Tallinn: Laulu- ja Tantsupeo Sihtasutus, 2006. 64 pp. ISMN: M540020453

Little Children Choir Songs for the 2007 Youth Song Festival Ilmapuu. Tallinn: Laulu- ja Tantsupeo Sihtasutus, 2006. 36 pp. ISMN: M540020408.

Girl Choir Songs for the 2007 Youth Song Festival Ilmapuu. Tallinn: Laulu- ja Tantsupeo Sihtasutus, 2006. 72 pp. ISMN: M540020507.

Boys And Young Males Choir Songs for the 2007 Youth Song Festival Ilmapuu. Tallinn: Eesti Laulu- ja Tantsupeo Sihtasutus, 2006. 108 pp. ISMN: M540020347

Brass Ensemble Pieces for the 2007 Youth Song Festival Ilmapuu. Tallinn: Laulu- ja Tantsupeo Sihtasutus, 2006. 96 pp. ISMN: M540020613

Mixed Choir Songs for the 2007 Youth Song Festival Ilmapuu. Tallinn: Laulu- ja Tantsupeo Sihtasutus, 2006. 68 pp. ISMN: M540020484.

Songbook for Holidays and Anniversaries. Compiled by Kaari Sillamaa. Tallinn: Virgo, 2006. 48 pp. ISMN: M540020569

Compiled by Kadri Steinbach

Published by
Estonian Music Council
Suur-Karja 23, Tallinn 10148 Estonia
Phone/fax (372)6 44 99 31
E-mail emn@kul.ee
www.emc.ee

ISSN 1406-9490
Editor **Tiina Mattisen**
Copy Editor **Kadri Lassmann**
Translators **Marika Lever** and **Kadi Heinloo**

Design **Ande&Tõnu Kaalep**
Cover photo by **Ande Kaalep**

Music in No 9 **ESTONIA**

Published by Estonian Music Council in 2007

