

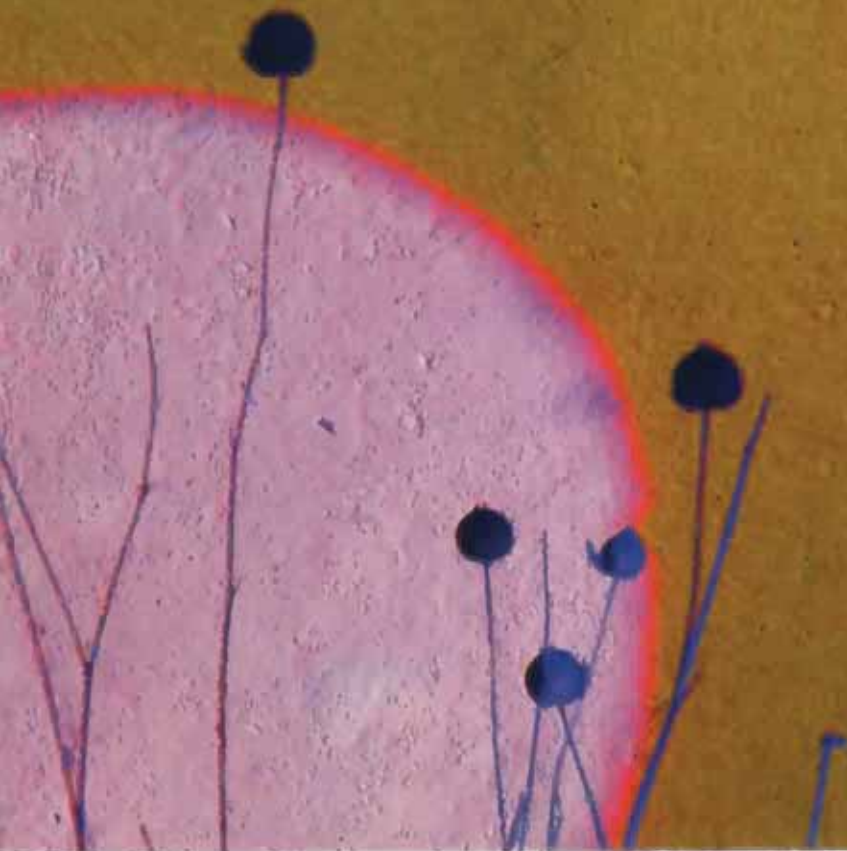
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The Estonian Academy of Music on European Higher Education Scene

BY MARJE LOHUARU

In August 1999 began a new era in the development of the Estonian Academy of Music (EAM) – the only Estonian higher music school, active for 80 years, started a new academic year in a new building. This outward novelty has outlined also great changes in Estonian music education. At the request of the magazine, MARJE LOHUARU, the EAM vice rector for international relations will discuss those at length.

A glimpse of history

Estonian higher music education has always been international to a greater or lesser extent. In the beginning of 20th century, our very first music professors were educated foremost in St Petersburg, but also in Moscow, Berlin, Dresden, London and other European music metropolises. At the time of founding, the international competitiveness of the educational institution (then Tallinn Conservatoire) was one of the most significant indicators of its performance level. For instance, already in 1926, press covered a study trip of the Tallinn Conservatoire professors, the purpose of which was “to get acquainted with teaching methods in the best conservatoires in the countries of old music culture and to take part in the most relevant music conferences and festivals” (M. Topmann. *Mõnda möödunust*, 1999, p. 21). It is true that during the fifty years of Soviet regime the communication of the institution with the Western Europe was limited, but it did not influence dramatically the professional level of music education, since there was an opportunity (albeit not for all) to get the highest possible education at the Moscow or St Petersburg Conservatoires. It could be said that Estonian musicians



**A view of the hall in
the new building**

have always been open to international careers regardless of changing times and conditions. Without analysing too deeply the then step-by-step activation of international relations we can say that in general, by 1990s, many Estonian musicians had personal contacts with the rest of the world. However, an institutional outlet necessary for the development of the academy was still missing.

The last decade is characterized by an almost explosive growth of possibilities for international relations. At this, the role of individuals in the process has been diminishing, while the financial and intellectual aid of numerous international organisations interested in collaboration is growing. Thus we can state with gratification that the opportunities for international relations at the EAM have never before been so extensive. After Estonia regained independence, the EAM has developed from being once out-of-bounds-for-foreigners educational institution into an active and equal partner on the international higher education scene.

Naturally this progress is linked with regaining statehood. In this context it is quite surprising that the same kind of processes are taking place in the European Union where the educational system was allowed to develop undisturbed since World War II. Developments are surprisingly similar. Emphasis is on the role of academic competence shared between universities, free movement of teachers and students, international division of labour. All this values European higher music education and Estonia as member state has a say in shaping the common European educational space.

Internationalization

Last years have introduced a lot of new terminology. Mobility, internationalization – what exactly does it mean? What determines the level of internationalization for an educational institution – is it the number of foreign students or guest lecturers or perhaps the overall number of contacts.

We consider the shaping of international study environment at the EAM our top priority. Our goal is to make sure that young Estonian musicians have equal opportunities with those studying abroad to enjoy the benefits of acquiring higher education in an international environment. At our academy this means international

curricula and student population, hosting lecturers from abroad and other similar activities. International relations are not aimed at top musicians exclusively, but at everybody: a music student should have the possibility to define him/herself not only in the context of Estonian music education but also of the entire world. This is why the EAM international relations unit offers opportunities for challenges. Studying at another university provides an invaluable experience and adds value to a musician on an open job market. Our students studying abroad are assisted by several study grant programmes, for instance, there are special grants from the London Guildhall School of Music and Drama, Holland Music Sessions, Yamaha, Hansapank, Hypo Vereinsbank and also from private individuals. It is important to develop cooperation between the public and private sectors in order to secure additional financial means for continuing process of internationalization. EAM also participates in governmental programmes, such as Kristjan Jaak, DAAD and CIMO.

The EAM employs outstanding lecturers from other European music educational institutions. At the academy have worked and are still working on a long-term contract basis such distinguished foreign lecturers as Virgilijus Noreika (Lithuania), Jaakko Ryhänen (Finland), Thomas Wiedenhofer (Germany) and many others. The EAM has also long traditions in hosting Fulbright scholars: Anne Kilstoffe, Anthony Branker and Dennis Rich, to name a few.

The abrupt development of the EAM

Universities have different historical and cultural backgrounds in shaping the international relations. The last decade has been a time of new opportunities and quick developments for our academy. Isolated contacts have grown into strategically important large-scale projects and multiple forms of collaboration have widened our choices – international relations have become a natural part of studying. We are now an internationally acknowledged cooperation partner and have joined the other European educational institutions in international programmes, such as PHARE, Tempus, Socrates/Erasmus, Culture 2000, etc. This has allowed us to develop an international dimension in curricula, creative and scientific activities and

The Organ Hall at the EAM, organ made by Martin ter Haseborg in 2001, paintings by Estonian artist Jüri Arrak



brought the EAM on the map also far outside Europe.

The EAM is a member of four international organisations: the Association of European Conservatoires (AEC), European League of the Institutes of Arts (ELIA), Association of Baltic Academies of Music (ABAM) and International Association of Schools of Jazz. In three of those the EAM has been selected a board member: rector Peep Lassmann is a member of the AEC board and vice president of the ABAM, since last year vice rector Marje Lohuaru is on the board of the ELIA. The participation of the EAM in the governing structures of these important organisations allows the academy to have a say in the strategic questions of the development plans for

European higher education in arts. In addition, the academy takes part in three international networks – the Culture Policy Education Group, the European Network of Cultural Administration Training Centres (ENCATC) and the International Network of Cooperation in Arts.

At this I would like to give a short overview of some EU programmes in which the EAM is participating or has participated.

Within the framework of **Tempus**, in 1994–2001 the academy prepared five multiannual projects supporting the structural development of the EAM, three of these as project leader. Tempus is continuing, but starting this year the role of the EAM has changed – now, as a member state of the EU, we are no longer on the receiving but supporting end.

The **Socrates** programme is aimed at increasing mobility of students and lecturers. At this point the academy has signed agreements with 45 European music educational institutions. This year, 30 of our students are studying abroad as exchange students within the Socrates framework. The number of the EU students studying at the EAM is somewhat lesser, but it is balanced by 20 students from China. We have hosted foreign students also within the framework of Kindred Peoples and State Expatriates Programmes and also from far away countries, such as Japan and Mexico. The exchange of lecturers is also evening out. This year, 20 foreign lecturers conduct the master courses at the academy and also the same number of our lecturers give master courses abroad. Also the EAM Higher Theatre School is actively participating in the exchange of students and lecturers. The financing principle of the Socrates programme is that the EAM covers the costs of Estonian students and lecturers abroad (mostly with the EU means) and the university sending students or lecturers to the EAM will cover their costs.

Starting this year, the academy is taking part in two **Culture 2000** projects. The first one researches the structural development of music sphere in European countries and the second one involves the participation of young musicians and our lecturers in international orchestra projects, festivals, competitions and master courses. For example, our young lecturer Helena Tulve conducted a composition master course in Greece, yet our composition students Age Hirv and Liis Jürgens took part in the master courses in Greece and Italy. Trio Fratres gave a concert in Rome and our students partici-

pated in the grand tour of the European Youth Chamber Orchestra, which reached also Tallinn.

In addition, the EAM students play significant role also in other international orchestra projects, such as the European Union Youth Orchestra, German-Scandinavian Youth Philharmonic Orchestra, German-French orchestra session in Bayreuth, ABAM orchestra seminar in Odense, etc.

International communication has been crucial in starting new specialities and creating structures. Tempus and the Cultural Grant Aid of the Government Japan have supported the development of electronic music and sound engineering speciality; UNESCO, PHARE and Leonardo have assisted in launching the cultural management master programme; the US Fulbright Programme and Socrates have helped starting the Jazz Department. In August 2005, the first ever ABAM international summer courses for students and lecturers of the music academies in the Baltic Sea countries took place in Tallinn, thanks to the Socrates project “Crossing borders in interpretation of classical music and jazz”.

In sum I would like to emphasize once more that nowadays the EAM participates in the European higher education sphere as an equal partner, having good reputation and respected status. This was well proven last year at the international communication conference of the Association of European Conservatoires, organised at the EAM. In addition to 130 European representatives, participants came also from South-Africa, Canada, Russia, etc. Next to global developments, regional contacts, collaboration networks within the Baltic Sea countries and relations with neighbouring countries are becoming more and more important. For example, our experience comes handy in the European collaboration projects with so-called third countries; we have good chance to succeed in partnerships with Russia.

Future trends

According to the development plan of the EAM for 2005–2009 and based on the EAM European Policy Statement for 2003–2007, presented to the European Commission, we envisage the continuing internationalization of the EAM academic environment in the

context of open Europe. We consider it necessary to participate more actively in the EU cooperation projects for developing joint curricula (incl. interdisciplinary), which would help us to make the EAM more attractive for international students as well as lecturers.

In the near future, the EAM will take part in following multiannual international projects:

- The development and deployment of new innovative composition methods (the EU Leonardo project in collaboration with IRCAM) will let our students and lecturers work at the world's leading contemporary music centre IRCAM in Paris.

- Continuation of the Culture 2000 programme Musical Europe: participation of students from different departments in chamber orchestra sessions and master courses. The project also includes the EAM students giving concerts and our lecturers conducting master courses.

- Development of an interdisciplinary master programme and establishing a multimedia centre (collaboration project between the EU and the US; partners in the EU are Trieste Conservatoire, Trinity College, Helsinki Theatre Academy and in US Washington and Santa Barbara Universities). This project is aimed at the development of audiovisual and multimedia arts. The media centre will unite real art with virtual arts, music and theatre and create technical means for performing such an art.

- Development of international summer courses "Crossing borders in interpretation of classical music and jazz" organised by music higher schools in Baltic Sea countries into specialized curriculum. Several master courses for different specialities, improvisation courses and jam sessions take place at the EAM, in the latter two the academy is also project leader. Participants are students and lecturers from the Baltic Sea country music academies.

- We plan to join the EU Socrates project "School Music in European Perspective".

What will be the role of Estonian music and theatre education in European educational space depends greatly on us, on how much initiative we will show, how flexible and determined we are in achieving our goals. Development is fast and in order to have a say in world's music and theatre higher education trends we must have clear objectives and keep up with the times. Our experiences will allow us to make the best choices.

The Estonian Music Days: an Ageless Festival in Constant Change

BY TIMO STEINER *artistic director of the festival*

The decision to start a new, mainly Estonian music festival was made in 1979. Professor Eino Tamberg formulated the goals of the festival as follows: “I think the festival will serve two purposes. First, we would like to present an overview of the Estonian music to our audience and guests. Second, when we [as composers – ML] have heard our music performed live, we ourselves will have a better overview of the positive sides as well as shortcomings of our creations.”

Although the Music Days have changed and developed throughout the years, the works of Estonian composers remain the focal point of the festival. With close to 30 premieres each year it has been the best forum for overview of Estonian music, where next to works of mature masters, such as Pärt, Tüür, Tamberg, Eespere and others can be heard also creations of students and young composers still in high school. This is the reason why the festival is still ageless



Ülo Krigul and Timo Steiner, artistic directors of the Estonian Music Days

and exciting today, too.

Under composers Timo Steiner and Ülo Krigul, the festival's artistic directors since 2001, the Estonian Music Days (EMP) has become more open and international. Now it is a tradition to present also music by foreign composers next to Estonian new works. During EMP 2005, in addition to Estonian music the works by Thomas Larcher, Laurence Crane, Vladimir Tarnopolsky, Franco Donatoni, Henri Pousseur, Iannis Xenakis and Salvatore Sciarrino were heard.

Lately, one of the essential trends has been an invitation to foreign musicians to come and perform Estonian music, which they often see from a new and fresh angle. The most interesting guests

in the last couple of years have been the Silesian String Quartet (Poland), Crash Ensemble (Ireland), vocal ensemble *Musica treize* and super virtuoso pianist Jean-Philippe Guillo (France). This spring the Scottish youth orchestra *Camerata Scotland* performed clarinet concerto “In Dies” by René Eespere and the world-famous Rashèr Saxophone Quartet premiered “in quattro quatri” by Galina Grigoryeva.

Yet another international aspect is added to the festival by the tradition started in 2003: a triennial International Lepo Sumera Composition Contest for Young Composers. Last contest saw almost 100 scores from 27 countries and, according to the jury, the level of participants was very high. The honour of Estonian composers was held high by Tõnu Kõrvits whose work “Eldorado” won the 3rd prize. The 1st prize went to Alberto Colla and 2nd to Naomi Sekiya.

The festival has attracted new audiences by being open and communicating with other musical styles and trends next to classical in form of new works for folk music ensemble (concert by ensemble “Wirbel” at Kloostriait), DJs mixing classical music (works by Jaan Rääts and Raimo Kangro as seen by Raul Saaremets and Sten Saluveer) and concert co-hosted with the festival “Jazzkaar” where the Estonian Dream Big Band performed pieces by Ülo Krigul, Mirjam Tally and Tauno Aints.

Also in 2005 there were numerous events carrying the idea of openness. At the popular shopping centre “Viru Keskus” there was performed a short ballet “Kaubamaja” (Department Store) written by Jaan Koha in 1963, on the promenade street in the Old Town the students of the Estonian Academy of Music (EAM) were playing Estonian music as street musicians, the national television made a special program series about the Estonian composers “Live notes live”, which people gathered to watch late nights at the festival club. Composers spoke about their music also at EAM, when during the four-hour Mammoth concert they gave blitz interviews at the improvised television studio, hopefully providing the audience with a little insight into modern music. Estonian composers were busy during the entire festival week, participating in the morning programme of the national television as cooks and florists. So it may be said that the Estonian professional composition was constantly on the map and there were people participating in the festival who

Premieres at the festival EMP 2005:

- René Eespere (1953) *In dies* for clarinet and chamber orchestra
Galina Grigoryeva (1962) *in quattro quarti* for saxophone quartet
Age Hirv (1973) *Detail* for chamber choir; *Sanguine* for soprano saxophone and piano
Lauri Jõelet (1974) *Concordia* for 2 guitars
Liis Jürgens (1983) *Unelaul* for chamber choir
Pille Kangur (1966) *Ka üleval on külm* for six voices and electronics
Tõnis Kaumann (1971) *Meditation IV* for chamber choir; *Mi lagnerò tacendo* for soprano, mezzo soprano, alto, tenor and bass
Mihkel Kerem (1981) *Viis päeva detsembris* for saxophone and piano
Tatjana Kozlova (1977) *Circles* for flute, clarinet, violin, cello, percussion and piano; *Converting into steam* for three saxophones and double bass
Ülo Krigul (1978) *Ajakeevitaja* for electric guitar
Aare Kruusimäe (1972) *Laava laul* for percussion duo
Margo Kõlar (1961) *Loojang* for piano and string orchestra
Kristjan Kõrver (1976) *Co* for percussion and string orchestra
Tõnu Kõrvits (1969) *...in these gardens* for alto saxophone and string orchestra
Märt-Matis Lill (1975) *Kurb rõõm* for three voices, two actors and electronics
Malle Maltis (1977) *Jäälilled* for oboe, two violins, cello and double bass
Arvo Pärt (1935) *Da pacem Domine* for mixed choir and orchestra
Jaan Rääts (1932) *Pala* for two trumpets
Mart Siimer (1967) *Hetk voolavast ajakangast* for six voices
Timo Steiner (1976) *Aga pilved tulevad vahele, ei näe täpselt...* for violin and chamber orchestra
Eino Tamberg (1930) *Dialoogid* for cello and piano; *Armastuse antoloogia* for soprano, female voice choir and instrumental ensemble
Toivo Tulev (1958) *Leave Alas, This Tormenting* for percussion trio, soprano and phonogram
Mari Vihmand (1967) *O edelestes Grün* for flute, clarinet, violin, cello, percussion and piano; *Labürint* for two pianos
Peeter Vähi (1955) *Wrong Username Or Password* for soprano saxophone and piano



Arvo Pärt and Eri Klas at the rehearsal of composer's monographic concert

do not come often to concert halls.

Another opportunity for widening audiences was the introduction of Estonian music to children. Since 2003, the festival program has reserved spots for special children events. The Estonian Music Information Centre has been a great partner and organised series of concerts at schools in Tallinn, where children studying at the several

Tallinn music schools performed next to Estonian modern music also Estonian classics.

A recent new tradition is the composer of the festival, which unites otherwise motley programmes. To a composer this title means a special *auteur* concert and performances throughout the entire festival. In 2004, Toivo Tulev had his *auteur* concert at the church of Niguliste (St. Nicholas church), where Olavi Elts conducted the NYDD Ensemble, and presentation of his CD “Be Lost in the Call” made by the Estonian Radio. In 2005, the Estonian National Symphony Orchestra under the baton of Eri Klas performed legendary works “Pro et contra” and “Credo” by Arvo Pärt. At the festival were also heard his “Lamentate” and “Da pacem Domine”, the latter as a premiere of a new version for choir and large orchestra.

The fact that the 26 years old festival is still viable is demonstrated on the one hand by growing number of events and continuous interest of audiences. On the other hand, the EMP is among the largest co-operation festivals in Estonia. The long-term loyal partners have been state Concert Institute *Eesti Kontsert*, the largest national concert-organiser; the Estonian National Opera, the Estonian National Symphony Orchestra, Tallinn Philharmonic Society, the Estonian Philharmonic Chamber Choir and many others. As a token of trust towards the festival organised by the Estonian Composers’ Union, this year the decision was made to support the festival straight from the state budget. Other major supporters have traditionally been the Estonian Authors’ Union and the Estonian National Endowment.

The composer of the festival EMP 2006 (March 24 – April 1) is Helena Tulve, one of the brilliant young Estonian composers, whose opera “It Is Getting So Dark” will be performed by the Estonian Philharmonic Chamber Choir. The final concert of the 2nd International Lepo Sumera Composition Contest for Young Composers will take place during the same festival week and the international jury consisting of Régis Campo (composer, France), Anders Hilborg (composer, Sweden), Helena Tulve (composer, Estonia), Rolf Wallin (composer, Norway), Toomas Vavilov (conductor, Estonia) will select the winners. Ensemble *Aleph* from France will be the festival’s guest performer and premiere also an Estonian work. And so the coming spring promises yet another interesting and varied festival.

Various Distinguished Estonian Composers

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

Raimo Kangro (1949-2001)
Lepo Sumera (1950-2000)
Olav Ehala (b. 1950)
René Espere (b. 1953)
Peeter Vähi (b. 1955)
Toivo Tulev (b. 1958)
Erkki-Sven Tüür (b. 1959)
Urmas Sisask (b. 1960)
Galina Grigoryeva (b. 1962)
Mari Vihmand (b. 1967)
Tõnu Kõrvits (b. 1969)
Jüri Reinvere (b. 1971)
Tõnis Kaumann (b. 1971)
Helena Tulve (b. 1972)
Märt-Matis Lill (b. 1975)
Timo Steiner (b. 1976)
Tatjana Kozlova (b. 1977)
Ülo Krigul (b. 1978)

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

An Oasis for Concentration. Metamorphoses in the Music of Helena Tulve

Interview with composer **BY IA REMMEL**

“**O**ur time has quick rhythms, edgy passages, enormous amounts of information, technology. On the other hand, it has a strong need to balance this jumpiness and this need manifests itself in a very slow movement, in search for organics.” Helena Tulve has also said that to a certain extent, music is a hideaway. Helena Tulve’s music concentrates, fills the space, and creates a crystalline, hi-tech world. The key words to Helena’s inner and outer being are concentration, tension, steely strength, instantly reacting thinking and sensitivity. Helena is Estonian-like and foreign. Her music encompasses the oriental focus on slowness and the sense of infinity, French airyness and capricious rhythms.

Helena Tulve has been so far the only student of Erkki-Sven Tüür and also studied with Jacques Charpentier in Paris. Numerous premieres of her works that became well known were followed by the greatest acknowledgment so far: orchestral piece “Sula” [Thaw] won the 1st prize at the international composers’ rostrum in 2004. Then the composer received the award of the Estonian Music Council, Republic of Estonia Culture Award and became “Musician of the Year” of the Estonian Radio. Helena Tulve wrote her latest and largest composition, chamber opera “It Is Getting So Dark”

Helena Tulve.



being the composer in residence at the Estonian Philharmonic Chamber Choir. Her auteur CD album “Sula” was published in 2005. Helena Tulve works at the Estonian Academy of Music as lecturer of composition.

All creation is probably continuous striving for ideal. What is your ideal in music?

I’m attracted to flow of music, its elusiveness. The idea that music is like water. I love slow music. Slowness is a counterbalance to rush and clutter of details; slowness enables the better sense of processes and seeing things that may be overlooked in rush, even if its careful rush. At present it is still somehow very much on the agenda for me. I’m reading Sten Nadolny’s “Discovery of Slowness”. The book makes me see things in a different perspective. Coming back to ideals, the slowness is not exactly an ideal, but I’m attracted to it, especially when it coincides with concentration.

Your music often focuses on a carefully chosen detail.

Often it is very difficult for me to listen to quick music with a lot of brilliant details. They slip by me at an incredible speed and I feel sorry that I was unable to enjoy them. I think it is squander.

Your music is generally crystal clear and transparent. Often it has been emphasized how important the sound/tone-colour is in your music.

Actually I have never thought of tone-colour as a goal per se. It has evolved through other things. Tone-colour comes through the choice of instruments and images. It is important to play with space and density. I imagine what kind of space the tone-colour could create, whether an open, round space or densely filled with a texture.

Whence does the impulse to compose come from?

At first there is of course a so-called technical impulse, the commission, which makes me start the search. It depends greatly also on the kind of instruments I will write music for. What follows is kind of an inner process, a design of inner space. In “Sula”, for example, all those processes were really clear.

Do you have the ready title in the beginning or do you name your

work later?

Usually I have the title ready. Sometimes it also happens that I finish the piece and then change its name. But the title should be tied to the image underlying the composition. An image or space or phenomenon or vision.

Nowadays the titles are rather poetic hints. Does the music also reflect some link between different art forms?

Compared to other art forms, music is a bit more abstract, thanks to its evaporating material. Position of music differs from that of, say, art or film. In music, the more general characteristic features, power, lyricism, poetry, play greater role. But still, music has common associations with other art forms. Build-up of the form in time in film or theatre may be very similar to that in music.

What about the social side of music, does it have any influence on society?

Because music is elusive, nowadays its direct social subtext is quite inconspicuous. In certain cases it may not be so, but then the social side of music will not manifest itself in music, but rather in trap-pings/paraphernalia.

How would you transfer your soundscape into colours?

Perhaps there is one bright line that would stand out. For me, contrasts are not inherent. In case of contrasts or opposites I will rather move onto trajectory between the two. Usually I don't put them very clearly side to side.

What has impressed you the most or deeply influenced you in music?

There has been an enormous lot of interesting, but for me, some things are more than simply interesting. One of the first awe-inspirers was the plainchant during the music history lessons by Toomas Siitan. I couldn't know then that there'll be time when I'll take it up. In fact, for me the plainchant is my musical mother tongue.

Later, everything we heard at Erkki-Sven Tüür's was a great discovery. One of the composers to astonish me was Scelsi, but among the first and continuous favourites is Berio. In his music one can hear the influence of traditional music. Water was very important to

the composer; perhaps it explains the gurgle in his music. I feel very close to music of Claude Vivier and the latest works of Grisey.

Discovery of world music is important to me – the Lebanese music, sufi music. The process is still continuing. I can't claim to have a somewhat scientific interest towards this kind of music, but therein have crystallized some characteristics that speak to me very loudly.

What kind of means of expression do you prefer?

I relate to heterophony, to seemingly arbitrary variances in similar motion – very characteristic means also in traditional music. And melody is very important to me, not so much the one voice, but the melody in wider sense, melody as principle or linear current. The current must carry energy and expression; everything else must be in its service. Energy processes work by restraining and releasing tensions, as if stretching the elastic band. Following the example of plainchant, I tend to oppose clear-cut metric structure. Usually I avoid emphasizing the first beat.

I try to link the musical material according to so-called chain principle, by finding spots where two ideas link. I do the same in joining the tone-colours of instruments. In two tone-colours, there are always some similar and some different characteristics and it is always possible to find such a spot where transition from timbre to another is feasible. I pay attention to such spots, so as they wouldn't come about simply by luck. This I have learnt by experience.

Should music be approached emotionally or should it be more like intensive thinking process?

One can lean towards one or the other point of view, but the listening tends to be rather an emotional activity. Because the musical material is not spread in front of the listener at once, the process of listening requires concentration. Therefore the listening may also be analytical. For me it's most important to listen with the heart. But I don't think that a very intellectual process cannot also be emotional at the same time. So to sum it up: rational emotionality, the union of the two.

In your opinion, what place does the contemporary music have nowadays?



Classical music is certainly particular. The division in the pyramid of interests and needs is very clear. There are people with no interest in classical music and they are the majority. There's no point in forcing them and the composer cannot oblige them to great lengths and still be honest with oneself. Wide popularity is not a goal per se for me. People can be educated to become music-friendly and it's important. Those who are curious and open will come into contact with the world of classical music at one point or another.

I think that in some sense the new music is better suited to the rhythm of our era than the music of the past. In order to enjoy Bach, for example, certain level of preparation is needed. Anyway, one must learn to listen and there's never too much of learning to listen.



Nikolay Alexeev.

New Trends on the Estonian Music Scene

BY TOOMAS VELMET

While it could be said that music and musicians know no borders, it has not always been so. Until the regaining of independence in 1991 people fled Estonia en masse to avoid the 2nd World War and its consequences; after the war only few got away. There are no data on people entering the country: the ‘iron curtain’ of the Soviet Union made sure of that. Therefore the foreign musicians have been able to shape our music scene and culture only during the last decade. Next we will take a closer look at significant foreign conductors in Estonia.



Paul Hillier.

The Estonian National Symphony Orchestra was the first one to realize that time has come to make decisions and take responsibility, thus Leo Krämer (1991–1993) from Germany was chosen as the first chief conductor. A young and fresh Tallinn Chamber Orchestra, established in 1993, invited Juha Kangas from Finland to become its artistic director almost right away (1995–1996). The fruitful collaboration continues also nowadays as he became the orchestra's artistic adviser in 2001. A pivotal event in our music life was the decision of the Estonian National Symphony Orchestra to sign the contract in 2001 with Nikolay Alexeev from St. Petersburg to become the chief conductor; the contract has been renewed to 2006. The Estonian Philharmonic Chamber Choir did not wish to be left behind and thus invited Paul Hillier from England as artistic director also in 2001; he continues in his job, too. Beginning this season, the Estonian National Male Choir has also a new artistic director – Kaspars Putnins from Latvia.

While the musical biographies of Alexeev and Hillier are typi-

cal for talented people coming from great cities, Juha Kangas is a very untraditional personality; I would venture to say that even as a conductor he is more of a chamber musician. Certain details in the life of Juha Kangas as top musician could be compared to the phenomenon of the Borodin Quartet, the members of which sat together during their student days and played together for at least 30 years without any changes. Kangas started his music career in Kaustinen, a Finnish town famous for folk fiddlers' traditions. Son of a local organist, Kangas began to study violin at the age of 13 and made it through the quartet class of legendary Olli Suhonen (world-renowned conductor Okko Kamu attended the same class) into viola group of the Helsinki City Orchestra (1966–1971) where he acquainted himself with the orchestral work and repertoire. From here on Juha Kangas took charge of his own life and went to work at the Ostrobothnian Conservatoire in Kokkola, a small town with population of 36 000, where he established a chamber orchestra with 10-11 year old pupils. This orchestra grew from pupil, then student and later amateur orchestra into a professional orchestra in 1989, and is now known as the Ostrobothnian Chamber Orchestra. Regardless of the fact that Juha Kangas has conducted great symphony orchestras both in Finland and the world's largest capitals, he states that he lacks the philosophy of conducting and the only thing that matters to him is the quality of music. It has been said about Kangas that he is searching the music for the limits of the truth: that could be the most precise description. His choice of repertoire is very clear, it seems as if there are neither quests nor meanderings. The repertoire contains music from baroque to modern, in the latter Finnish music had priority, but has now given way to include Scandinavia and Estonia and Latvia. The meticulously detailed performances of works by Sibelius, Rautavaara, Nordgren from Finland; Eller, Pärt and Tüür from Estonia; Vasks from Latvia – both on stage and recordings have brought Kangas acknowledgment and grand awards in Scandinavia and Finland, also the Latvian State Award of Music and Heino Eller Music Award of the Year in Estonia. The collaboration with Juha Kangas has for the Tallinn Chamber Orchestra been a tough survival course, which by today has developed into a pleasant dialogue between partners respecting high professionalism. It is a pity that the dialogue only lasts for 30 days a season.



Juha Kangas.

The Estonian National Symphony Orchestra (ERSO) has since 1963 been on a standpoint that the chief conductor should be from the St. Petersburg (Leningrad) school of conductors. The two seasons with Leo Krämer were a small aberration from the chosen way whereupon the orchestra has walked step in step with conductors Neeme Järvi (1963–1979), Peeter Lilje (1980–1990), Arvo Volmer (1993–2001) and now Nikolay Alexeev. The latter became the chief conductor of the ERSO in 2001 and greatly differs from Juha Kangas as a person, but they have surprisingly many common beliefs when it comes to appraising basic values. Alexeev has said: “We must say ‘no’ for million times to hear ‘yes’ once,” and Kangas could have told the same. Alexeev likes to work with the ERSO, because he is fascinated by the ability of the orchestra to outdo itself. Kangas, too, highly values the results brought by work with Estonian musicians. Both maestros are tight-lipped about themselves; they would rather discuss music, but prefer to let the music speak for itself.

When accepting the invitation of the ERSO, Alexeev set public goals for himself and the orchestra: activation of the sound of strings through large symphonic compositions; developing and polishing the ensemble and, last but not least, bringing the audience into the concert hall. A real professional is the master of his word. During performances of large works by Brahms, Tchaikovsky, Mahler, Shostakovich, the orchestra has demonstrated an active, but not forced, well-balanced sound and the ensemble-building using the works by Stravinsky has proven successful. What about the audience? The hall is full and the audience show no signs of boredom, quite the contrary. It was then unexpected, but rather pleasant to hear from a man who says one ‘yes’ per million ‘no’s that from now on he does not need to choose works suitable for the ERSO, because now he can choose the repertoire to his liking. By the way, I believe when Alexeev says that he does not read critique on principle, since he is the harshest judge and knows exactly what he does well and what not. Alexeev whose entire nature stands against chatting has said some very significant things. “Music does not need to be understood but listened”. “Musicians have no nationality, they have school”. Let these words sound here where we cannot listen to music he conducts.

I do not know if it is allowed to state this, but I believe that in Estonia/world relations there has been made a deal with a 20-year

delay: you get Pärt, we get Hillier. At least this can be read into Paul Hillier's, the chief conductor of the Estonian Philharmonic Chamber Choir (EPCC), answer to the question about where did his interest toward Estonia and Estonian music come from. Direct reason may have been the activity of Tõnu Kaljuste and high performance level of the EPCC, but some initial impulses must be found and one of them could have been the Estonian origin of Hillier's spouse. Though it is true that musicians have no nationality and musical interests rule. Paul Hillier has said that the decision was based on the high level and extremely original sonic expression of the EPCC, which created the necessary motivation and outlook for future work. As Juha Kangas established the Ostrobothnian Chamber Orchestra, so Tõnu Kaljuste created the EPCC and 'raised' the choir for 20 years (1981–2001). The matured child was given into worthy hands and Kaljuste could not have made a better choice. As with prior maestros, also in Paul Hillier's case the determining factor was previous contacts with the EPCC, which were very promising. Hillier does not call himself a specialist in early music nor is he interested in popular genres, making an exception for blues as a phenomenon. He grew and developed on music by Mozart, Schubert, Debussy, Fauré, but also Byrd and Tallis and has special interest in contemporary music. Hillier has thus spread the fame of the choir with the performance of modern music and carried on successful recording activities: the two first CD albums in the series "Baltic Voices" introducing music from the Baltic Sea countries made in collaboration with the record company Harmonia Mundi have been nominated for Grammy in the category of the best choir recording. Four seasons with the EPCC have brought exciting results to all participants – to the choir, audience and surely the maestro, too. Hillier has especially high regard for Estonian audience, since in his opinion the entire country is very musical. There are plenty of eye-openers for everybody and the joy of mutual discovery will continue at least until 2007.

Estonia has sent great musicians into the world and the world has reciprocated.

The Charming World of Irina Zacharenkova

An Interview with the Young Pianist by **IA REMMEL**

The piano-playing of Irina Zacharenkova has been characterized as “a charming synthesis of enormous emotionality and an extremely sharp mind”. Born in 1976, the pianist has studied at the Georg Ots Tallinn Music High School with Mare Ots and graduated as MA from the Estonian Academy of Music in the class of professor Lilian Semper. At the moment she is in a doctoral programme and also furthers her studies at the Sibelius Academy in Helsinki with Hui-Ying Liu-Tawaststjerna. The young pianist has received numerous awards at the international competitions. The list, which started with national competitions, includes the 2nd prize at the Čiurlionis competition in Vilnius in 2003, 1st prize at the Premio Jaén competition in Spain in 2004, 1st prize at the “Remember Enescu” contest in Romania and 2nd prize ex aequo at the Épinal competition in France in 2005. Irina Zacharenkova is also an excellent harpsichord player and knowledgeable performer of pianoforte, predecessor of the contemporary piano. In 2004, the pianist won the 3rd award at the Brugge harpsichord and pianoforte competition Musica Antiqua. Last year she received also the Music Award of the Year of the Estonian Music Council.

Irina, are you an emotional or intellectual type of pianist?
I’m rather rational.

How did you start your music studies?



Irina Zacharenkova.

I began to play piano at the age of 4, my mother taught me. She wasn't a professional musician; she was self-taught. I was born in Kaliningrad, but soon we moved to Baltiisk and there I attended a children's music school. I was 13 when we moved to Estonia.

Have there been any musicians in your family?

Not that I know of.

Have you always found it interesting to study piano?

As a child I was terribly fond of playing new pieces, but it was very difficult to practice and repeat what I had learned, in order to achieve excellent results. When I knew the piece by heart, I got bored.

You are a very good sight-reader.

I don't recall ever having problems with it. Since the first grade, I have always played at sight from all the piano books and collections, from beginning to end. And I've also memorized the pieces quickly.

Do you remember if during your studies there has been an especially inspiring piece?

Perhaps the Third Sonata by Chopin during my studies at the Georg Ots Music High School. I very much wanted to play it in its entirety and I did, at the national examination. Not so well, but still, I had a feeling that I could express something while on stage. But now, looking back, I see I was very lazy at school – I understood too late that it's necessary to practice a lot and to do it really thoroughly.

What did you do beside music?

Music had the most important place, but I tried to study other things as well. I read a lot, as is usual at that age. There was a period when Nietzsche seemed very impressive, and then I delved into antique philosophy I could lay my hands on and also read some newer philosophers, Kierkegaard and others. I can't say they have influenced me very much, but it was interesting information.

You didn't get any straight answers.

I don't think it's possible to get those, but I believe there are moments when every person needs some explanations as to how the world works. Nowadays I read fiction and recently, Russian literature.

Beside piano you are also interested in other keyboard instruments, such as harpsichord and pianoforte – why did you turn to them?

At first it was a simple curiosity, because earlier I didn't get a chance to play harpsichord. At the academy I could take it as minor. I wasn't attached to it initially, but later it grew on me. From the beginning, my teacher has been Maris Valk-Falk and the cooperation with her is still very exciting.

What about pianoforte?

2003 the 2nd prize at the Čiurlionis competition in Vilnius

2004 1st prize at the Premio Jaén competition in Spain and the 3rd award at the Brugge harpsichord and pianoforte competition Musica Antiqua

2005 1st prize at the “Remember Enescu” contest in Romania and 2nd prize ex aequo at the Épinal competition in France.

I started to play it at the Sibelius Academy in Helsinki. It’s a very light, very sensitive instrument and I’m still very interested in it.

Which music do you like to perform?

I feel very close to the classics: Mozart, Haydn, Beethoven. Early English virginalists such as William Byrd, John Bull and others, where there is some sort of unspoilt simplicity and beauty. I love to play Bach, both on piano and harpsichord. By the way, I’m convinced that it’s possible to play Bach beautifully also on piano. The questions of style remain open, of course, but I don’t think Bach should be played in a romantic way. For instance, I don’t like at all the transcriptions of Bach.

At competitions you have received praise for performing modern music.

Modern music is very exciting. The only difficulty may be locating the good music from amongst the whole bulk of it. While playing modern music, the interpreter has much more freedom and courage to interpret it.

You’ve had very beautiful recitals of Chopin and Schumann. How do you feel when playing music by romanticists?

I don’t really feel so good while playing Romantic works. There’s always some uncertainty. Maybe because there exists some kind of ideal for performing romantic music, some model, and it disturbs. And I don’t consider myself to be a musician of romantic nature.

Do you have favourites among pianists?

Grigori Sokolov and, for a long time, Ivo Pogorelič. Of course, I

haven't heard all of their possible performances. Sometimes you listen and suddenly you dislike some piece and it affects the way you feel. But it never happens that you like everything.

Lately you've been very successful at the competitions. What is it that makes you stand out?

It's difficult to say, competitions depend very much on a stroke of fortune. Perhaps it counts that I'm older, more mature and independent. At the last competition in Épinal I heard a significant and delightful comment – that my play does not lack a masculine trait. Otherwise I'm used to hearing and also thinking that I have too little of the trait. And I've also been told that I could be more confident.

What do you wish for in the future?

Above all I would like to play on stage for the audience.

“Eesti ballaadid” is a Piece of International Strength

Young composer **MARI VIHMAND**
evaluates the masterpiece by Veljo Tormis

In August 2005 great Estonian composer Veljo Tormis celebrated his 75th jubilee. On this occasion his ballet/cantata “Eesti ballaadid” [Estonian Ballads] was performed once again. Tormis was commissioned the work in 1980 for Olympic games: the first performance in Tallinn was on June 27, 1980 and it was performed by the Estonian Academic Opera and Ballet Theatre as part of the cultural programme for the Olympic Regatta. The choreographer, ballet-master and producer was Mai Murdmaa and conductor Tõnu Kaljuste. There were guest performances in Moscow (1981, 1985), Riga (1983) and Stockholm (1985). At the time the performers were from the opera, but last year there was created a new version, scheduled for premiere in August when in Tallinn transpired the 4th World Congress of the Finno-Ugric Peoples, and in that version the performers were chosen amongst the best folk musicians in Estonia. The following article by Mari Vihmand, younger generation Estonian composer, was inspired by the new performance, also given during Tormis’s jubilee summer.



August 17, 2004. That night, the final destination of hundreds of people was a former collective farm barn in Soorinna village, Kuusalu parish. Weeks before, walking around in Tallinn, one could see everywhere modestly designed, almost selfless posters announcing the Von Krahl Theatre summer play – “Eesti ballaadid”, music director Tõnu Kaljuste, stage director Peeter Jalakas, choreographer Aki Suzuki. There were no flashy slogans a la “the best, largest or bestseller of all times”.

We exit Tallinn via eastern highway, leaving behind the noise; the Lasnamäe district with its depressing greyness and vastness; desolate industrial area, inevitable in today’s city and, having finally arrived in the middle of Kuusalu forests, we are on our way to a wonderful

world, the existence of which we might only intuit, at best. After a row of signposts we find ourselves driving along the unpaved road in the middle of a field and we see the venue. The Soorinna barn. Once inside, at first nondescript white brick building turns out to be a strange theatre hall with earthen floor. There is a pond on the stage and whole cabbages are lying around here and there.

Veljo Tormis wrote the ballet/cantata “Eesti ballaadid” in 1980 as a commission from the Estonia Theatre. “I believed the Ballads to be the summary of my life’s work,” Tormis reminisces. “I was fifty years old then and thought that after this age one couldn’t do too much any more.” The then stage director of the work was Mai Murdmaa and conductor young Tõnu Kaljuste. The show was outstanding and in addition to Tallinn, it was also performed in Stockholm, Riga and Moscow.

“Eesti ballaadid” is based on Estonian narrative runic songs from many areas: “The Daughter’s Fate”, “A Chaste Girl”, “A Girl in the Wrong”, “The Husband-Killer”, “The Wife of Gold”, “The Wife-Killer” and “The Wife from the Grave”. The story has been put together by Lea Tormis and the texts are adapted by folklorist Ülo Tedre.

Tormis has rightly called the Ballads the summary of his life’s work. Majority of his works are folk song arrangements, which actually transcend the genre boundaries. “I do not use the folk song, it is the folk song that uses me,” Tormis says. “To me folk music is not a “means of self-expression”, on the contrary, I feel the need to express the essence of folk music, its spirit, meaning, form. I believe the runic songs to be the highest achievement and the most original phenomenon of Estonian culture of all times. But today runic song has ceased to exist as part of a way of life. To expose the originality and meaning of runic song, I try to express it through modern art forms.” Indeed, Tormis does not adapt nor exploit the runic song; he simply enlivens and magnifies it. His ingenuity lies in the manner he magnifies the runic song and brings it back into our everyday existence. He is a minimalist due to the material. The runic song does not allow mixing with the harmony of the European art music. So there is nothing else to do but to derive the entire soundscape from what lies within the ancient songs. In “Eesti ballaadid” it is no longer the case of original folk song arrangements, but rather of a concise major work, where the folk songs having primal power are

united with symphonic and stage means in order to form a meta-narrative of Man and Woman, love and hate, sin and repentance, life, death and reincarnation. Critic Andres Laasik even compares Tormis's creation to what Elias Lönnrot¹ had done in the sphere of literature.

The figure of Mother worrying about the fate of her daughters unites all ballads. Majority of those are female-centred, only in the last ballad, "The Wife from the Grave", the mother has to weep for her son.

After the 1980 Estonia Theatre production was no longer performed, people forgot about "Eesti ballaadid". But not Tõnu Kaljuste, who used to conduct the work and has been for a long time one of Tormis's greatest "body musicians". Kadri Ratt, a singer participating in 2004 production, has written: "It must have been six or seven years ago when I and my colleague from the choir Eve Härma had an extraordinary opportunity to take part in recording CD with works of Veljo Tormis. After the presentation of new release, conductor Tõnu Kaljuste entrusted us with one small secret – he soon planned to produce also a grand ballet/cantata by Tormis, and he offered us to sing a part there. One year passed, two years passed, and every time we met Kaljuste, he told us excitedly that recording will start any time now."

It is well known that good ideas often occur simultaneously and independently in several minds. In 2003 the Ministry of Culture of Estonian Republic began preparations for the cultural programme of the World Congress of the Finno-Ugric Peoples in Tallinn in August 2004. Mart and Ants Johanson were invited to become the directors of the programme. The brothers proposed the performance of "Eesti ballaadid" and started to look for a conductor and director. Tormis suggested inviting Kaljuste and together they all invited Peeter Jalakas to direct.

This time the singing part was left to folk singers instead of well-schooled opera singers. Kaljuste had also a new idea for the orchestra. "I have exchanged the sound of classical orchestra for the forest of music instruments. We will be in that "forest" and perceive directly Tormis's comments on ballads," Kaljuste says. In half a year he recorded all the instruments and parts one at a time and thus constructed a virtual orchestra, to which yet more depth is added by quadro sound in production. In addition to singers and musicians,

it was also necessary to find a suitable place for performance. The organisers decided in favour of Soorinna barn. It took half a summer to transform a barn into a theatre hall containing state-of-the-art technology and under the banner of small alternative theatre the grandest spectacle of the summer was born. Peeter Jalakas invited the choreographer Aki Suzuki whose work stems from Japanese butoh dance and thus she added intrinsic colour to the show.

Actor Juhan Ulfsak said: “We rehearsed for a very long time, starting with butoh training. The production was born in the course of purification, of all the material only the most precise parts made it to the stage.” The result of the long work and jointly shed blood and tears was a powerful show, which considered and supported the music on several levels and created strong images, but was still respectful to the ear, which must be kept alert, no matter what transpires on the stage.

“The first notes sound and the audience go quiet. It is dark. Smell of soil. Ghostly clay dolls appear slowly on the stage, arriving from nowhere, and start their activities. The world has changed; the time has gone centuries back. But still everything is the same – the fears of a mother, the fate of daughters, worries, sweat, life, death, blood. A great swing falls down as if from sky, the air is filled with the smell of kama². Mighty Annis is getting married. Due to passionate performance of intercourse, the actor’s nails are bloody and painful even the next day. Meeli kills her new husband in temporary insanity. She despairs, screams, yells and pleads. For eight nights in a row. Next to her, a small frightening primeval mother (Aki Suzuki) demonstrates the butoh dance. Her moves are plastic, superhuman; her face changes from angelic to monstrous in a second. She is sweet and gruesome. A woman is drowning her children in the pond. From under the ground, the dead appear, their bodies clothed in long hair only, their faces frozen. The pond goes up in flames. Everything is governed by the angst, blood and fear.

And yet it is all so beautiful. There are sprawling golden fields in the background and rainbow in the sky. Time and again a small light comes up, a little glimmer of hope.

In that august, in cooperation between actors, singers, managing crew, technicians and audience, something magical was born in the old collective-farm barn Soorinna. The music, at times psychedelic, which filled the hall with energy streams, induced shudders in the

audience. On the stage, the singers used their musical mother tongue to send their voices filled with utmost gentleness, power, fragility and pureness into audience; the actors' muscles buckled with supernatural exertion, when their souls were gripped in catharsis" – it is not possible to describe the trance-like emotion more precisely than Kadri Ratt has done it.

During following days, one review was outshining the next one, using superlatives. There was talk about creative triumph, an experience that cannot be compared with anything within certain time limit, the theatre that steps outside the boundaries of theatre, the greatest event of the century, etc. For example, Mele Pesti wrote following in "Eesti Ekspress"³: "Intensity. Previously unknown expressiveness (or at least missing from Estonian theatre for a long time). Unexpectedly painless fusion of surprising expressive means (wonderful choreography imitating Japanese butoh-dance, Estonian runic song, technical stage direction) – and the becoming into one, engrossing entirety."

I too was hypnotised by "Eesti ballaadid" – the high-tension performance rocked from one sky to another, ever higher and higher. By empathising with what was happening on the stage one could forget it was theatre. I nearly stood up and followed the green path bordered with campfires up the hill – into the future, the past, the timeless world.

As a similar experience from not so long ago I could only recall "The Little Match Girl" by Helmut Lachenmann at the Stuttgart State Opera. Lachenmann and Tormis? Such a comparison is surprising by all means. But after some deliberation it appears that it is not so unexpected after all. The genre definition of "The Little Match Girl" is "music with pictures" – another one of those works, which are not an opera or ballet, cantata or anything else we are familiar with. It is based on Andersen's story of a poor girl selling matches in winter time out on a cold street. She cannot find any buyers and finally burns all the matches in order to warm herself a little. In so doing she ruins her only opportunity for escaping the troublesome situation. It is a tragic and timeless story of people driven into corner, of a situation where there are no right solutions. Just like a mother who took her superfluous daughters and left them as grouches beside the road. Or a chaste girl who killed the man who assaulted her, thus saving her honour but hurting her soul. All the

stories told in “Eesti ballaadid” are also timeless: time and again there are murders, time and again someone is hatching an evil plan, time and again someone desires a controllable puppet for a spouse instead of a free spirit, time and again we forgo our promises.

The show received many praises for greater adherence to the original in choice of voices. Nevertheless, I would like to defend also the earlier operatic version. I am sure that “Eesti ballaadid” has such a strong musical material that is able to take also the third or tenth shape.

The often quoted Tormis’s citation that it isn’t he who uses the folk song but the folk song that uses him raises the question: does the folk song live on in Tormis or is it waiting for coming composers. Perhaps the greatness of Tormis is a reason why younger classical music composers have not dared to become attached to the material. Runic song to an Estonian composer is like a barn dwelling⁴ to an architect. If one intends to build a skyscraper in the style of barn dwelling, the task would seem impossible, but Tormis has achieved a similar feat and I am certain that “Eesti ballaadid” is internationally viable regardless of the fact that the text is impossible to translate.

I was especially happy that one of the theatre-makers did not deem the audience stupid and dared to offer something noncommercial and homegrown instead of yet another “the most successful musical in the world”. And that the audience received the offering with open arms. By the way, also Lachenmann’s “The Little Match Girl” had unexpected success with the audience. All that is really beautiful also hurts a little. People are still interested in existential problems despite the brainwashing entertainment. Thank God for that.

Performance of “Eesti ballaadid” took also place in the summer 2005, celebrating the 75th jubilee of Veljo Tormis.

1 Finnish researcher of folk poetry and linguist (1802–1884), compiler of Finnish national epic “Kalevala”

2 Estonian food, roasted meal-mixture

3 Estonian weekly newspaper [Estonian Express]

4 Estonian traditional building, combines living quarters and threshing barn under one roof

Eduard Tubin 100 – Unprecedented Parade of Symphony Orchestras in Estonia

BY TOOMAS VELMET

In authoritative opinions, Eduard Tubin (1905–1982) as a symphonic composer has been ranked equal to such 20th century creators as Carl Nielsen and Dmitri Shostakovich. This is a well-known fact in Estonia. But how well is Tubin known around the world and what place do his works have in concert programmes is a problem that has troubled us for years, or actually – for decades. The International Eduard Tubin Society (President Neeme Järvi, chairman of the board Vardo Rumessen) has undertaken the task to ensure the onset of the time of Tubin. Composer’s jubilee was celebrated this year in Estonia on the initiative of the society and with the said cause in mind.

The magnificent celebration of the composer’s jubilee culminated with the festival “Eduard Tubin and His Time” (artistic director Vardo Rumessen) organised by the State Concert Institution *Eesti Kontsert* where eight symphony orchestras from six different countries performed all the 10 symphonies by Eduard Tubin. But the festivities dedicated to the distinguished composer’s jubilee did not begin nor end with the festival. Long before the jubilee year, the Estonian National Symphony Orchestra under the baton of Arvo Volmer had recorded all his symphonic compositions for the record company Alba Records. The Estonian National Opera had performed a new production of the opera “Barbara von Tisenhusen” by Tubin with Arvo Volmer as artistic director. The International Eduard Tubin Society had started a long-term project, an academic publication of “Collected Works” of Eduard Tubin and by today there have been published the first six books containing his piano works. Klassikaraadio, the classical music channel of the Estonian Radio, broadcasted 14

**Two great men
- Veljo Tormis in
Tartu with the
statue of Estonian
composer Eduard
Tubin**



long programmes and concert programmes with comments about the life and works of the composer. The Estonian Television showed several materials from Estonia and abroad, which were related to the composer and the performance of his works. An extraordinary event was the production of a documentary about Tubin's life in emigration, created in co-operation between Exitfilm, Estonian Television and STV (Sweden), named "The sum of absent days", written by a young composer Jüri Reinvere and directed by Marianne Kõrver. A publication of a grand and luxuriously bound album "Eduard Tubin" (with a CD album) falls into a similar category, the author once again Vardo Rumessen, publishers the Estonian Museum of Theatre and Music and publishing house SE&JS. The Tubin society organised a competition in performing works by Tubin for young Estonian interpreters, the prize being the Neeme Järvi Award (50 000 Swedish crowns) financed by a reputable car manufacturer Volvo. The winner of 2005 was Marko Martin, a young pianist who has already received several international awards.

The Estonian Academy of Music celebrated the composer's jubilee very respectfully, as befitting the academic higher school, by exhibiting a photo show and organising a 2-day scientific conference where participants ranged next to Estonian Tubin-researchers to musicologists from Japan, Europe and the US. The International Eduard Tubin Society founded an Eduard Tubin honorary medal and the unanimous decision was made to award the first one to maestro Neeme Järvi as the world's most persistent and long-standing performer of Tubin's works. A somewhat unprecedented is the monument of Eduard Tubin as a long-time conductor of the Theatre Vanemuine opened in Tartu in front of the theatre and created by Aili Vahtrapuu (sculptor), Veronika Valk (architect) and Louis Dandrel (sound and light installation, Paris). The monument is so extraordinary in the Estonian context that it must be experienced with one's own eyes and ears (!). Louis Dandrel (1939), the director of the IRCAM [Institute for Music/Acoustic Research and Coordination] in Paris, has become world-famous with his installations in Paris (Millennium 2000), Osaka, Rio de Janeiro, Hong Kong and now also in Tartu.

But the jubilee of Tubin was a great deal not only for Estonians – already in April there was a memorial concert in the Finnish church in Stockholm and in June, a musicological conference at the Swedish Royal Academy of Music. Local orchestras performed Tubin's works

at the Finlandiatalo in Helsinki, Musikverein hall in Vienna and Konserthuset in Stockholm. The Estonian Post introduced the jubilee stamp and envelope, which will probably circulate very widely.

As mentioned before, the jubilation reached its peak between 18 May and 19 June with the symphonic parade at the festival “Tubin and His Time”. Let us name the conductors who performed the composer’s works at the festival: Nikolay Alexeev, Olari Elts, Valeri Gergiev, Neeme Järvi, Paavo Järvi, Kristjan Järvi, Eri Klas, Jukka-Pekka Saraste, Leif Segerstam and Lauri Sirp. Most of them provoked the audience by placing symphonies by Tubin next to an acclaimed work by some of his contemporaries, taking the cue from the title of the festival. Some bold conductors ventured even further, for example, Paavo Järvi performed the Fifth Symphony by Tubin side by side with the Fifth Symphony by Sibelius and Valeri Gergiev Tubin’s Eighth with the Shostakovich’s Eighth Symphony. The concert by the Mariinsky Theatre Symphony Orchestra with the latter programme was certainly most successful and it ended with maestro Gergiev wishing for possibility to acquaint himself with the scores of all Tubin’s symphonies. In fact, all the symphony orchestras that took place in the festival had very successful concerts and many of those ended with people applauding standing – the Estonian National Symphony Orchestra (Neeme Järvi), Mariinsky Theatre (Valeri Gergiev), Tonkünstler Orchestra (Kristjan Järvi) and Latvian National Symphony Orchestra (Olari Elts). The Tampere Philharmonics (Eri Klas), Stockholm Royal Philharmonic Orchestra (Jukka-Pekka Saraste) and the Helsinki City Orchestra (Leif Segerstam) also received infinitely warm welcome. But the title of the festival’s hero must go to the Estonian National Symphony Orchestra with its three different programmes (Paavo and Neeme Järvi and Nikolay Alexeev) and the runner-up is the Theatre Vanemuine Symphony Orchestra (Lauri Sirp) with two concert programmes. Maestro Arvo Volmer joined the celebrations in his own modest, but efficient fashion by conducting his Adelaide Symphony Orchestra on the other side of the world in performance of a Tubin programme. Eduard Tubin, who used to speak rather sparingly, had once said: “My time will once come.” Here in his home country the time has already come and now it is confirmed that it is so also in the entire world. And at this we must not forget that the strategic mind and generator of ideas behind all the above is the pianist and musicologist Vardo Rumessen.

Estonian Music Council`s Prizes

Since 2002, the Estonian Music Council awards the music prize on the International Day of Music, giving credit to Estonian musicians or music institutions whose activities have furthered the development of music scene.

2002

Estonian Radio, "Klassikaraadio" – for active coverage of music life, introduction of Estonian composers and musicians and propagation of Estonian music both in Estonia and abroad.

2003

Erkki-Sven Tüür – composition prize for extraordinary input to introducing Estonian music culture in the world

Andres Mustonen and early music consort Hortus Musicus – interpretation prize for long-term determined and successful creative activity

Valter Ojakäär – prize for significant and outstanding activities in music sphere and for great input to development of Estonian jazz

2004

Helena Tulve – composition prize for outstanding input to Estonian contemporary music

Irina Zacharenkova – interpretation prize for concerts and successful performance at international competitions

Endel Lippus – prize for significant and outstanding activities in music sphere and for meritorious work on development of Estonian music education

2005

Olav Ehala – composition prize for works that unite generations, tastes and hearts

Arvo Leibur – interpretation prize for input to shaping the sonority of the Estonian National Symphony Orchestra and outstanding activities as soloist



Arvo Leibur.



Olav Ehala.

Estonian Classical CD Albums anno 2004

Paavo Järvi. Estonian National Symphony Orchestra, Truls Mørk (cello), Ellerhein Girls' Choir

Arvo Pärt. Pro et contra

© 2004 EMI Records Ltd / Virgin Classics

This album contains works by Arvo Pärt, written in his youth in 1959–1966 (Symphonies No 1 & 2, cello concerto “Pro et contra”, “Perpetuum mobile”, etc.). Pärt using atonality should be a new (or well forgotten old) discovery to those who are more familiar with his *tintinnabuli* and later neo-tonal style.

Estonian Philharmonic Chamber Choir / Paul Hillier

Baltic Voices 2: Urmas Sisask, Toivo Tulev, Per Nørgård, Galina Grigoryeva, Alfred Schnittke

© 2004 harmonia mundi usa

The second album in the series “Baltic Voices” introduces music related to the three Christian Churches present in the Baltic countries: Protestantism (Nørgård), Catholicism (Sisask, Tulev) and Orthodox Church (Schnittke). A memorable experience both in the choice of music as well as performances.

Raimo Kangro. Displays, 2 CDs

© 2004 Estonian Music Information Centre

“Displays” (1991–2000) is a series of chamber music works by Estonian composer Raimo Kangro (1949–2001) and consists of 12 character pieces for different instruments and ensembles. This album contains recordings by NYJD Ensemble and the Estonian National Symphony Orchestra, both conducted by Olari Elts; the Tallinn Chamber Orchestra led by Risto Joost, etc.

Toivo Tulev. Be lost in the Call

NYJD Ensemble, Olari Elts

© 2004 Estonian Radio

Music critic Evi Arujärv has stated that Toivo Tulev (1958) writes music, which is slow and insightful, yet consists of intertwined

restless patterns. His works have strong ties to early music and the Christian message. The album contains also recordings by early music vocal ensemble Vox Clamantis.

Indrek Vau (trumpet), Mati Mikalai (piano)

Estonian Trumpet Music

© 2004 Karin & Indrek Vau

This album presents works for trumpet and piano only by Estonian composers (H. Kareva, H. Jürisalu, H. Otsa, A. Garšnek). Both the trumpet player Indrek Vau and pianist Mati Mikalai are highly regarded musicians.

Erdmann/Sooäär Dessert Time

Peer Gynt & Other Stories

This is a treat for lovers of improvisational jazz. The first album by German saxophonist Daniel Erdmann and Estonian guitarist Jaak Sooäär features wittily arranged themes from the suite “Peer Gynt” by Edvard Grieg.

Alo Mattiisen, 50 parimat laulu, 3 CDs

© 2004 Hitivabrik

The album belongs to the CD series “Eesti kullafond” [The Estonian Gold Reserve] and is undoubtedly pure gold. Compilation of the best songs by Alo Mattiisen (1961–1996), the lead singer of the Singing Revolution, composer and keyboard player, includes “Eestlane olen ja eestlaseks jään” [I Am an Estonian And I Will Remain an Estonian], “Ei ole üksi ükski maa” [No Country Is Alone], “Looja naeratuse saatel” [Accompanied by Creator’s Smile], and many others, performed by ensemble In Spe, Ivo Linna, Henry Laks and the top Estonian pop musicians.

Riho Sibul. Must [Black]

© 2004 Riho Sibul, Vagabund

Pieces on the third album by one of the most popular rock guitarist in Estonia, Riho Sibul (1958) have philosophical subtext. A memorable instrumental music (except for the last piece “Kui rinna peale risti...” [When Across the Chest...]) album both in the way of composition and well considered tone-colours.

Rein Rannap. Tantsib klaveril [Dances on Piano]

© 2004 Klaveripoeg

Pianist and composer Rein Rannap (1953) has been named the leading eccentric of Estonian music. This is his first album and it contains his most popular piano pieces: “Laps vaatab tähistaevast” [A Child Is Looking at the Starry Sky], “Päikeseklaver” [Sun Piano], etc. There is also one classical hit, “Swan” by Saint-Saëns, which has the effect of an improvisational fantasia.

Eesti keeled. Kella tiksumist...[Estonian Strings. Clock Ticking ...]

© 2004 Eesti keeled

The ensemble Eesti keeled unites such musicians as Jaak Johanson (song), Riho Sibul (song, acoustic guitar), Jaak Sooäär (electric guitar), Tuule Kann (*kanteles*, song), Pille Karras (bass *kantele*) and Ain Agan (acoustic guitar) performing authentic folk song and progressive pop music. A worthy listening experience to those who love music, which crosses and mixes the boundaries.

Compiled by Igor Garšnek

Books

Kotta, Kerri. Dmitri Šostakovitši tonaalstruktuurist [Studies on the tonal structure in music of Dmitri Shostakovich]. – Tallinn : Eesti Muusikaakadeemia, 2004. – 127 pp
Dissertation on the tonal structure in music of Russian composer Dmitri Shostakovich.

Lepnurm, Hugo. Mälestusi [Memoirs]. Foreword by Alo Põldmäe. – Tallinn : Eesti Muusika Infokeskus, 2004. – 187 pp
Memoirs of Estonian organist and music pedagogue Hugo Lepnurm (1914–1999).

Normet, Leo. Sibeliuse kaudu maailma [The Road into the World via Sibelius]. Compiled by Sirje Vihma-Normet, afterword by Eero Tarasti. – Tartu : Ilmamaa, 2004. – 462 pp
Articles written by Estonian musicologist and composer Leo Normet (1922–1995).

Pilliroog, Ene. Sööst koorimuusikasse. – Tallinn, Eesti Naislaulu Selts, 2005. 240 pp.
The book is dedicated to the 70th birthday of choir conductor Ants Sööt.

Roohein, Hubert. 120 aastat Eesti vanimat tuletõrjeorkestrit [120 Years of the Oldest Estonian Orchestra of Firemen]. – Tallinn: H. Roohein, 2004. – 54 pp
History of the oldest Estonian firemen brass-orchestra on the occasion of its 120th anniversary.

Rumessen, Vardo. Eduard Tubin ja tema aeg [Eduard Tubin And His Time]. Text by Vardo Rumessen, design by Rein Seppius. Compiled by Vardo Rumessen and Inna Kivi. – Tallinn : Eesti Teatri- ja Muusikamuuseum, 2005. 411 pp. (+ added CD).
A photo album with commentaries about Estonian composer Eduard Tubin (1905–1982), in addition there is a CD with the composer's major works.

Semlek, Leo. Muusika klassikalised väljendusvahendid [Classical means of expression in music]. – Tallinn: Kodutrükk, 2004. – 97 pp
Compilation of musical terms in Italian, Greek, Latin and Estonian.

Ansamblis olemine : Helju Tauk 75 [Living in Ensemble : Helju Tauk 75].
Compiled and edited by Madis Kolk and Tiina Mattisen. – Tallinn : Eesti Muusika Infokeskus, 2005. 128 pp.
Collected stories about Helju Tauk (1930-2005), a legendary pianist, musicologist and music pedagogue as remembered and written by her pupils, relatives and colleagues.

Arvo Pärt peeglis : vestlused, esseed ja artiklid [Arvo Pärt in the Mirror: conversations, essays and articles]. Compiled by Enzo Restagno.
– Tallinn : Eesti Entsüklopeediakirjastus, 2005. 310 pp.
Compendium of interviews and articles about Estonian composer Arvo Pärt.

Eesti Akadeemiline Helikunstnike Selts, Eesti NSV Heliloojate Liit, Eesti Heliloojate Liit 80 [The Estonian Academic Society of Musicians, The Composers' Union of the Estonian Soviet Socialist Republic, The Estonian Composers' Union 80]. Compiled and edited by Kaja Irjas. – Tallinn : Eesti Muusika Infokeskus, 2004. – 68 pp
History of the Estonian Composers' Union during the last 80 years.

Eesti Muusika Päevad 25 [Estonian Music Days 25]. Compiled by Estonian Music Information Centre, foreword by Timo Steiner.
– Tallinn : Eesti Muusika Infokeskus, 2004. – 60 pp
Retrospect of the past 25 years of the music festival Estonian Music Days.

Eesti Naislaulu Selts 1994–2004 [The Song Society of Estonian Women 1994-2004]. Compiled by Enn Oja and Meeli Müller, foreword by Kaie Kuslap. – Tallinn : Eesti Naislaulu Selts, 2004. – 48 pp
The Song Society of Estonian Women in past ten years – history, important persons, activities.

Eesti Teatri- ja Muusikamuuseum 1924–2004 [Estonian Museum of

Theatre and Music 1924–2004. Compiled by Alo Põldmäe and Kalju Haan, edited by Inna Kivi. – Tallinn : Eesti Teatri- ja Muusikamuuseum, 2004. – 229 pp

A compilation dedicated to the founding of Estonian Museum of theatre and Music in 1924.

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

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

Gustav Ernesaks : koorijuht & helilooja [Gustav Ernesaks : choir conductor & composer]. – Estonian Music Information Centre; text by Tiia Järg; translation by Urve Läänemets; edited by Kaja Irjas. – Tallinn : Eesti Muusika Infokeskus, 2004. – 60 pp (+ added CD).

Overview of the Estonian legendary choir conductor and composer Gustav Ernesaks (1908–1993). Book is written both in English and Estonian. As an addition to the book there is a CD with the most important works and performances of Gustav Ernesaks.

Heino Elleri nimeline Tartu Muusikakool 85 [Tartu Heino Eller Music High School 85]. Compiled and edited by Virge Joamets and Sirje Olesk.

– Tartu : Heino Elleri nimeline Tartu Muusikakool, 2004. – 123 pp
The past and present of the Tartu Heino Eller Music High School.

Hugo Lepnurm : organist & helilooja [Hugo Lepnurm : organist & composer]. Estonian Music Information Centre; text by Ivalo Randalu, edited by Kaja Irjas. – Tallinn : Eesti Muusika Infokeskus, 2004. – 60 pp (+added CD)

Overview of the Estonian organist and composer Hugo Lepnurm (1914–1999). Book is written both in English and Estonian. As an addition to the book there is a CD with most important works and performances of Hugo Lepnurm.

Mõeldes muusikast : sissevaateid muusikateadusesse [Thinking of Music: Insights into Musicology]. Compiled by Jaan Ross and Kaire Maimets.

– Tallinn : Varrak, 2004. – 519 pp
Compendium of articles on wide range of aspects of musicology.

RAM 60. Edited by Anu Huntsaar ; foreword by Ants Soots. – Tallinn : Eesti Kontsert, 2004. – 104 pp.

A compilation dedicated to the 60th jubilee of the Estonian National Male Choir.

Regilaul – loodud või saadud? [Runic Song – Created or Acquired?].

Edited by Mari Sarv, translated by Katrin Hakkinen. – Tartu : Eesti Kirjandusmuuseum, 2004. – 276 pp

Compilation of articles on Estonian traditional runic song and its different folkloristic and cultural aspects.

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

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

Who is Who in Estonia. Music. Compiled by Priit Kuusk and Mare Põldmäe, edited by Tiina Mattisen; translation by Kristel Peikel and Margus Lattik. – Estonian Encyclopaedia Publishers, 2004. – 188 pp
115 biographies including photos. This book, suggested by the Estonian Music Council, attempts at offering internationally significant information on the current situation of Estonian music by presenting biographies of important Estonian musicians: 32 composers, 22 conductors, 12 singers, 39 instrumentalists and 10 musicians. www.ene.ee



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Eespere, René. *Tres clavi in crucem* : Gitarre + Orgel. – Lilienthal/Bremen : Eres, c2004. 15 pp.

Eesti heliloojate klaveripalu. I, II [Piano pieces by Estonian composers. I, II]. Edited by Kaja Irjas. – Tallinn : Eesti Muusika Infokeskus, 2004. 65, 63 pp.

Eesti pop. 5 [Estonian Pop. Vol. 5]. Compiled by Sven Peterson. Tallinn : SP Muusikaprojekt, 2004. – 39 pp.

Ehala, Olav. *Burattino : lauluraamat koorile ja solistidele [Songs from the Musical „Burattino“]*. Words by Juhan Viiding. – Tallinn : SP Muusikaprojekt, 2004. 48 pp.

Kaats, Külli K. *Eesti lindude välimääräja [Field Guide of Estonian Birds: for mixed choir]*. Karlsruhe : edition 49, 2004. 5 pp.

Kreek, Cyrillus. *Neli rahvaviisi [Four Folk Songs for orchestra]*. – Tallinn : SP Muusikaprojekt, 2004. 52 pp.

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Kreek, Cyrillus. *Kromaatileine süit : Peeter Süda orelipaladest suurele sümfooniaorkestrile [Chromatic Suite, Organ Pieces by Peeter Süda for Orchestra]*. – Tallinn : SP Muusikaprojekt, 2004. 57 pp.

Kreek, Cyrillus. *Oh Jeesus, sinu valu orkestrile [Oh Jesus, Your Pain for orchestra]*. – Tallinn : SP Muusikaprojekt, 2004. 8 pp.

Kreek, Cyrillus. *Vanad jõulud [Old Christmas for orchestra]*. – Tallinn : SP Muusikaprojekt, 2004. 60 pp.

Kreek, Cyrillus. *Scherzo orkestrile [Scherzo for orchestra]*. – Tallinn : SP Muusikaprojekt, 2004. 24 pp.

Lauk, Tiit. *Džässimprovisatsiooni õpperaamat, ehk, Kusagilt peab ju alustama [Handbook of Jazz Improvisation]*. – Tallinn : Argo, 2004. 104 pp.

Lemba, Artur. *Konzert Nr. 1 : für Klavier und Orchester op. 2 : Fassung für 2 Klaviere [Concerto No 1 for piano and orchestra Op. 2 : arrangement for 2 pianos]*. – Lilienthal / Bremen : Eres, 2004. 56 pp.

Mägi, Ester. *Kolm miniatuuri [Three Miniatures for guitar]*. – Lilienthal/ Bremen : Eres, 2004. 12 pp.

Mägi, Ester. *Valse con variazione [Valse con variazione for guitar]*. – Lilienthal/Bremen : Eres, 2004. 8 pp.

Rebane, Henn. *Akordionalbum [Accordion Album]*. – Viimsi : H. Rebane, 2004. 110 pp. (+added CD)

Süda, Peeter. *Oreliteosed [Organ Works]*. Edited and compiled by Kristel Aer, Aare-Paul Lattik, Andres Uibo. – Tallinn : Eesti Orelisõprade Ühing, 2004. 76 pp.

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Tormis, Veljo. *Seitse eesti pulmalaulu : SATB, [Selection of songs from Seventeen Estonian Wedding Songs]*. – Helsinki : Fennica Gehrman : Warner/Chappell Music Finland, 2004. 20 pp.

Tormis, Veljo. *Eesti kalendrilaulud. 5, Jaanilaulud : nais- ja meeskoorile [Estonian Calendar Songs. 5, St. John's Day songs : for combined female and male choruses]*. Texts traditional (in Estonian), translated and adapted by Ritva. – Helsinki : Fennica Gehrman, 2004. 52 pp.

Tormis, Veljo. *Ilmiantajan tarina = De proditore fabula = Äraandja lugu*

= *Story of a Betrayer : ballad for men's chorus*. Words by Eino Leino.
– Helsinki : Fennica Gehrman, 2004. 19 pp.

Tormis, Veljo. *Jäta päike paistma! : meeskoorile a cappella [Let The Sun Shine : for male chorus a cappella]*. Text from the Estonian epic "Kalevipoeg", X, translated by Jüri Kurman, edited by Kristin Kuutma.
– Tallinn : SP Muusikaprojekt, 2004. 4 pp.

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Vahisalu, Andres. *Kolm kildu kahele flöödile [Three pieces for two flutes]*.
– Lilienthal/Bremen : Eres, 2004. 4 pp.

Compiled by Kadri Steinbach

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