

MUSIC

in **Estonia**

Estonian Music Review

1997



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The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes with various accidentals (flats and naturals). The middle and bottom staves are a grand staff in treble and bass clefs, respectively. They contain chords and triplets, indicated by a '3' and a bracket. A double bar line is positioned after the first measure of the top staff.

The second system of musical notation also consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle and bottom staves feature chords and triplets, with a '3' and a bracket. A double bar line is positioned after the first measure of the top staff.

The third system of musical notation consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle and bottom staves feature chords and triplets, with a '3' and a bracket. A double bar line is positioned after the first measure of the top staff.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle and bottom staves feature chords and triplets, with a '3' and a bracket. A double bar line is positioned after the first measure of the top staff.

A small nation of people, whose language is completely unknown to its neighbours far and near, inevitably needs something to help it communicate directly with the rest of the world. This something could first and foremost be MUSIC. Perhaps for this reason, professional music has been of special importance ever since Estonia's national awakening. Can one nation's major focus to one of the fine arts bring with it high quality will be for others to decide. In any case, much has happened, much is happening and much will happen that is interesting in this realm.

In the sixth year of our reindependence, the Estonian Music Council has published a booklet which describes the current situation in Estonia's musical life.

I hope that those who are interested will gain an introductory insight of what is happening here in Estonia.



Professor

Peep Lassmann

President of the Estonian Music Council

Chronology

by Mare Põldmäe

5000 years ago - Finno-Ugric kinsmen

1154 - The city of Tallinn is founded

1227 - Estonia is conquered by the Teutonic Knights

1230 - The city of Tartu is founded

1629-1721 - Estonia is under the power of the Swedish kingdom

1721-1918 - Estonia is under the power of the Russian Czar's realm

1918-1940 - The Republic of Estonia

1940-1991 - Estonia is under the power of the Soviet Union

1991 - The Republic of Estonia

Music

1329 - organs are first noted in Estonia

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

1784-1795 - the German Amateur Theatre was active in Tallinn. It's director was until 1791 internationally-renowned writer, August Friedrich Kotzebue (1761-1819). In 1795, audiences in Tallinn first got to see such performances as Mozart's *Don Giovanni* and *The Magic Flute*.

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

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

1869 - the first Estonian Song Festival (*Laulupidu*) takes place in Tartu where men's choirs consisting of 800 singers and 56 instrumentalists from woodwind orchestras participated. The program included the first Estonian

patriotic songs, *Sind surmani* (You until I die) and *Mu isamaa on minu arm* (My fatherland is my love), written by composer Aleksander Kunileid. The lyrics to these songs were written by Estonia's leading poetess, Lydia Koidula (1843-1886), a founder of the song festival concept and of the Estonian theatre tradition.

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

1883 - the first opera performance, Carl Maria von Weber's musical comedy *Preciosa*, takes place at the Vanemuine Theatre in Tartu. From 1908, opera performances become regular occurrences at the Estonia Theatre and Vanemuine Theatre.

1885-97 - Karl August Hermann issues the *Laulu ja Mängu Leht* (The Music Newspaper), the first Estonian language music journal where international music as well as the first Estonian composers and their works are introduced. The journal also has a section with sheet music.

1888 - Jakob Hurt, one of Estonia's national political leaders, appeals to the public to collect Estonian folklore. This action lasts for decades. In 1904-1915 the collection of folk melodies by the up-and-coming young composers of the time is of great importance and 13 139 melodies are collected during this period.

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

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

1900's - by this time, several important larger works are composed. The most active composers include Artur Lemba, Mart Saar, Peeter Süda and Cyrillus Kreek.

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

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

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

1907 - the first symphony concert in Tallinn is given by the orchestra of the Estonia Theatre. The orchestra continues to give concerts today under the baton of its chief conductor Paul Mägi. Since 1977 a chamber orchestra has also performed at the theatre and was conducted by Eri Klas, the chief conductor at the time.

1908 - the first Estonian symphony is composed by Artur Lemba.

1909 - the first Estonian oratorio, *Joonase lähetamine* (Jonah's Mission), is composed by Rudolf Tobias. However, the performance of the work in its entirety did not take place until 80 years later on 25 May, 1989. Today the work has been recorded by conductor Neeme Järvi.

1910's - many chamber and orchestral works are composed, with Heino Eller's *Kodumaine viis* (The Homeland Tune) being one of the most popular works composed at the end of the decade. Later, as a professor at the Tallinn Conservatory, Heino Eller set the foundation for a more influential school of Estonian composers.

1913 - the new building of the Estonia Theatre is opened. The theatre was built mainly by funds donated by individuals. On 9 March, 1944 the Soviet Army bombed the theatre. After World War II the building was restored, where today stand the opera house and main concert hall.

1919 - higher educational institutions of music are founded in Tallinn and Tartu. The first of them has today become the Estonian Academy of Music.

1920's - at the end of the decade, a new generation of composers who have received a higher education in music in Estonia, become well-known.

1921 - The Estonian Singers Union, whose main responsibility is to organize song festivals, is founded.

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

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

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

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

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

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

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

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

1940 - The premiere of the first Estonian national ballet, *Kratt* by Eduard Tubin.

1940 - With the onset of the Soviet occupation, most cultural structures that were established up to this point, including music societies, the Estonian Singers Union and the Estonian Academic Music Society, are liquidated.

1944 - the State Male Choir (RAM, now known as the Estonian National Male Choir) is founded. The choir was conducted for almost 50 years by the legendary song festival chief conductor and composer Gustav Ernesaks. The choir performed Estonian music in many countries during the Soviet regime.

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

1944 - many Estonian musicians (including composer Eduard Tubin, whose symphonies became well known in the 1980's) emigrated from the Soviet



Ester Mägi

occupation to the West.

1950's - the first half of the decade is known under the slogan of "national music, socialistic in content". In the second half of the decade, 20th century music trends begin to appear.

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

1960 - Arvo Pärt's *Nekroloog* is the first dodecaphonic work in Estonian music. Arvo Pärt, Estonia's most renowned composer and a favorite composer at contemporary music festivals, emigrated from Estonia in 1980. His works that were composed in Estonia and those later on have been performed and recorded by some of the world's most distinguished musicians and recording companies.

1970's - a new generation of composers who write more balanced and "better sounding" music appears. They include Lepo Sumera, Raimo Kangro and René Eespere.

1972 - the early music ensemble Hortus Musicus is established and Andres Mustonen has been the artistic director and conductor ever since. The ensemble has performed in many countries, and at reputable halls and festivals. They have performed music from the Middle Ages, Renaissance and the Baroque eras. Several ensembles have evolved from Hortus Musicus.

1980's - it is not possible to categorize Estonian music at this time. Erkki-Sven Tüür and Urmas Sisask were some of the more unique composers of the decade.

1981 - the Estonian Philharmonic Chamber Choir is founded from the Ellerhein chamber choir. One of Estonia's leading conductors, Tõnu Kaljuste, has led the choir to a Grammy nomination.

1990's - a peaceful coexistence of the generations. Estonian music breaks free from behind the Soviet "iron curtain" and is heard at music events around the world. Erkki-Sven Tüür, Lepo Sumera, Toivo Tulev and Mari Vihmand have made their names known at the UNESCO Paris Rostrum.

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

1993 - the NYJD Ensemble is formed, taking its name from the festival. This ensemble, led by the young conductor Olari Elts, includes many strong musicians who can perform as soloists, in a chamber ensemble or as a chamber orchestra. The ensemble is also known outside of Estonia.

Various Distinguished Estonian Composers

Rudolf Tobias (1873-1918)
Artur Kapp (1878-1952)
Mart Saar (1882-1963)
Peeter Süda (1883-1920)
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)
Ester Mägi (b. 1922)
Eino Tamberg (b. 1930)

Veljo Tormis (b. 1930)
Jaan Rääts (b. 1932)
Arvo Pärt (b. 1935)
Kuldar Sink (1942-1995)
Alo Põldmäe (b. 1945)
Raimo Kangro (b. 1949)
Lepo Sumera (b. 1950)
René Eespere (b. 1953)
Peeter Vähi (b. 1955)
Erkki-Sven Tüür (b. 1959)
Urmas Sisask (b. 1960)
Mari Vihmand (b. 1967)

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

Opera in Estonia

by Mare Põldmäe

The establishment of a national opera theatre in Estonia goes back to the year 1865 when the Estonia and Vanemuine music and theatre societies were established respectively in the capital city of Tallinn and the university city of Tartu. The current theatres also hold the same names. The Estonian choral tradition and theatre grew out of these societies, with opera being at the crossroads.

The first operatic productions in Estonia were performed already at the end of 18th century. However, a stronger foundation to opera theatre was laid in 1906 when both the Estonia and Vanemuine theatres became professional theatres, although dramatic theatre was at the forefront.

A special opera house has never been built in Estonia. The building where the national opera theatre gives productions was built in 1913 to be primarily used as a drama theatre. It suffered great damage during the Soviet bomb attacks on 9 March, 1944. It was renovated a few years later. From 1949 on, the Estonia Theatre has only been used as a musical theatre where operas, ballets, operettas and musicals are performed. The Vanemuine Theatre was constructed in 1906, and was also demolished in 1944 by the fires of war. But the building was not refurbished, as a new building was erected in the heart of Tartu in 1967. Since the Vanemuine is a theatre where dramas, operas, ballets and musicals are performed, then the building has been built to mainly serve the needs that drama performances require. Operas are currently performed in the smaller building of the Vanemuine Theatre where once stood a German theatre.

It should be added that a special project began in 1990 - the Pärnu Opera. Here operas have been performed mainly during the summer months as Pärnu is primarily a summer vacation city.

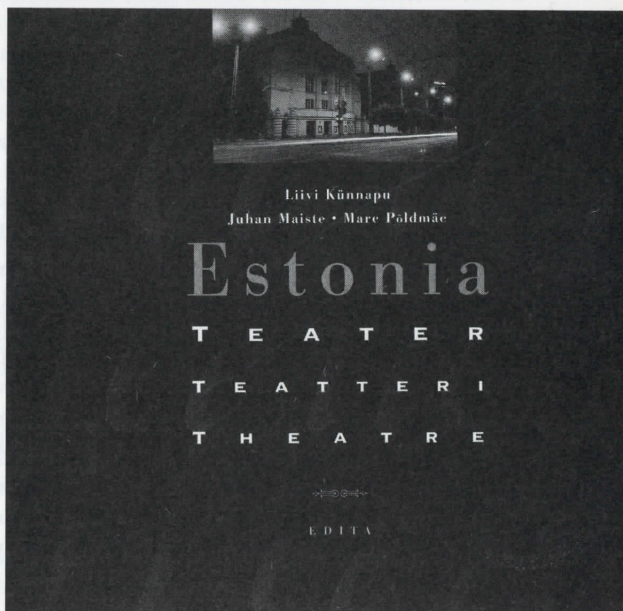
The first national opera in Estonia - Evald Aav's *Vikerlased* (The Vikings) - first reached the stage in 1928. Since then, Estonian opera has decorated the repertoire of both theatres. The operas *Barbara von Tisenhusen* and *Reigi õpetaja* (The Parson of Reigi) by Eduard Tubin, an Estonian composer who lived in Sweden since 1944, have been recorded by the Estonia Theatre troupe.

During 1997, Verdi's *Nabucco* and *Don Carlos*; Puccini's *La Boheme* and *Madame Butterfly*; Nicolai's *The Merry Wives of Windsor*; Mozart's *The Marriage of Figaro*; as well as Estonian composer Eino Tamberg's *Cyrano de Bergerac* will be performed at the Estonia Theatre. The Vanemuine Theatre will feature Verdi's *Falstaff*, *Rigoletto* and *La Traviata*; Puccini's *Tosca*; and Gounod's *Faust*. As can be seen from this list, Italian operatic repertoire is preferred.

Estonia has been known for its famous conductors for some time. Such world renowned conductors as Neeme Järvi and Eri Klas have been chief conductors at the Estonia Theatre. Currently, the chief conductor at the national opera is Paul Mägi. The musical director at the Vanemuine Theatre is Endel Nõgene.

If we try to characterize the current situation in the two opera theatres, then the Estonia Theatre as the national opera has hosted soloists from all over the world. Guest producers have also been at the Estonia Theatre. In choosing the repertoire, there is minimal experimentation in order to continue with what is strong for the performers and to stay with the public's favorites. The Vanemuine Theatre, however, performs non-traditional, exciting repertoire and experiments with works to achieve an effect. Yet an audience, along with guest singers, conductors and producers can still be found there.

In 1997, the book Estonia Theatre was published in Estonian, English and Finnish. This book, with many lavish photos, gives an overview of the history of the theatre up until today (Mare Põldmäe, author) and gives information about the architecture and history of the theatre's construction (Liivi Künnapu and Juhani Maiste, authors).



Music Education in Estonia

by *Ene Kangron*

The development of Estonia's national music culture is usually limited to the last 125 years, thanks to the national choral song festival tradition that began in 1869. Before that, the Estonian people were not outside of the development process of musical culture.

The first schools in Estonia were established in the 13th-14th centuries. These schools taught prayer, Latin, sacred music and writing. The first schools for Estonian children were founded after the reformation in the church. Lessons began in these schools with sacred music. The second publication of Heinrich Stahl's *Hand and Home Book* in 1656 was the basis for increased sacred music. From then on, Estonia's national school became an educational institution where students learned to read, write, do arithmetic and sing.

Bengt Gottfried Forselius was distinguished in establishing a school close to Tartu for country school headmasters and parish clerks. In the four years it existed, many headmasters and parish clerks received their education here. From here on, learning hymns was compulsory in all schools.

The development of music as a favorable activity was not missing from the University of Tartu (founded in 1632), which always tried to support musically talented students in their studies.

In the second quarter of the eighteenth century, the Hernhutter's arrived in Estonia and with this, a special interest in singing and teaching children the songs of the fraternity of the Moravians.

The 1832 canon law, which proclaimed the spread of religion as the main responsibility in establishing schools, was also the focus for pastors in paying special attention to sacred songs in school. The teaching of reading music, secular songs, instrumental teaching, choral music and orchestral work soon followed. Several country schools throughout Estonia also taught four-part singing. Also noteworthy was the development of adult choirs as they performed Bach and Handel motets and fugues.

The hobby of music for people brought forth the need for Estonian music literature, music textbooks and choral books. Examples of folk music and melodies for poems in the Estonian language with piano accompaniment were printed already in the 18th century. The first attempt to publish a music theory and piano textbook to educate the headmaster and school teachers was by Johann Heinrich Rosenplänter in 1830 with his text *An Education on How to Play the Piano*. Johannes August Hagen with his textbook, Martin Körber and Emil Hörschelmann with their choral books and Johann Voldemar Jannsen with his books of songs all had the same objective. A new initiative was sparked in teaching to read music with the "School Law" in 1849 which stated that a new song always had to be taught by reading the music. In 1864 the first Estonian music theory book appeared. Its author was Andreas Erlemann, the parish clerk and parish school teacher in Helme. The book contained music theory, harmony and arranging. Instruments and form in music were also introduced.

A national freedom movement that began was also evident in the activities of choirs: in 1869 the first All Estonian Song Festival took place which began a national tradition that has continued up until today.

Different instruments have been used in Estonian schools - from simple folk instruments to more complicated instruments built in factories. We can only assume about the use of instruments in our parish and estate schools before the 19th century. In the first half of the 19th century, however, many teachers used instruments (violin, organ, harmonium, mandolin, woodwinds and later piano) to teach singing. Later on, children began to learn to play instruments and, as a result, orchestras arose (the Torma Woodwind Ensemble in 1848, for instance).

In those times in Estonian cities, and sometimes in the country, there were many successful music teachers. For many years, Clara Schumann's

brother Alwin Wieck worked in Tallinn. The preparation teachers received, including music teachers, was mainly through training colleges - the best result was in 1849 at college in Valga organized by Janis Cimze.

The turn of the century brought an event which was important in the development of music education: in 1891 the first music school in Narva was founded. Now the road to the beginning of a professional music education system did not seem very far anymore - in 1919 higher educational institutions of music were founded in Tartu and Tallinn.

Today Estonia's compulsory general education is in three stages - primary school, elementary school and secondary school (or gymnasium) and music teaching also belongs in the curriculum (in primary school two lessons a week, elementary and secondary school one lesson a week). Many schools in their music classes also offer children the opportunity to study an instrument if they wish. In sixteen schools there are special music classes where the objective is to give students an understanding in writing music, while primarily learning to read music (three to five lessons a week in addition to one hour of instrumental lessons).

It is possible to begin a professional education in music in music schools. There are more than seventy such schools in Estonia. The average time spent at the school is usually seven years. Both children and adults are admitted as students based on competition. These are schools people can attend if they are interested in music as a hobby, and students are required to pay tuition (one and a half times the average salary a year, 1500 EEK during the 1996-97 academic year). When a student graduates from the school it is possible to continue his/her studies in one of three state vocational education institutions:

Tallinn Music High School

Founded in 1961, twelve year length of study. Approximately sixty-five students a year are accepted. There is no tuition. Areas of study include: piano, string instruments (violin, viola, cello, bass, harp), woodwinds (flute, oboe, clarinet, bassoon, trumpet, trombone, french horn, tuba, percussion), choral conducting, composition and music theory.

The school is an integrated institution of education with a national acceptance for teaching talented students and preparing them to attend higher educational institutions of music.

The school works with the Estonian Academy of Music in speciality and methodological education.



ESTONIAN ACADEMY OF MUSIC

The new century begins with the 80 year tradition of Estonia's only music university in the new modern building. The building is being designed and constructed taking into consideration all of the necessary space and acoustic demands that an educational institution of music requires. When the building is completed, learning conditions at the Estonian Music Academy should be very good and up-to-date.

The Estonian Academy of Music is open to students from all over the world.



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Tallinn Georg Ots Music High School

The school was founded in 1919 and the period of study is three years and ten months. Every year an average of seventy students are admitted. There is no tuition. Areas of study include: piano, string instruments, woodwinds and percussion, accordion, Estonian zither (kannel), classical voice, choral conducting and music teaching, music theory, pop and jazz music.

Tartu Heino Eller Music High School

The school was founded in 1919 and the period of study is three years and ten months. The school has a primary stage where students begin their studies at five years of age until the ninth grade. Every year forty students are accepted. There is no tuition. Areas of study include: piano, string instruments (violin, viola, cello, bass, guitar), woodwinds and percussion (flute, oboe, clarinet, saxophone, bassoon, trumpet, tenor, baritone, trombone, tuba, all percussion instruments), accordion, classical voice, choral conducting and music teaching, music theory (composition, computer music).

The only music university in Estonia where it is possible to continue one's studies after completing one of the above schools is:

The Estonian Academy of Music

Founded in 1919, the length of study for a Bachelor's degree is four years and two years for a Master's degree. Ph.D studies (only in musicology) take four years. 75-90 musicians are accepted annually. Students are admitted into the Theatre Department every other year, with the next admittance period being 17 students in 1998. Tuition for full-time international students is 25000.- EEK (\$2000) a year.

Fields of study include: voice, piano, harpsichord, strings (violin, viola, cello, double bass, harp, classical guitar), woodwinds (flute, baroque and transverse flute, oboe, clarinet, bassoon, saxophone, french horn, trumpet, trombone, tuba and wind band conducting), percussion, choral conducting, orchestral conducting, music education, composition, musicology and theatre. In 1997, two new majors will be introduced - electronic music and sacred music. 350 students are enrolled as undergraduate students and 80 as graduate students.

The academy plays a leading role in music education and in musical life in Estonia. Here, composer Arvo Pärt and conductor Eri Klas began their creative paths that have led to successful careers in music. The quality of

education provided at the academy is guaranteed by a recognized faculty - musicians, composers and musicologists. Their distinguished work has played a major role in creating the musical life in today's Estonia and abroad. They include:

Piano Department: Professor Lilian Semper, Head; Professors Peep Lassmann, Valdur Roots; Associate Professors Ivori Ilja, Aleksandra Juozapenaite - Eesmaa, Ada Kuuseoks, Lauri Väinmaa.

String Department: Associate Professor Urmas Vulp, Head; Professors Jüri Gerretz, Endel Lippus, Peeter Paemurru, Mari Tampere, Toomas Velmet; Associate Professors Ulrika Kristian, Tõnu Reimann, Mare Teearu, Kaupo Ulp; Visiting Professor Igor Besrodny.

Brass and Wind Department: Associate Professor Heiki Kalas, Head; Professor Hannes Altvogt; Associate Professors Olavi Kasemaa, Avo Ots; Visiting Professor Matti Helin.

Voice Department: Professor Mati Palm, Head; Professor Ivo Kuusk; Associate Professors Anu Kaal, Ervin Kärvet, Tiit Levald, Urve Tauts; Visiting Professor Taru Valjakka.

Conducting Department: Associate Professor Toomas Kapten, Head; Professors Kuno Areng, Venno Laul, Olev Oja, Ants Sööt, Ants Üleoja.

Chamber Music Department: Associate Professor Marje Lohuaru, Head; Associate Professors Helin Kapten, Vilma Mallene, Toivo Peäske, Matti Reimann, Nata-Ly Sakkos.

Composition Department: Professor Eino Tamberg, Head; Professors Jaan Rääts, Lepo Sumera; Associate Professor René Eespere.

Musicology Department: Professor Urve Lippus, Head; Professor Mart Humal; Associate Professors Tiia Järg, Margus Pärtlas, Toomas Siitan.

Methodology and Pedagogy Institute: Associate Professor Olavi Sild; Associate Professor Ivi Tivik.

Music Education Institute: Associate Professor Ene Üleoja, Head; Associate Professor Ene Kangron.

Higher School of Drama: Professor Ingo Normet, Head; Professor Lea Tormis; Associate Professor Priit Pedajas.

Center of Studies Humanities: Associate Professor Reet Varblane.

A large selection of majors and schools have created a well-functioning system, making it now possible in Estonia to attain a professional education in music.

Piano Craftsmanship in Estonia

by Urve Lippus

In the second half of the eighteenth century a weekly newspaper began to appear in Tallinn, and in 1779 Johann Friedrich Gräbner, the organist and instrument maker from Bremen, proclaimed that he would build and repair all kinds of musical instruments and clavichords (*klaviere*), harpsichords (*klavessens*), pianos (*fortepianos*), cymbals (*pantalons*), portable organs, harps, lutes and others. Currently this is the earliest information known about pianos and their craftsmanship in Estonia. Gräbner had also some stu-

dents and journeymen.

In the late eighteenth century, keyboard playing increased quickly in popularity among the German society residing in Estonia and, as a result, more instruments were constantly needed. Heinrich Falck, who was among the builders working here in 1818, was at the forefront as his workshop grew into the first piano factory in Tallinn. In the beginning of 1820 there were already twelve journeymen and twenty-four students working with him. Two piano factories were established in Tartu in the second half of the century, and both have left marks on our music history: R. Rathke's piano factory (1868, operated until 1892 when it was destroyed by fire) and J. Moritz's piano factory (1872) from which Oskar Heine built his factory in 1918. By the turn of the century, the majority of workshops here already belonged to the Estonians. For instance in 1892, Jaan Räsä established his own factory and store in Tartu (pianos, reed organs and other instruments). Many Estonian piano master craftsmen had studied in St. Petersburg, the closest metropolis, where there were many large piano factories (with certainly the most well-known being Schröder, but also Diedrichs and Becker) and the representatives of almost all the most famous European firms (Blüthner, Steinway).

The future founder of the Tallinn Piano factory, Ernst Ihse (1872-1964; later he Estonianized his name to Hiis), first studied in Tartu with R. Rathke. After that he went to St. Petersburg, and in 1893 began his own business where he served both as a master craftsman and a concert piano tuner in famous companies.

Piano craftsmanship grew here especially in the 1920's. Many entrepreneurs and skilled workers escaped from the war in St. Petersburg back to their homeland and began to work in Tallinn or Tartu. Before World War II, there were more than ten piano factories operating in Estonia (although most of them were quite small). The most well-known in Tartu were the *Astron* factory, Eugen Sprenk-Läte (after his brother's death in 1932, composer Aleksander Läte took over the factory), Oskar Heine and Hermann Jurak's (Hermann) factory; factories in Tallinn included Ernst Ihse, Kraemann & Olbrei (August Kraemann and Tõnis Olbrei) and Karl Saar's factory. Ernst Ihse was one of the founders of *Astron* factory as well as its manager and constructor. He soon left the factory and began his own business in Tartu in 1926 and a few years later he moved the business to Tallinn. Estonian pianos were also rated. In 1923 there was a competition in Tartu between the upright pianos of the *Astron* and *Bechstein* companies and well-known Estonian composers unanimously rated the sound of the *Astron* instrument as the best. In his interview to the daily newspaper *Postimees* in 1936, Oskar Heine said that for every ninety upright pianos (priced at 750-1200 kroons) there was a need for about ten grand pianos (priced at 2000 kroons) in Estonia and these were only built by special order. The average need for an upright

piano was 100 to 200 a year. Only ten instruments were imported a year. Yet the Ernst Ihse Factory made two types of grand pianos in the 1930's (1.65 and 1.75 m) in addition to two concert pianos in different heights (1.38 and 1.35 m) and smaller upright pianos.

In spite of the variety of piano factories, the importance of our pianos before the war was not comparable to those of today. Now pianos *made in Estonia* can be found in schools, cultural institutions and other public places across the country. Before the war, pianos for schools, grand pianos especially, were mostly obtained from foreign companies. All concert pianos were bought from abroad because the quality of *Bechstein's* and *Blüthner's* pianos did not compare. People in their own homes preferred Estonian-made pianos because they were noticeably less expensive.

In the course of the Second World War, Estonia's main concert halls and the Tallinn Conservatory were destroyed in fires. Piano workshops were also burned. In the years following the war, it was not possible to bring in new instruments from the West. The first concert piano that was built during this time was for Estonian Radio and was done so by hand by the seventy-six year old Ernst Hiis. He made a wood model according to the frame of the burnt Bechstein and the frame for the piano was poured in a factory. With the help of his wife and his female neighbour he did the glueing work.

Screws were found among the ruins of the conservatory along with a large hinge, which the master cleaned and polished (the memoirs of E. Hiis, TMM). The piano was completed in 1949. It was rated very well by pianists, and in 1950 the master craftsman was fortunate to receive the support of the government to establish the Tallinn Piano Factory. A year later the first *Estonia* concert piano was made in this factory. Ernst Hiis can definitely be considered a name in Estonian piano craftsmanship, and when he retired in 1960 another generation had received a good education in piano craftsmanship.

The Tallinn Piano Factory has been known for its concert and spinet pianos although upright pianos were built until 1965. In 1958 the *Estonia* concert piano received the silver medal at the World's Fair in Brussels, and gradually these pianos were exported to many other countries. Many *Estonia* pianos were purchased in the Soviet Union. But with their good quality and more reasonable prices they also sold well in Europe and the U.S., where piano craftsmanship was already well established. In 1994 the Tallinn Piano Factory was privatized and its owner was a company that named itself after the founder of the factory, Hiis, emphasizing with it the long tradition and continuity of piano construction here. The most recent concert piano models were presented in 1996.



ESTONIA

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Estonian Music and Media Today

by *Margit Peil*

Newspapers and Magazines

The first source of basic information, useful and concise commentary and criticism - these things are obvious in every realm of life, including the world of culture and art.

This list of responsibilities is completed in Estonia mainly by the daily newspapers *Eesti Päevaleht* (Estonian Daily Newspaper), *Sõnumileht* (Newspaper), *Postimees* (Mailman), *Õhtuleht* (Evening Newspaper) and weekly newspaper *Eesti Ekspress*. These newspapers, in their arts sections, also report on events in the music world.

Two weekly cultural newspapers, *Sirp* (Sickle - a cultural newspaper) and *Kultuurimaa* (Cultural Land) are responsible for reporting the arts in Estonia. In addition to information and commentary in these papers, there is also thorough and expert analysis on various topics in the arts. The music

pages in both newspapers report on important events and review of what has happened in musical life the past week. However, it is rare when several reporters write about a single event.

More is expected from a reporter who writes for the *Teater. Muusika. Kino.* (Theatre. Music. Cinema.) magazine. Here reporters write in such a tone that a professional may find of more interest than the general public. This magazine comes out once a month and focuses on issues that are of lasting importance.

Muusikaleht (The Music Newspaper) is devoted entirely to music. This monthly newspaper discusses music events in Estonia past and present, and has articles about music, people, education and reports on concerts and other areas of interest. It also focuses on what is happening regionally in the different counties outside of Tallinn.

Radio and TV

Radio and television carry similar responsibilities for music as do newspapers and magazines, from basic information to feature programs. Once a week, Estonian Television has a program which focuses entirely on Estonia's cultural life. Estonian Radio has a program every Sunday, *Helikaja* (Echos of Sound), which reports on what happened in the past week in Estonia's music world. The same radio program also informs its listeners about important music events abroad.

Television and radio offer different possibilities than newspapers do. For instance, concerts can be broadcast live all throughout Estonia. A classical radio station, *Klassikaraadio* (Classical Radio), gives live broadcasts of weekly symphony concerts given by the Estonian National Symphony Orchestra and other important performances.

Classical Radio

Classical Radio has the possibilities to reflect Estonia's music life in many different ways thanks to its fifteen-hour broadcast day. However, this is only one portion of Classical Radio's work.

Just as important is systematically recording and archiving musical events for historical purposes. Estonian Radio has existed already for seventy years. In this time, many recordings have been placed in the collections and archives, and they give an excellent, complete and unique perspective of our music and cultural history. However, recording, preserving and restoring this kind of material involves much work and expense.

Estonian Radio is a full member of the EBU (European Broadcasting

Union), and holds all of the rights and responsibilities that come with being a member. Classical Radio is very much involved with the EBU and has participated in their largest project, the Euroradio concert series. Euroradio has its annual concert series and celebrates many holidays or other special days with special concerts.

The theme of the 1996/97 concert season was 'The Mass Through the Ages'. Radio stations have interpreted this theme in exciting and creative ways by offering national and historical programs in addition to performances of larger works. Estonian Radio offered Arvo Pärt's *Litany* and Erkki-Sven Tüür's *Requiem*. Our concert took place at the Estonia Concert Hall in Tallinn on May 5, 1997 with the Estonian Philharmonic Chamber Choir, conducted by Tõnu Kaljuste, participating.

Live broadcasts on Euroradio take place from different concert halls all over the world on the second and fourth Monday of every month. Unfortunately, Estonian Radio does not yet have the technical possibilities to receive Euroradio's satellite channel. We therefore have to present concerts on the air that have been recorded.

Euroradio is one of the most comprehensive ways of exporting Estonian music abroad. There are also other possibilities. For instance, we will be participating in the International Composers' Rostrum that will be held in Paris and is organized by the International Music Council. Public radio stations will participate in the rostrum with recordings of their new compositions. In 1996, thirty-five countries participated and seventy works were listened to. The representatives of the radio stations were also the judges. The works that were listened to were given ratings in order to find the best work, ten recommended works and the best work by a composer under the age of thirty.

Estonian Radio has participated in the Paris Rostrum four times. In 1995, Erkki-Sven Tüür received second place for his *Requiem*. The work was then broadcast on more than thirty radio stations across the world. In 1996, Toivo Tulev's *Opus 21* was among the ten most recommended works. Mari Vihmand was voted the best composer in the under thirty category for her work *Floreo*. And in 1997, Lepo Sumera received second place for his Fifth Symphony. Our composers are able to participate in other international composition competitions through Classical Radio. Estonian Radio has also been able to take part in the Nordic-Baltic Concert Series since 1991.

In recent years, Estonian Radio has begun to release Estonian music on compact disc. In this way, it has become simpler to introduce our musical culture to the whole world with the assistance of radio stations from other countries.

Artur Kapp's oratorio *Hiiob*

Artur Kapp's oratorio *Hiiob*(Job) holds a noteworthy place in Estonian classical music history.

It was composed in 1926-1929. The premiere of the work took place on 1 March, 1931 at the Estonia Concert Hall, and was conducted by Juhan Aavik. At that time, it was considered to be Estonia's first oratorio, since then it was not known then that Rudolf Tobias' oratorio had been completed and preserved. Actually, Artur Kapp's Job is the third well-known larger Estonian work following Rudolf Tobias' *Joonase lähetamine*(Jonah's Mission) (1909) and Cyrillus Kreek's *Requiem* (1927).

As a composer, Artur Kapp was a major figure as his many works hold a significant place in Estonian music. His work as a professor at the Tallinn Conservatory from 1924-1944 is also worthy of note.

Hiiob is the main piece of Artur Kapp's works which has reflected more than any other the composer's character and is a remarkable development of counterpoint. *Hiiob* is above all a choral work. Its closely-grained orchestral part is important since the soloists parts are more unpretentious. In the 1930's, Artur Kapp received great acclaim for his oratorio, and it was later performed at the X Estonian Song Festival in 1933 and at the XI festival in 1938.

After Estonia's occupation by the Soviet army, Artur Kapp's major work was placed in a museum's archives for decades. Since the Estonian text of the sacred work was blocked by the Soviet authorities for those decades, then the work is unknown to today's audiences.

With the observance of 100 years from Artur Kapp's birth in 1978, Vardo Rumessen rewrote the different parts of the work, and compiled a new and corrected score and applied to have it performed at the Estonian Song Festival. Unfortunately the Soviet authorities did not think it possible to have the work performed.

Only after the successful performances and recording of Rudolf Tobias' oratorio *Joonase lähetamine*, had conductor Neeme Järvi become interested in the work. Thanks to the German publishers Eres, Vardo Rumessen's compiled score of the oratorio was issued in April 1997 and was designed by the famous painter Jüri Arrak. The rediscovered oratorio will be performed at the Estonia Concert Hall on 16 August, 1997 by Estonian soloists, the Estonian National Male Choir, oratorio choir and the Estonian Boys' Choir, under the baton of Neeme Järvi.

Hopefully this performance will be recorded. This event promises to be another big event in Estonian music history which will hopefully gather attention from outside of Estonia.



Estonian Music and Musicians in the World

by Priit Kuusk

It is not easy to talk about the export of music from Estonia, because it has existed unfairly for such a short time. Estonia is one of the world's smallest countries whose independence lasted for only a little more than two decades (1918-1940). Independence was not regained until 1991. During the course of the last half century, this new professional music culture could

have already succeeded some kind of standard compared to developed, independent, and democratic countries. There was not a single performance by an Estonian musician, not a single performance of an Estonian work abroad (or at home) for us to decide.

Yes, we had good contacts, and the possibility of introducing ourselves to the many different nationalities of the Soviet Union. But, when something important happened there, it was always accompanied by a strong propaganda seal, which often tended to shadow the content of the event.

Earlier, when Estonia belonged to the Russian Czar, the only contacts we had were almost always with the East - Estonia's finest professional musicians had studied at the St. Petersburg Conservatory.

During the short period of the "first" Estonian Republic, many of our musicians went to study in Western Europe, with the most recent ones from the years of the German occupation during World War II. In the 1930's, Estonian choirs began to perform abroad more and more, and in some places, Estonian music was heard on broadcast programs. At the beginning, music was printed only occasionally. It was not possible for a performer from abroad to listen to such Estonian classics as the best works of Rudolf Tobias, Artur Kapp, Mart Saar, Cyrillus Kreek or Heino Eller. (The Estonian music publisher Peeter Jürgenson (1836-1904) who lived in Moscow worked only with Russian music, and his friend was also Tchaikovsky. By the time of Estonian independence, Jürgenson had completed his activities). In the 1930's, Estonian singers participated in international competitions in Vienna. Four singers received prizes and in 1938, baritone Tiit Kuusik received first prize. A lively cultural exchange then took place with our kinsfolk, the Finno-Ugrians.

In 1944 the border to communicate with the West was closed off for a long time to come. The decades of the 1940's and 1950's were the most isolated. The first to break out of the circle of isolation was the Estonian National Male Choir - thanks to its very authoritarian founder and long-time conductor, Gustav Ernesaks.

Others who emerged from the "iron curtain" were singers Tiit Kuusik and Georg Ots and conductor Neeme Järvi. At first, it was only possible to perform in the neighbouring country of Finland and in "people's democracy countries" (Eastern European Communist countries).

Later on, Soviet (including Soviet Estonia) cultural festivals took place in these countries.

The Estonian National Male Choir established contact with choirs from West Germany, and with their support, the choir was able to undertake many concert tours in the 1970's and 1980's, including tours to "capitalist" countries such as West Germany, Sweden, Italy and Switzerland. Thus, the Estonian National Male Choir was a unique ensemble in the large Soviet Union.

Edgar Arro (1911-1978)

Five Contrasts for organ

(eres 1912)

56 Estonian Folk-Tunes for organ

Vol. I-VI (eres 1921-1926)

René Eespere (*1953)

Trivium for flute, violin and guitar

(eres 2164)

Four Dialogs & Ritornello H-minor for piano (eres 2169)

Four Ostinati & Ritornello A-minor for piano (eres 2170)

Igor Garshnek (*1958)

Three Conditions for organ

(eres 1915)

Raimo Kangro (*1949)

Tandem con Gioconda for violin, violoncello, percussion

(eres 2165)

Alfred Karindi (1901-1969)

Passacaglia (D-minor) for organ

(eres 1935)

Ville-Markus Kell (*1960)

"Green" for children's string orchestra (eres 2721)

Jaan Koha (1929-1993)

Rondo for piano (eres 2168)

Mati Kuulberg (*1947)

Attaca for trombone (eres 2010)

Hugo Lepnurm (*1914)

Suite for string orchestra

(eres 2176)

Ester Mägi (*1922)

Collocation for saxophone quartet

(eres 2689)

Dialog. Prelude with Choral for organ (eres 1928)

Nine Pieces for piano (eres 2173)

Serenade for flute, violin and viola (eres 2162)

Vesper for violin and piano or organ (eres 2722)

Alo Põldmäe (*1945)

Sonata No.1 for violin and piano

(eres 2008)

Jaan Rääts (*1932)

24 Easy Pieces for piano

(eres 2009)

Rein Rannap (*1953)

Baltic Sea Elegy for the lost in the sinking of ferryboat Estonia for string orchestra (eres 2690)

Mart Siimer (*1967)

About the Coming of Evening

Peace for saxophone quartet

(eres 2723)

Toomas Siitan (*1958)

Capriccio for organ (eres 1941)

Urmas Sisask (*1960)

Uranus. Symphony in five parts for trumpet, organ, percussion

(eres 1939)

Zodiac. Twelve Signs of Zodiac for piano (eres 2180)

Peeter Süda (1883-1920)

Prelude and Fugue in G-minor *for organ* (eres 1917)

Fugue F-minor / Basso ostinato /

Ave Maria *for organ* (eres 1918)

Scherzino / Gigue BACH /

Pastorale *for organ* (eres 1920)

Rudolf Tobias (1873-1918)

12 Choralvorspiele *for organ*

(eres 1930)

Fugue D-minor *for organ*

(eres 1919)

Erkki-Sven Tüür (*1959)

Conversio *for violin and piano*

(eres 2178)

Drama *for flute, violin and guitar*

(eres 2177)

Spectrum I (1989) *for organ*

(eres 1913)

Spectrum II (1994) *for organ*

(eres 1932)

Andres Uibo (*1956)

Three Choral Meditations *for organ* (eres1929)

Peeter Vähi (*1955)

Fata Morgana *for piano*

(eres 1947)

Four Engravings of Reval *for flute,*

violin, viola, violoncello and

harpsichord (eres 1948)

The Symphony of Contemplation

for piano (eres 2179)

**Estonian
music on
Compact Disc
(eres-CD)**

Music for organ 1 (CD03)

Music by A. Pärt, P. Süda,
E.-S. Tüür, E. Arro, E. Mägi,
I. Garshnek, A. Uibo, R. Tobias
organ: Andres Uibo
(St. Nicholas Church, Tallinn)

Music for organ 2 (CD05)

Music by E.-S. Tüür, U. Sisask
organ: Andres Uibo
trumpet: Jüri Leiten
(St. Nicholas Church, Tallinn)

Music for piano (CD06)

Music by R. Tobias, M. Saar,
H. Eller, E. Arro, E. Mägi,
J. Koha, J. Rääts, A. Pärt,
R. Eespere, P. Vähi, U. Sisask
piano: Peep Lassmann

Music for violin&piano (CD08)

Music by E. Kapp, A. Lemba,
H. Eller, E. Mägi, E. Oja,
A. Pärt, R. Tobias, E. Tubin
violin: Urmas Vulp
piano: Vardo Rumessen

eres



Neeme Järvi

The Estonia Theatre Ballet, on rare occasions, was able to perform abroad.

Performances abroad were even more rare for the Estonia Theatre Opera Troupe and the Vanemuine Theatre. The Estonian National Symphony Orchestra almost never performed abroad because there were many good orchestras from Moscow and Leningrad to send abroad. Some Estonian choirs and chamber ensembles performed in Eastern Europe.

Choirs were the first to participate in international competitions. In 1971, the Tallinn Chamber Choir won first prize in Arezzo, Italy. Estonian choirs were well-known because of Estonia's (and thus the Soviet Union's) reputation for choral music. As a result, Estonian choirs were frequent and successful participants in international competitions during the 1980's. But ensembles had to compete hard to be accepted to perform abroad. Or, if they were

organizing a trip themselves, the ensemble had to do this with Moscow. The performance geographies of some ensembles in cultural festivals was quite venerable. Very few concerts and performances fell under the so-called "philharmonic concerts" category. Ensembles performed in unimportant halls without any publicity. As a result, local professional musicians and critics rarely went to those concerts, and very little was known about Estonian music and Estonian musicians. Now there are financial difficulties because of the transition period due to Estonia's reindpendence.

Many well-known musicians left their homeland when the Soviet Union occupied Estonia in 1944. Many were unable to adapt in their new countries, and thus were unable to continue with their music careers. Conductor Olav Roots (chief conductor of the Colombia Symphony Orchestra in Bogotá, 1953-1974), violinist Hubert Aumere (died in 1976 in Munich) and composer Eduard Tubin, who lived and worked in Sweden, became the most well-known.

In 1980, conductor Neeme Järvi and composer Arvo Pärt left Estonia (then the Soviet Union). They were able to practice their art more freely in what we considered to be the "free world". Arvo Pärt's works escaped reproach because they were "religious", and they were performed everywhere and often recorded. Neeme Järvi became the chief conductor of the Gothenburg Symphony Orchestra in 1982; the principal conductor of the Scottish National Orchestra in 1984; and the chief conductor of the Detroit Symphony Orchestra in 1990. He has received many fine reviews for his performances in the U.S. with the New York Philharmonic Orchestra, Chicago Symphony Orchestra, Boston Symphony Orchestra and the Philadelphia Orchestra. In Europe he has performed with the Philharmonia Orchestra in London; the Royal Concertgebouw in Amsterdam; Orchestre de la Suisse Romande in Geneva; Berlin Philharmonic Orchestra; and recently with the Cologne Radio Symphony Orchestra and the MDR Symphony Orchestra in Leipzig; and other orchestras. He has a good reputation as an opera conductor at the New York Metropolitan Opera, Stockholm Royal Opera and others. Järvi's recordings have been very impressive: from 1983-1996 many of his conducted works have appeared on several labels (Deutsche Grammophon, Chandos, BIS etc.) with a total of more than 300 CD's. The recordings Estonian Music Vol. 1 and Vol. 2 (Chandos, Scottish National Orchestra) are very significant to Estonian music. Other important recordings include the works of Arvo Pärt and all the symphonic works of Eduard Tubin (BIS). These recordings have been distributed all over the world through classical radio station managers and concert organizations. They have made propositions to Järvi to perform Tubin's symphonies in concert halls. In previous years he has performed these in Japan and on two Gothenburg Symphony Orchestra concert tours to the Vienna Musikverein (most recently with a performance of three works in March 1997), for instance.

Performances of Rudolf Tobias' *Jonah's Mission* in Sweden and Finland, and the recording of the work under Neeme Järvi on the BIS label in 1995, were especially big undertakings.

The Estonian Philharmonic Chamber Choir, conducted by Tõnu Kaljuste, has introduced Estonian music abroad, especially the works of Veljo Tormis and Arvo Pärt. The choir's recordings on the ECM and Virgin Classics labels have become especially well-known. The choir has been on many important tours as a result of the success from these recordings. Their recording *Te Deum* of Arvo Pärt's music was a Grammy Award nominee. In spring 1995, a festival entitled "Emerging Light - Arvo Pärt and the Baltic Composers" took place at the London South Bank Centre, before Arvo Pärt's 60th birthday. Here, Tõnu Kaljuste performed with his choir and the Tallinn Chamber Orchestra. Another young Estonian conductor, Paavo Järvi, also participated. Kaljuste conducted several concerts of Pärt's works in 1995 at the Arvo Pärt Festival at the Stockholm Concert Hall. Eri Klas, an Estonian conductor who was the chief musical director of the Stockholm Royal Opera from 1985-1989 and currently conductor of the Holland Radio Symphony Orchestra, also performed at the Stockholm Concert Hall. He is another conductor who performs works by Estonian composers at concert halls across the world in order to introduce Estonian music.

In 1995 alone, the Philharmonic Chamber Choir performed Estonian works in Norway, Russia, Great Britain, Italy, Israel, Germany, Slovenia, Denmark, Australia, Canada and at the 50th anniversary celebrations of the United Nations in the U.S. They have also participated in many reputable festivals, and have performed together with the famous Hilliard Ensemble and other distinguished conductors.

In 1991, Estonian choirs participated in 16 international festivals or competitions where twenty-one choirs won a total of twenty-five prizes. Currently, the most recognized are the Estonian National Male Choir, Ellerhein Girls' Choir and both Estonian boys' choirs.

The National Male Choir has often been invited to performances of Shostakovich's *13th Symphony* (Denmark, Sweden, Lithuania, Poland, Belgium and the U.S.) and Sibelius' *Kullervo* (U.S., Finland and Sweden). In Denmark they performed Schoenberg's *Gurrelieder*. They have always performed Estonian works at these performances as well.

Right after independence, music of Estonia and the Baltics was the center of attention in many distinguished European festivals: Berliner Festwochen 1991, European Cultural Days in Karlsruhe in 1992 (dedicated to Estonia), Schleswig-Holstein and Helsinki Festival in summer 1992. By participating in the NYFD Festival in Tallinn, they have made many more contacts, such as the Vale of Glamorgan, Strasbourg and other festivals. Baltic music festivals took place for the first time in Stockholm in 1991 and 1992.

Estonian composers have been successful at the Composer's Rostrum in Paris ever since they have participated in the event, especially Erkki-Sven Tüür, Lepo Sumera and Mari Vihmand, who won in the youth category in 1996. Erkki-Sven Tüür's works have been of interest internationally. On many occasions, his works along with Lepo Sumera's have been performed and recorded by conductor Paavo Järvi.

Eri Klas, during the time he was chief conductor of the Estonia Theatre, was able to perform abroad with the troupe, (their first trip was in 1967 to Finland where they performed Ernesaks' opera *The Shore of the Storms*). They performed Tamberg's *Cyrano de Bergerac* in Finland in 1980; at the Savonlinna Opera Festival in 1987; in 1985 they performed Tormis' *Estonian Ballade* in Sweden; they also performed in Sweden in 1992 (Tubin's *Reigi õpetaja* and *Barbara von Tisenhusen* at the Stockholm Royal Opera); in 1991 in Denmark and Sweden; and in 1992 at the festival in Karlsruhe (*Sink's Cry and Silence* after Garcia Lorca). In 1988 the troupe performed Mussorgsky's *Boris Godunov* at the Garnier Palace in Paris. The Estonia Ballet's most recent tours have been to Italy, Germany, Sweden, Finland, Spain (3 trips in 1996) and Russia (1997).

Estonia's conductors are the most well-known abroad, next to composer Arvo Pärt. This may not be the best example, but Neeme Järvi, Eri Klas as well as Paavo Järvi have all conducted at the famous Hollywood Bowl in Los Angeles. One critic, when acknowledging Neeme Järvi's international success, once asked, "How can such a small country like Estonia have anything so big?". Many Estonian composers and musicians have proved that it is possible.





EESTI KONTSERT

The state concert agency *Eesti Kontsert* has a wide-ranging musical remit, including symphony and chamber music, jazz and other forms of improvisation, electroacoustic music, non-European and children's music. Working to coordinate musical activities in Estonia is one of its central tasks along with initiatory and supplementary concert and programme activities. Wider international contacts and disseminating information about music in Estonia are other important objectives.

Eesti Kontsert provides services for county councils, municipalities, popular movements, music institutions, artists and concert organizers.

Eesti Kontsert's activities are financed by state grants and ticket revenues.

Eesti Kontsert organizes 600 concerts a year that take place in Estonia and abroad.

The Estonian National Male Choir works for *Eesti Kontsert*. *Eesti Kontsert* also has contracts with the Estonian National Symphony Orchestra and the early music ensemble *Hortus Musicus* and various orchestras, choirs, ensembles and soloists. *Eesti Kontsert* organizes several music festivals each year - the contemporary music festival *NYJD*, the festival of Eastern music *Orient*, the Baroque Music Festival, the *Arvo Pärt Festival*, *Tallinn Summer Music Festival*, the young musicians festival *Con Brio* and others.

Box office open 12:00 - 7:00 pm weekdays
and 12:00 - 5:00 pm on Saturdays.

Closed on Sundays.

Info tel. 372 2 443 198

Fax 372 6 314 171.

E-mail: concert@netexpress.ee

<http://www.bcs.ee/concert>



EESTI KONTSERT

Estonian orchestras, choirs and ensembles

by Reet Remmel

The Estonian National Symphony Orchestra (ERSO)

was founded in 1926. Until 1975 it was known as the Estonian Radio Symphony Orchestra. Today, the orchestra has ninety-eight members and it gives more than forty concerts a season. The orchestra regularly records for the Estonian Broadcasting Company, and for several recording companies such as BIS, Ondine, Melodya, and Finlandia Records.

The orchestra's principal conductors have been Olav Roots, Paul Karp, Roman Matsov, Neeme Järvi, Peeter Lilje and Leo Krämer (Germany). Since 1993 the chief conductor of ERSO has been Arvo Volmer. Guest conductors of the orchestra have included Hermann Abendroth, Carlo Zecchi, Kurt Sand-erling, Arvids Jansons, Maris Jansons, Kurt Masur, Jevgeni Svetlanov, Paavo Berglund, Gennadi Rozhdestvensky, Maksim Shostakovich, Leif Segerstam, Juri Temirkanov, Sian Edwards, Nikolai Alexeev, Gregory Rose, Andrei Boreiko and many others.

Many great world famous soloists have performed with ERSO over the years including Emil Gilels, Lev Oborin, Tatyana Grindenko, Gidon Kremer,

David and Igor Oistrakh, Juri Bashmet, Liana Issakadze, Boris Berman, Natalia Gutman, Olli Mustonen, Gerhard Oppitz, Remi Boucher, Thomas Indermühle, Mark Lubotsky, Roger Woodward and many others.

ERSO has also given concerts in Germany, Sweden, Finland, Russia, Kuwait, Bulgaria, Romania, Latvia, Lithuania, Poland and Switzerland.

ERSO

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Tallinn Chamber Orchestra

was founded in 1993 by Tõnu Kaljuste who is the ensemble's artistic director. The Tallinn Chamber Orchestra has performed with guest conductors including Richard Tognetti, Terje Tonnesen, Paul Mägi and Juha Kangas, who was the conductor of the orchestra in 1995/96. Over the next three concert seasons that followed, Tõnu Kaljuste once again held that post. The Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra have worked together with remarkable results, performing works by J.S. Bach and Arvo Pärt. In 1992 they premiered Pärt's *Te Deum* in Berlin. In 1993 the orchestra and the Estonian Philharmonic Chamber Choir recorded the *Te Deum*; in 1995 Erkki-Sven Tüür's *Crystallisatio*; and in 1996 Pärt's *Litany* - all on the ECM label. Joint concert tours have taken the orchestra and choir to Finland, Germany, France, Italy, USA, Russia and other countries.

Tallinn Chamber Orchestra

18c Toompuiestee

Tallinn EE0001

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NYJD Ensemble

was formed in the fall of 1993 when the young conductor Olari Elts invited selected musicians to come together for the NYJD new music festival. They perform every year at the Tartu New Music Days, the NYJD festival and in events that take place abroad.

The NYJD Ensemble has performed in London at the Baltic Arts Festival and in Copenhagen, celebrating the city's title of Culture Capital of Europe in 1996.

The model for the composition of the NYJD Ensemble is the same that has been the main support of avant garde music throughout the second half

of the twentieth century.

Namely, the ensemble consists of soloists that can be decreased or increased according to its needs - from down to one player all the way up to a chamber orchestra - which is able to manage everything that contemporary musical literature offers.

Being the only ensemble of its kind in Estonia, the NYDD Ensemble seeks to acquaint itself with a great variety of contemporary music from abroad that has still been unheard of in Estonia, while at the same time, promoting the works of Estonian composers.

NYDD Ensemble

The Estonian Arnold Schoenberg Society

tel. 372 7 421 683

fax: 372 6 313 666

The Early Music Consort Hortus Musicus

was founded in 1972. The real province of Hortus Musicus is non-ethnic European music from its beginning to the late Renaissance and the masters of the Baroque. This also explains the choice of instruments and the structure of the consort. Each Hortus Musicus concert is a musical performance with original instruments and authentic attire. The founder, artistic director and most radiant figure of Hortus Musicus is **Andres Mustonen**.

Although it is early music that is closest to Hortus Musicus, they are also open to new ideas, which, by their spirit and arrangement, fit into the consort's repertoire. Hortus Musicus was the first to perform *Fratres* by Arvo Pärt, who composed it especially for them. Other works by Pärt and a few pieces by younger Estonian composers have also found a firmly established place in the consort's repertoire.

In Estonia, Hortus Musicus has initiated several traditions. They were the first who succeeded in bringing music to its correct environment - the church. For a few years now, Hortus Musicus has initiated the Baroque Music Festival. In 1997 the performers at this festival included the Kuijken Trio, Le Concert Français and Natalia Gutman. Each of the more than twenty recordings presents the whole program as it would be performed on stage.

Hortus Musicus is one of the most well-travelled of Estonian ensembles.

Hortus Musicus

9 Lühike jal

Tallinn EE0001

phone. 372 2 44 07 19

372 2 44 46 18

fax: 372 6 313 709

372 6 314 171

The Estonian National Male Choir

was founded in 1944 at the time of World War II by the grand old man of Estonian choral music, Gustav Ernesaks. After the war, the choir became a full-time, professional male choir of 80 singers, thus being a unique phenomenon in the world.

During the course of its history, the Estonian National Male Choir has worked with many notable guest conductors such as Riccardo Muti, Neeme Järvi, Gennadi Rozhdestvensky, Eri Klas and others. 19 large-scale works and a number of a cappella programs are part of the choir's main repertoire. The Estonian National Male Choir has premiered more than 300 original choral works. The choir has given more than 5000 concerts on its tours to 27 countries, and has performed in world-famous concert halls such as Carnegie Hall in New York, the Kennedy Center for Performing Arts in Washington, D.C. and the Philharmonia of St. Petersburg.

Presently, the Estonian National Male Choir consists of 60 professional singers.

Since 1991, the conductors of the choir have been Ants Soots and Ants Üleoja.

Estonian National Male Choir

Eesti Kontsert

4 Estonia pst.

Tallinn EE0001

phone. 372 2 44 31 98

fax: 372 6 314 171

The Tallinn String Quartet

was founded in 1984. The ensemble has been the one consistently working professional string quartet in Estonia. In addition to a number of recordings that have been made for Estonian Radio and Television, they have recorded several CD's (with two on the BIS label) with works by Estonian composers.

The repertoire is made up of music from Mozart and Beethoven, to 20th century composers, including Estonian music.

The quartet has toured in the Baltic States, Russia, Finland, Canada, Sweden, Norway, Germany, France, Switzerland and Denmark.

Tallinn String Quartet

Eesti Kontsert

4 Estonia pst.

Tallinn EE0001

phone. 372 2 444 618

fax: 372 6 314 171

The Estonian Philharmonic Chamber Choir

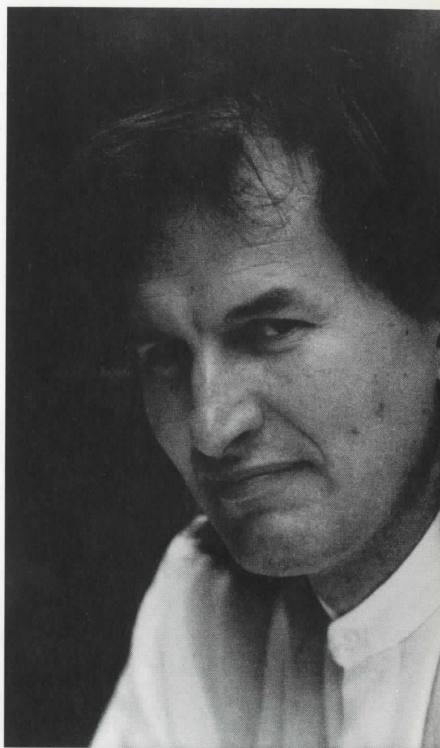
was established as a full-time professional choir in 1981 by its artistic director and principal conductor, Tõnu Kaljuste. The Estonian Philharmonic Chamber Choir has worked with a number of conductors, including Sir David Willcocks, Paul Hillier, Helmuth Rilling, Claudio Abbado, Anders Öhrwall, Eric Ericson and Ward Swingle. Many distinguished soloists have also performed with the choir.

The Estonian Philharmonic Chamber Choir won three gold medals and was awarded the Grand Prix at the 1991 Takarazuka Chamber Choir Competition in Japan.

Concert tours have taken the choir to the USA, Canada, Japan, Australia and a majority of European countries. Nearly a hundred concerts a year make its touring schedule a busy one.

The repertoire of the Estonian Philharmonic Chamber Choir includes Gregorian chants, music from the Baroque era as well as from the 20th century. The choir's concerts consist of works by Bach and contemporary composers. Estonian choral music has always played an important role in the choir's programs.

In addition to concert performances, the Estonian Philharmonic Chamber Choir has recorded for various European radio stations and labels: *Te Deum* and *Litany* by Arvo Pärt, *Forgotten Peoples* by Veljo Tormis, *Crystallisatio* by Erkki-Sven Tüür on ECM, and *Casting a spell...* by Veljo Tormis on Virgin Classics.



Tõnu Kaljuste

Estonian Philharmonic Chamber Choir

9 Lühike jalg

Tallinn EE0001

phone. 372 2 44 89 26

fax: 372 6 313 179

Festivals

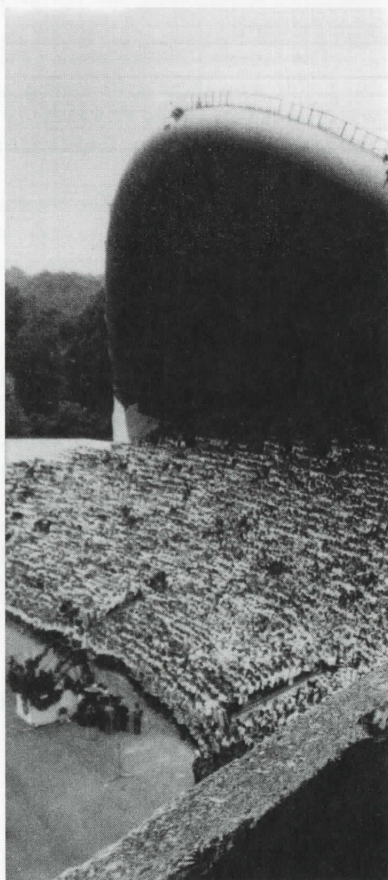
by *Reet Remmel*

Twenty music festivals, ranging from baroque music to the Estonian Song Festival, have become a tradition in Estonia's musical life.

Estonian Song Festival, with its more than 100 year tradition, is Estonia's biggest music festival and is held every five years on the country's biggest open-air stage in Tallinn. An audience of over 150,000 people crowd onto the song festival grounds to see the festival. The next big song festival will take place 2-4 July, 1999. In addition to the Estonian Song Festivals, there are also youth song and dance festivals, the eighth of which took place 20-22 June, 1997.

For more information, please contact:

*Estonian Song Festival
Managing Board
Mr. Ilmar Moss
23 Suur-Karja
EE0001 Tallinn
phone. 372 2 449 262
fax: 372 6313486*



Baroque Music Days

In 1997 the seventh music days took place (31.01 - 04.02), where leading early music performers and ensembles from Holland, France, Russia and Belgium performed. Estonia's best early music artists perform at this annual festival side by side with early music virtuosos from Europe.

Eesti Kontsert

Mr. Andres Mustonen

9 Lühike jalg EE0001 Tallinn

phone. 372 2 449719

fax: 372 6313 709

Estonian Music Days

is an annual Estonian contemporary music festival. It is a true kaleidoscope of premieres of works by Estonian composers. In 1997 the music days took place April 8-13.

Estonian Composers Union

Mr. Lepo Sumera

7 Lauteri EE0001 Tallinn

phone./fax: 372 2 454 068

Georg Ots Music Days

An opera festival where guest soloists and visiting theatre troupes perform. Master classes and lectures also take place. At the gala concert the vocal competition winners perform. The next music days will take place in spring 1998.

Estonia Society

Mr. Arne Mikk

4 Estonia pst. EE0001 Tallinn

phone. 372 6 260 225

Jazzkaar

An international jazz festival which could be categorized as having originated in 1967. Many international and Estonian musicians perform in halls large and small, together in clubs, as well as solo. From 17-20 April, 1997 Jazzkaar musicians performed in the cities of Pärnu and Tartu, in addition to Tallinn. This year's top performers : Jan Garbarek, Charles Lloyd 4tet.

Jazzkaar

Ms. Anne Erm

21 Gonsiori EE0100 Tallinn

phone./fax: 372 6 114 487

NYJD

Every other November a new music festival takes place. Special emphasis is placed on more contemporary, more recent compositions which have not been heard before in Estonia. It is also a festival where new works are commissioned from Estonian composers. Our best musicians as well as new music soloists and ensembles from Europe, USA, Asia and Australia perform. The fifth NYJD will take place 23-28 November, 1997.

Eesti Kontsert

Mr. Madis Kolk

4 Estonia pst. EE0001 Tallinn

phone. 372 2 446255

fax: 372 6314 171

Orient

A festival in Tallinn focusing on the folklore, traditions, rituals and contemporary music of the Asian countries. The Pandit Ravi Shankar Group, The Mullicks Family and others have been invited to the next festival which will take place 7-10 May, 1998. The program will feature Japanese percussion music, a symphony concert with Chinese contemporary music and other works. The festival takes place biannually.

Eesti Kontsert

Mr. Peeter Vähi

4 Estonia pst. EE0001 Tallinn

phone. 372 2 443670

fax: 372 6314 171

Tallinn International Organ Festival

One of the longest running music festivals in Estonia, the eleventh will take place 1-10 August, 1997. In addition to organ concerts in Tallinn, there will be many other priceless organs throughout Estonia which will be played by many world renowned musicians. There will be performances of larger works in addition to recitals.

AS Tallinn Organ Festivals

Mr. Andres Uibo

1 Nunne EE0001 Tallinn

phone./fax: 372 2 44 04 80

Tallinn Summer Music Festival

The Artistic Director of this festival featuring larger works is conductor Neeme Järvi. The festival will take place 16-31 August, 1997, and will feature Artur Kapp's oratorio *Hiiob*(Job) and Beethoven's *9th Symphony*. The Estonian

National Symphony Orchestra will perform along with the Helsinki Philharmonic Orchestra, Latvian National Symphony Orchestra, Holland National Youth Orchestra and the Holland Radio Chamber Orchestra.

Eesti Kontsert
4 Estonia pst. EE0001 Tallinn
phone. 372 2 44367
fax: 372 6314 171

Tartu French Horn Music Days

This annual spring music festival, held in Tartu, is dedicated to the music for french horn and horn players' development. The french horn will be introduced from school concerts to solo performances with orchestras.

Tartu French Horn Club
Mr. Kaido Otsing
6 Vanemuise EE2400 Tartu
phone. 372 7 439088

Tartu New Music Days

This forum for new music, known as TUMP, took place in its third year on 20-23 February, 1997 and was dedicated to György Ligeti. The two previous festivals focused on Pierre Boulez and Luciano Berio. This year, in addition to concerts, an academic conference took place with many specialists on Ligeti's works participating.

Estonian Arnold Schoenberg Society
Mart Jaanson
phone. 372 7 421 683
fax: 372 6 313 666

Tartu Early Music Festival

1997 will mark the second production of this early music festival in Tartu with an emphasis on music of the Middle Ages and the Renaissance. In addition to concerts, the festival will feature lectures on the cultures of the respective periods. In 1997 the festival took place in May.

Tartu Early Music Festival
Mr. Raho Langsepp
18 Ülikooli EE2400 Tartu
phone. 372 50 94 612
fax: 372 7 465 345

Pärnu Opera

Mozart's *The Marriage of Figaro* was the first full-scale opera project in 1994 which proved to be quite an event on the music scene. In 1996 Schoenberg's *Pierrot Lunaire* was performed at the Villa Ammende. Summer 1998 will see the premiere of Strauss' *Elektra*.

Pärnu Opera

Pk. 17 EE0036 Pärnu

Haapsalu Early Music Festival

Early music concerts that take place in the fortress, cathedral and city gallery, where larger works and chamber music will be performed. In 1997 the festival took place 3-6 July.

Concerto Grosso

Mr. Egmont Välja

12 Rävala EE0001 Tallinn

phone. 372 6466655

fax: 372 6466656

Credo Sacred Music Festival

The fourth sacred music festival will take place 18-21 September, 1997, and in addition to performances by Estonian choirs, there will be concerts given by choirs and soloists from Russia, Georgia and Bulgaria. Concerts will take place in the cities of Tallinn, Tartu, Narva and Pärnu.

Credo Festival

Mr. Valeri Petrov

P.O. Box 3455, EE0090 Tallinn

phone./fax: 372 2 684 783

Viljandi Early Music Festival

This year's festival, in the city of Viljandi on 8-12 July, concentrated on Italian music with master classes and concerts with early music experts from England, Italy, Finland and Sweden participating. Outdoor performances took place in addition to traditional concerts.

Viljandi Early Music Festival

Mr. Tiit Jõgi

phone. 372 50 26 532

V International Raplamaa '97 Sacred Music Festival

From 9-17 August larger works and smaller pieces will be performed in

seven Rapla county churches. In addition to performances by the festival orchestra and Estonian soloists, there will be concerts by guest soloists and choirs.

International Sacred Music Festival

Mr. Raimo Kivistik

8-13 Jakobsoni EE0001 Tallinn

phone.372 2 426828

VI International Tallinn '97 Choral Festival

Solo and joint concerts were given by Estonian and many guest choirs in various concert halls and open air stages in Tallinn. This year's festival took place in June.

Estonian Choral Society

Mr. Raul Talmar

23 Suur-Karja

EE0001 Tallinn

phone.372 2 441 849

phone/fax:372 2 449 147

II Nordic-Baltic Choral Festival

From 25-29 June, 1997 a choral festival took place on the island of Gotland where 4500 singers and instrumentalists from eight countries including 700 Estonian musicians will participate. The III Nordic-Baltic choral festival will take place in the year 2000 in Norway.

Estonian Choral Society

Mr. Hendrik Vestmann

23 Suur-Karja EE0001 Tallinn

phone.372 2 44 1 849, phone/fax:372 2 449 147

Estonian Music Days in Japan

The Estonian Music Days in Japan took place 10-20 May, 1997 and were dedicated to the opening of the Estonian Embassy in Tokyo. Hortus Musicus, the Tallinn Boys' Choir and the Tallinn String Quartet will perform, and an electronic folklore program was also presented. The works of Arvo Pärt, Erkki-Sven Tüür and other Estonian composers were a main part of the program.

Eesti Kontsert

Mr. Peeter Vähi

4 Estonia pst. EE0001 Tallinn

phone.372 2 443670

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Estonian Cultural Days in the Russian Federation

From 28 March to 3 April, Estonian actors, artists and writers participated in this festival in Moscow and St. Petersburg along with the early music ensemble Hortus Musicus, the piano duo Nata-Ly Sakkos - Toivo Peäske, pianist Peep Lassmann and the Amarilli Quartet. Endel Nõgene conducted *Rigoletto* and *Tosca* in the city of Syktyvkar where Jassi Zahharov, an opera soloist from the Vanemuine Theatre in Tartu, also performed.

Ms. Olga Bunder

phone. 372 6 282 225

fax: 372 6 282 200

Felicia

Annually, since fall 1995, soloists and ensembles from Estonia, Finland, Austria and Czech Republic give concerts in this joint festival in music centres in all the countries on an alternate basis.

Eesti Kontsert

Mr. Lauri Aav

4 Estonia pst. EE0001 Tallinn

phone. 372 2 443670

fax: 372 6314171



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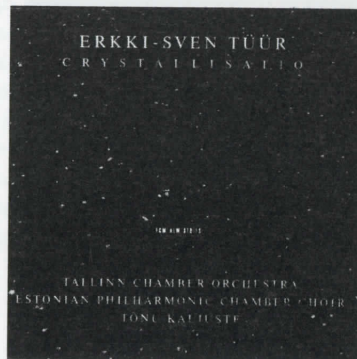


Recordings

Erkki-Sven Tüür - *Crystallisatio*

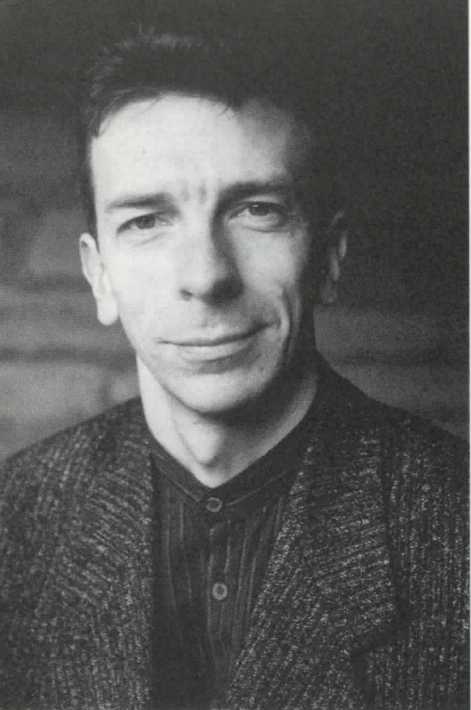
Architectonics VI. Passion. Illusion. Crystallisatio. Requiem. Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra. Tõnu Kaljuste, conductor. ECM New Series.

Erkki-Sven Tüür (b. 1959) studied at the Tallinn Conservatory with Jaan Rääts and Lepo Sumera. In 1991 and 1996 Erkki-Sven Tüür received the Estonian Cultural Prize. His recording *Crystallisatio* also recently won this highest honor of the country. Gramophone magazine (July 1996):



"*Architectonics VI* sounds like one of those titles that are too good to resist, and it is to the credit of the Estonian Erkki-Sven Tüür that he admits as much in the brief interview in the booklet to this beguiling new disc. I cannot say that Tüür's piece - written in 1992 - strikes me as particularly architectonic in construction (well, any more than the music of a hundred of other composers), but it is well put together and effective on its own terms. *Passion* and *Illusion*, both for string orchestra and composed in 1993, are closer in spirit to the prevailing "New Simplicity" of current East Baltic composition. *Passion*, indeed, is occasionally reminiscent of Tüür's better-known compatriot (and ECM stablemate) Arvo Pärt, although the brief *Illusion* has a curiously English feel to it. The title track, *Crystallisatio* (1995), is scored for three flutes, bells, string orchestra and live electronics and is somewhat more demanding in scope. It is here that Tüür's synthesis of minimalism with serial techniques is heard most eloquently; not wholly achieved, perhaps, but fascinating in application.

But by far the biggest piece is *Requiem* (1992-3, in memory of Estonian



Erkki-Sven Tüür

Estonian Boys' Choir

*Venno Laul, Artistic Director
Estonian National Symphony Orchestra,
Arvo Volmer, conductor
Wolfgang Amadeus Mozart, Vesperae
solennes de confessore
Ludwig van Beethoven, Fantasy for Pi-
ano, Orchestra and Choir - Indrek Laul,
piano
Igor Stravinsky, Symphony of Psalms*



conductor Peeter Lilje). It is a deeply felt, half- hour- long setting of the mass for the dead, and is of markedly different character to the other pieces on this release. My first impression was that it did not quit work, but repeated listenings of all the pieces are modifying that judgement.

This is a handsomely produced, thought-provoking release. ECM may be looking for a new Pärt, but Tüür has his own man. Anyone wanting to hear up-to-the-minute new music that will not sear the ears off his (or her) head and he could do little better than to try this new disc.

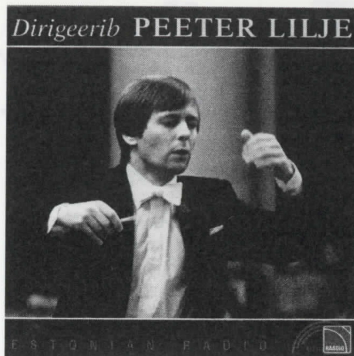
GSR”

The Estonian Boys' Choir (founded in 1971) is an internationally-acclaimed choir that has made its name known through its professional vocal standards and continuation of the boys' choir tradition in Europe. The choir's performing repertoire consists mainly of large-scale vocal symphonic works.

The Estonian National Symphony Orchestra was founded in 1926. The orchestra has ninety-eight members and gives more than forty concerts a season and it also does recordings. The chief conductor of the orchestra is Arvo Volmer.

Peeter Lilje, conductor

*Estonian National
Symphony Orchestra
Johannes Brahms - Academic Festival
Overture
Lepo Sumera - Symphony No. 2
Igor Stravinsky - The Rite of Spring
Jean Sibelius - Symphony No. 2
Franz Schubert - Unfinished Symphony*



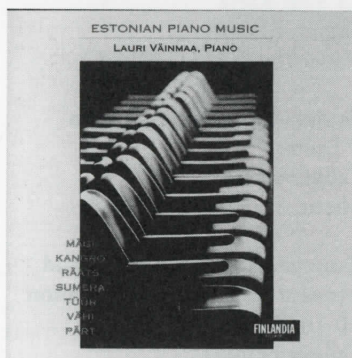
In 1996, a recording was released in memory of Peeter Lilje (1950-1993). The recording was produced by Estonian Radio.

Peeter Lilje was a conductor who was very devoted to his work. He had been a leader in the Estonian music world since 1980 after Neeme Järvi left Estonia. As the conductor of the Estonian National Symphony Orchestra and an opera conductor, he conducted a repertoire that was wide in range and with this, the music of Brahms, Sibelius, Mahler and especially Mozart and the Estonian composer Lepo Sumera, became very popular. Peeter Lilje and Kalle Randalu, an Estonian pianist living in Germany, performed Mozart together and these concerts were among their biggest achievements.

Estonian Piano Music Lauri Väinmaa, piano

*The piano works of composers Ester
Mägi, Raimo Kangro, Jaan Rääts,
Lepo Sumera, Erkki- Sven Tüür, Peeter
Vähi and Arvo Pärt. Finlandia Records
(4509-95704-2)*

Pianist Lauri Väinmaa (b. 1961) studied at the Tallinn Conservatory (with Bruno Lukk), Moscow Conservatory (with Lev Vlasenko and Mikhail Pletnev) and at the Royal Academy of Music in London. His sensitivity to the various sounds of the instruments and to difficult textures make him an excellent performer of twentieth century music.



Information

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Estonian Computer Music and Musical Informatics Association

10-16 Kentmanni
Tallinn EE0001
phone. 372 2 684305

Estonian Guitar Society

2-100 Rannatee
Viimsi Harjumaa EE3006
fax: 372 2 446 745

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Harjumaa EE3006
Viimsi Music School
phone. 372 2 790173

Eduard Tubin Foundation
phone/fax: 372 2 684305

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French Horn Club of Tartu
5 Tähe
Tartu EE2400
phone. 372 7 476531

Jeunesses Musicales of Estonia
130 Vabaduse pst.
Tallinn EE0001
phone. 372 6706840
fax: 372 6706809

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14-3 Rütli
Tallinn EE0001
phone. 372 2 448593

Richard Wagner Society of Tartu
18 Ülikooli
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Theatre Vanemuine
6 Vanemuise
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The Museum of Theatre and Music
Music Department
12 Müürivahe
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Union of Estonian Music Collections
Estonian National Library
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Editor Priit Kuusk Copy Editor Kadri Ruudi Design & Layout Tõnu Kaalep

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is a piano accompaniment in treble clef, featuring chords and triplets of eighth notes. The bottom staff is a piano accompaniment in bass clef, also featuring chords and triplets of eighth notes. A vertical dashed line divides the system into two measures.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff features chords and eighth notes, with some notes beamed together. The bottom staff features chords and eighth notes, with some notes beamed together. A vertical dashed line divides the system into two measures.

The third system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff features chords and eighth notes, with some notes beamed together. The bottom staff features chords and eighth notes, with some notes beamed together. A vertical dashed line divides the system into two measures.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff features chords and eighth notes, with some notes beamed together. The bottom staff features chords and eighth notes, with some notes beamed together. A vertical dashed line divides the system into two measures.

MUSIC *in* Estonia

Estonian Music Council

1997

