

Foreword



I am delighted that we can conclude the month of the celebrations of the EU enlargement with a concert of fine Estonian musicians. Today's programme will be a good example of the contribution of Estonian music to the European and world musical heritage and the deep roots of the musical culture of our country. I am honoured to present the Estonian trio in their first London recital appearance at the Purcell Room, South Bank Centre. The recital is an initiative of the Embassy and LACCS to promote Estonian music in the United Kingdom.

The Estonian trio is formed by Arvo Leibur, violin, Terje Terasmaa, vibraphone and Heiki Mätlik, guitar. They have played together since 1995 and have performed in various concert venues. The trio has issued CDs with Spanish, Latin American and Estonian music. Their CD from 2000, "Tango King, Astor Piazzolla", won the first prize of the Estonian records industry in the classical music category. The Estonian trio have also appeared in concerts tours in Norway, Sweden Denmark, Holland, and regularly perform at the Estonian contemporary festivals playing works by composers such as Arvo Pärt, Veljo Tormis,

Lepo Sumera, Erkki-Sven Tüür, Ester Mägi and Raimo Kangro.

Tonight's programme include a selection of pieces from two continents. The European music is represented in the first part by four composers. Johann Valentin Meder (1649-1719), with *Chaconne* a masterpiece of the Baltic baroque. Enrique Granados' (1867-1916) *Spanish dances* are based on the Spanish national folk music. The concert continues with Manuel de Falla's (1876-1946) *Danza Española No 1* from the opera *La Vida Breve*, which is inspired by the Spanish national spirit. However the breadth of both Spanish composers are reflected in their musical inspirations which are by no means limited to local boundaries, since their music is now part of concert hall repertoire in Europe and the Americas. The first part of the concert ends with *Tango Suite*, a masterpiece by Astor Piazzolla (1921-1992), one of the most prolific South American composers of the 20th century.

The second part of the concert takes us to Estonian repertoire. It commences with *Whoops*, UK première by Ester Mägi (b.1922), considered the "First Lady" of the country's music because of her long artis-

tic career. The concert continues with Erkki-Sven Tüür (1959), one of the most popular Estonian composers of the last decade with *Drama*, a modern piece in which the composer himself attempts to combine his own experience as a rock and classical musician. The programme comes to a close with a piece of impulsive character *Spring Imaginations Op 66* by Raimo Kangro (1949-2001), written for guitar, violin and vibraphone. Kangro's piece had an innovative impetus or driving force which will serve as an inspiration to the modern repertoire of the guitar in Estonia.

I wish to express my sincere gratitude to the sponsors for contributing towards making this concert a successful event and finally, my cordial thanks to the Latin American and Caribbean Cultural Society for its praiseworthy efforts in organising this musical evening in the United Kingdom.

Dr Kaja Tael
Ambassador

London 27th May 2004

**LATIN AMERICAN AND CARIBBEAN
CULTURAL SOCIETY**
SECOND PART OF 20th ANNIVERSARY
PROGRAMME

21st INTERNATIONAL CONCERT SERIES
Presented in association with
EMBASSY OF THE REPUBLIC OF ESTONIA

ESTONIAN TRIO

ARVO LEIBUR, violin
TERJE TERASMAA, vibrafon
HEIKI MATLIK, classical & electric guitar

THURSDAY 27th MAY 2004, at 7.30pm
PURCELL ROOM, RFH, LONDON, SE1 8XX

PROGRAMME

CHACONNE
JOHANN VALENTIN MEDER
(1649-1719)

From 12 DANZAS ESPAÑOLAS
No 1 *Galante*
No 2 *Oriental*
No 3 *Fandango*

ENRIQUE GRANADOS
(1876-1916)

DANZA ESPAÑOLA No 1
MANUEL DE FALLA
(1876-1946)

TANGO SUITE No 1 & 3
ASTOR PIAZZOLLA
(1921-1992)

INTERVAL

WHOOOPS (*First UK Première*)
ESTER MÄGI
(b.1922)

DRAMA (*First UK Première*)
ERKKI-SVEN TÜÜR
(b.1959)

KEVADNÄGEMUSED OP 66, (2000)
(*SPRING IMAGINATIONS, First UK Première*)
Hääbuv lumi, (The Vanishing Snow)
Üksik helin, (A Single Sound)
Sinna-tänna, (Hither and Thither)
RAIMO KANGRO
(1949-2001)

Presented by **JRM MONROY MANAGEMENT**
Please visit our Website at
www.laccs.com



THE ESTONIAN TRIO

The **Estonian Trio** is formed by Arvo Leibur, (violin), Terje Terasmaa, (vibrafon) and Heiki Matlik, (classical and electric guitar). They have played together since 1995, and have performed in places such as, *Campanella*, a programme featuring music of N. Paganini, *Viva España*, playing music by de Sarasate, de Falla, Granados, Albéniz and others and at the *Grand Café* featuring pieces by Brahms, Monte, Popy, Kreisler, Joplin, etc. They have also played and recorded a CD entitled "Tango King, Astor Piazzolla", which won first prize in the classical music category at the *Competition Label 2000*, organised by the Estonian Records industry and *Campare a Sera* an evening programme where they played music by Bondon, Fauré and Satie. They have also appeared in concert tours in Norway, Sweden, Denmark Holland and regularly perform at Estonian Contemporary Festivals playing works by composers such as, Arvo Pärt, Veljo Tormis, Lepo Sumera, Erkki-Sven Tüür, Ester Mägi and Raimo Kangro.

Arvo Leibur, studied violin at the Tallinn Secondary School of Music and at the age of 14 won the *Cociani Contest* for young violinists in Czechoslovakia. Later he entered the Moscow Conservatory where he studied with I. Botshkova, and by 1981 he had worked as soloist in different ensembles and orchestras in Europe. He has recorded several CD's including violin pieces by Eduard Tubin. Furthermore, he is the concert master of the Holland Symphony Orchestra as well as the Estonian State Symphony Orchestra.

Terje Terasmaa, graduated from the Estonian Academy of Music where she was taught by Kalju Tarasmaa. She is an experienced percussionist who covered a wide range of music from classical to 'pop'. She was a member of the Estonian Symphony Orchestra and of the *In Spe*, rock group and also played with the *Urmas Lattikas Jazz Ensemble*. She continuously perform as a soloist and member of chamber orchestras in concerts given in Belgium, Germany, France, Italy and Finland. She currently plays contemporary music with the NYYD Ensemble.

Heiki Matlik, studied classical guitar at the Tallinn Georg Ots Music School and later was under the supervision of Juri Judin in Moscow. He has attended master classes given by D. Russell, A. Gilardino and J. Rodrigo to perfect his playing skills. He performs as soloist and in chamber orchestras and has given concerts in the Nordic countries, Baltic States and in Russia, Germany, Belgium. Italy, Australia and Canada. He is currently in charge of tutorial guitar classes at the Estonian Academy of Music, and is constantly recording CD's, including lute music by J.S. Bach under Warner Records, Antes (Germany), Forte (Estonia) and Alba Records (Finland).

Programme Notes



ENRIQUE GRANADOS
(1867-1916)

CHACONNE JOHANN VALENTIN MEDER (1649-1719)

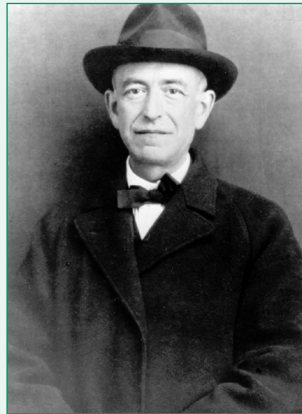
Johann Meder was a German composer born in Wasugen an der Werra. It is known that his first musical lessons were received in Leipzig. Later he earned some money by singing baroque songs in Eisenach and playing the organ in Buxtehude. Afterwards he visited Lubeck and got different jobs as a musician across the Baltic coast, that is to say, Reval now Tallinn, where he was employed as a choir master organist. It was in this period that he wrote several small pieces, among them this *chaconne*. He continued hiring his services in the area, specifically in Danzig, Königsberg, now Kaliningrad, again as a choir master organist and later he became director of music of the St Marien (Church of Holy Mary) in Gdansk. Later he found a job in Riga as an organist and remained in this town until his death in 1719. There are many pieces attributed to him but few of them have survived. Notably are his opera *Diebeständige Argentinia*, (1680), *Das Erbe deutscher Musik 68* and *St Matthew Passion* (1970) in *Das Chorwerk*.

SPANISH DANCES

- No 1 *Galante*
- No 2 *Oriental*
- No 3 *Fandango*

ENRIQUE GRANADOS (1867-1916)

He was a pianist and composer, and at the end of 19th century, an exceptional figure of the Spanish nationalist movement. He studied composition in Barcelona with Felipe Pedrell a predecessor of Spanish nationalist music. Later he continued studying with Gevaert in Brussels and with both Liszt and Reinecke in Leipzig. He gave his first concert at the age of 16, afterwards went to Paris in 1887 and was under the supervision of Charles-Wikfred de Bériot. He went back to Barcelona in



MANUEL DE FALLA
(1876-1946)

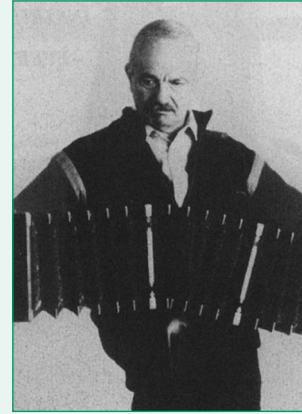
1889 and established himself as a professional concert pianist; by this time his *12 Danzas españolas* have gained immense popularity. He founded a classical concert society with his own piano school.

As a composer he was interested in rooted music of 18th century and wrote his famous *tonadillas* in ancient style. We could classify him as a composer of the new late-romantic Spanish school based on national folk music. He wrote the *Goyescas*, a reflection on Goya's paintings and tapestries between 1911 and 1913. Later he was invited to New York to a concert showing an adaptation of these masterpieces into opera, but when coming back home, Granados drowned when his ship, the *Sussex*, was torpedoed in the Channel by a German submarine. It may be useful to know that many of the titles of his *12 Danzas españolas* (1912-1900) were added by publishers to enhance sales, for example No 1 was originally untitled and in some cases the title have little connection with the music. All of Granados pieces were written for piano but the majority of them were adapted to the guitar, and we can say they were restored to its original instrument.

DANZA ESPAÑOLA No 1 From the opera *La Vida Breve* MANUEL DE FALLA (1876-1946)

He was one of the most notorious composers of the early 20th century his music represented the spirit of Spain at its purest. He first took piano lessons with his mother and afterwards in Madrid with Felipe Pedrell. He won two prizes in 1905, one for piano and the other for a national opera.

La Vida Breve was premièred in Nice in 1913 later he went to Paris where he met Claude Debussy, Paul Dukas and Maurice Ravel. He was influenced by them but never lost the spirit of Spanish folk music which always served as his inspiration. He



ASTOR PIAZZOLLA
(1921-1992)

returned to Madrid in 1914 and wrote the music for a ballet *El amor brujo* (Love the Magician) premiered in Madrid in 1915. The theme refers to dances that ward off evil spirits.

On the other hand, *Danza española No 1* is from the opera *La Vida Breve* (The Short Life) which was transcribed for the guitar by Leif Hesselberg. De Falla was only twenty when he completed this opera which made him famous in the musical world outside Spain. He only wrote one work for guitar solo, his *Homenaje pour le tombeau de Claude Debussy*, a master piece written for Miguel Lloveras in 1920, which he also transcribed for orchestra. De Falla managed to simulate the sonorities of the guitar and castanets by not only using the piano but that the whole instrumental range of the orchestra, and this piece is a classic of concert hall repertoires

From TANGO SUITE Tango No 1 *Allegro Libero* Tango No 3 *Allegro* ASTOR PIAZZOLLA (1921-1992)

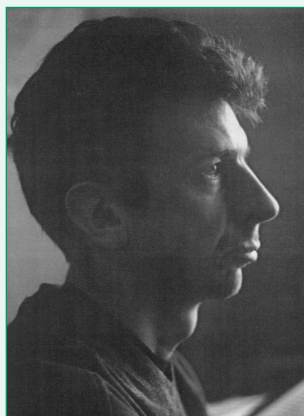
In 1980 Piazzolla attended a concert given by Argentine guitarist Roberto Aussel, and was so impressed that he wrote *Five Pieces* for guitar and later *Tango Suite*, in three movements. These are the only two works for the instrument. *Taango Suite* was written for two guitars, dedicated to the duo formed by Sergio and Odair Assad who played it for the first time in the presence of the composer in Liege in 1985. This piece embraced all of Piazzolla's music influenced by Bartok rhythms such as, fuge sketches, polytonality, atonality, rhythms alternating between 4/4 (3+3+2) and 6/8 glissando, also extreme contrasts between harsh violence and melancholia (as per Bethoven) and traces of Stravinsky.

In any case, the eighties were a prolific time for Piazzolla as composer and per-

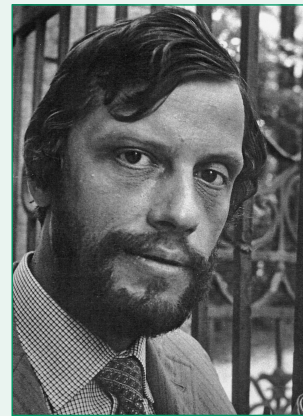
Programme Notes



ESTER MÄGI
(b.1922)



ERKKI-SVEN TÜÜR
(b.1959)



RAIMO KANGRO
(1949-2001)

former; by this time he had written the *Concierto de Nacar para 9 Tanguistas y Orquesta* (inspired in the massacre of Trelew) also with three movements. This work together with *Adiós Nonino* were the finest pieces written by Piazzolla. It is interesting to know that the last rehearsal of the Quintet was in Buenos Aires in April 1988 and their last LP was recorded in New York (*La Camorra*, May 1988). But the most memorable concert has to be the one given on 11 June 1983 at the Colón Theatre in Buenos Aires, this time with the Filarmónica where he played the *Concierto para Bandoneón y Orquesta*. That night the theatre doors opened wide for Piazzolla's music. The Colón has an especial magnetism for Argentine musicians; to perform there is like a golden dream come true, and he could not escape from having the same dream. In his own words... "for a while I felt like that Piazzolla who studied with Alberto Ginastera and the one who went with Roberto Di Filippo to the rehearsals of the national Symphony Orchestra on Saturday's afternoon"... In *Tango Suite* Piazzolla displayed a great flair for the guitar in the way in which he managed to explore the possibilities of the instrument to the utmost.

INTERVAL

WHOOPS
(UK Première)
ESTER MÄGI
(b.1922)

There is no doubt that the Baltic Soviet republics have been submitted to enormous changes since the 1980's, where most of the liberated countries took into their own hands the development towards complete independence, helped by the work of intellectuals and politicians who were in charge of consolidating the process of changes. During 50 years of Soviet occupation Estonian arts and music existed but were isolated from the rest of Europe. From 1990 to 1999

Estonian composers wrote a total of nine symphonies and more than thirty one concertos. The progress of Estonian music became evident when we looked at the fairly successful performance of Estonian composers at the International Rostrum of Composers in Paris.

Ester Mägi is considered as the first lady of Estonian music, she combines a feminine touch with a strong sense of form as a composer. Most of her work is written for chamber and choir orchestra. Her music is incorporated in the standard repertoire of important conductors working regularly as a composer as well as performing in Scandinavia, Germany, Australia and Russia and, has recorded a number of CD's for example *A Tre*, for viola and guitar, *Cantus*, for cello and guitar *Processus*, for violin, and guitar and *Whoops*, for soprano (violin), flute and guitar. This piece was written in 1988.

DRAMA
ERKKI-SVEN TÜÜR
(b.1959)

Tüür was under the supervision of Jaan Rääts and Lepo Sumera, and is one of the most popular Estonian composers writing music for international performers and concert organisations either for electronic, orchestral or chamber instruments. But his *forte* is writing instrumental music. Even in his youthful days when he was member of *In Spe* rock band, he was writing vocal music (being himself the vocalist of the group). Among his later vocal compositions is the *Requiem* (1994) written in memory of Estonian conductor Peeter Lilje. This piece was the winner at the UNESCO's International Rostrum of Composers Competition held in Paris, and is widely performed in TV and radio all over the world. It is difficult to classify Tüür's works because his style is changing continuously. His musical language is full of contrasts as well as rich sounds and is intellectually deep. He has collaborated with world-famous interpreters such as,

David Geringas, violoncellist, in his *Concerto for violoncello*, premiered in Lausanne (1997). Also with the Hilliard Ensemble in *Exiatio ad Contemplandum* (1996). With Peter Saldo, *Motus I*, premiered in Munich (1998) and with the Cabasa Quartet in *Motus II*, (for quartet percussionist). More recently he wrote *The Lighthouse*, for orchestra which was commissioned by the Ausbach Bach Festival in 1997. *Drama* is a piece for flute, violin and guitar written in 1994. Among his CD's we can mention *Tüür Desert Island*, *Cantus* and *Drama*, the latter recorded in 2001.

SPRING IMAGINATIONS Op 66
RAIMO KANGRO
(1949-2001)

Raimo Kangro first studied piano with Ene Arro at the Tartu Music School and later graduated from the Tallinn Conservatory as a composer in 1973, he also studied with Jaan Rääts and Eino Tamberg and worked at the Estonian Composers Union since 1933, and at the Estonian Music Foundation as its Director. At the same time Kangro taught composition at the Estonian Academy of Music. He became internationally known in the 1970's for his ability to combine neo-classicism elements with rock. His music incorporates the forces of a temperamental and impulsive character together with strong rhythm patterns. We can mention the recording of several CD's such as, *Sechs Stücke für Gitarre Op 37a 10'00*, *Variatio delectat für Gitarre und Klavier; Suite für Gitarre und Klavier Op 37*, *Idoomid Op 43a für Flöte, Violine und Gitarre*, and tonight's piece entitled *Kevadnagemused (Spring Imaginations) Op 66* for violin, guitar and vibraphone.

Information for the second part of the programme notes were provided by Heiki Matlik