

Romantic Choral Music (1832-1930)

Compared with some European nations, the art of musical composition in Estonia is relatively young. One can place the first serious efforts to the last third of the nineteenth century. ~Johannes Tall, Journal of Baltic Studies 1983, pg. 40

Historical Overview

Indeed, Tall is largely correct in his statement, however we will back up to the second third of the 19th century by simple virtue that one of the first Estonian mixed choirs (first of repute) was founded in 1832. By 1840, this had led to a nationwide establishment of town and city choirs (Põldmäe). As the history and longevity of Estonia and Estonian culture is so integrally tied to singing, this date marks a significant event in the nation's history. Throughout Estonia's history, they have occupied a land conquered by Sweden, Russia, Germany, and Denmark, never possessing a land of their own. I believe that they experienced a delay (in relation to the rest of Europe) in embracing nationalist ideals, in part to their history of serfdom and subjugation. In light of this and specific musical developments, I have extended the Estonian Romantic Era to 1928, beyond the accepted end of the traditional European Romantic Era.

Before 1840, church choirs were the only established group for choral singing. These groups naturally sang church music and hymns. Many churches had a cantor-like figure. He was also a school teacher, organist, and leader of the local choir. Usually this individual was Estonian whereas the pastors were often German (Lippus, 2). Estonia, like the rest of the Baltic region consisted of a large indigenous peasant class governed by Baltic Germans. The churches were responsible for the establishment of schools during the 19th century. While also allowing a slow move towards secularization, the parochial schools placed great importance on music education, especially 4-part singing (Lippus, 2).

Estonians also imported the large Baltic-German song festival tradition. The first festival of its kind was held in Riga, Latvia in 1836. Tallinn, Estonia hosted in 1857 and 1866. As the beginning of the Estonian choral movement, the first Estonian song festival was held in Tartu, Estonia in 1869. It consisted of 845 participants and an audience of between ten and fifteen thousand (Wolverton, 22). The festival was dedicated to the 50th anniversary of the abolishment of serfdom and an awakening of national consciousness. In 1891, mixed choirs participated and classical works by major European composers were featured. By 1910, all songs would be Estonian (Lippus, 2, 5). Before this, songs were translated from German.

This time of "national awakening" marked the beginning of a period of prodigious outpouring of arts by Estonian writers, musicians, and other artists (Daitz, 52). Fueled by a passion to have Estonian songs to sing at these festivals, Scholars recognized a need to preserve and cultivate their national folk traditions. Professor of music history, Urve Lippus at the Estonian Academy of Music has stated:

In most countries using folklore in art came before serious studies started and the motive was the romantic idea that the spirit of the nation, *Volksgeist*, can be found in old folk songs. This idea became even more important in the course of the national movements in the 19th century. In Estonia, immediately after the first song festival the need for our own folk song arrangements became central in writings about music (Lippus, 3).

In 1880 Jakob Hurt, and in 1903, Oskar Kallas published calls for field work expeditions in collecting folk songs (Lippus, 3). Estonians wanted to create their “own national” music, like Grieg had for Norway and Sibelius for Finland; music based on national mythology and folk tunes.

At this time, Estonian musical education had reached a level that could sustain this desire. Though the first university in Estonia had been established in the 17th century, the most prominent place to study music at the time was the St. Petersburg Conservatory. By the end of the 19th century, most of Estonian notable composers had studied there. By the beginning of the twentieth century, about 50,000 Estonians lived in St. Petersburg. This was the largest and wealthiest Estonian community that included schools, societies, choruses, theatre groups, and churches. Most students studied organ and composition. Churches or schools could easily employ organists. Due to their need to improvise, they studied composition. They were also expected to work with choirs (Lippus, 3, 4).

The first generation of composers to graduate from the St. Petersburg conservatory included Johannes Kappel, Konstantin Türnpu, and Miina Härma (Lippus, 3). (See section, Estonian Composers and their Music for more information). They all worked as organists and choral directors. Many of their choral compositions featured new rhyming folk songs that appeared in the mid-nineteenth century. Generally, they can be categorized by use of strophic form, syllabic meter, and homophony. Previously, Estonian music had been tied to earlier “runic” folk songs that consisted of a leader’s part and the chorus repeating or finishing the leader’s trochaic phrase (Wolverton, 22). Indeed, the sing-ability of the Estonian language, rich in vowels, played an important role in the choral movement (Daitz, 52).

The next group of composers to graduate from the St. Petersburg Conservatory included Rudolf Tobias, Mihkel Lüdig, Juhan Aavik, and Artur Kapp. Lüdig became the first director of the Tallinn Conservatory, and Tobias was instrumental in creating dialogue about the future of Estonian music and the need for collecting folk melodies through his many writings (Lippus, 4). Tobias also wrote *Joonase Lähetamine*, the first Estonian oratorio. Mihkel Lüdig is responsible for the partsong *Koit* that now opens every Estonian Song Festival. At this time, two schools of composition had grown out of Tallinn and Tartu. Tallinn’s school was more conservative and kept with the traditions brought from St. Petersburg. Tartu’s vision was more forward and westward looking (Lippus, 4).

The next group of composers graduated from both St. Petersburg and the new Tallinn Conservatory. Known as Estonian Modernists, they include Mart Saar, Peeter Süda, Cyrillus Kreek, and Heino Eller (Lippus, 5). Their influences ranged from the works of Scriabin to Debussy, and their compositions were sometimes

rejected by more conservative composers. All of these composers, however adopted folk elements, especially images of nature and folk tales, into their music (Wolverton, 22). Mart Saar and Cyrillus Kreek established the Estonian national school of style. Lively rhythms, liberal division, wide dynamic range, and chromatic coloration characterized this style (Wolverton, 25). Heino Eller composed *Koit*, Estonia's answer to Sibelius' *Finlandia*. Also influenced by Finland's national movement, Estonia adapted the Finnish National Anthem. Johann Voldemar Jannsen wrote the lyrical poem sung today.

This overview of the Romantic Era in Estonian Choral music ends in the 1920's. Estonia entered its first period of Independence in 1918. This lasted until 1940 when Russia once again seized control, placing it behind the Iron Curtain until 1991 when Estonia regained the independence it enjoys today. Follow this narrative is a timeline of events beginning with the 1832 establishment of Simuna, the first mixed choir, and ending in 1927 with Cyrillus Kreek's Estonian *Requiem* and the 1928 with premiere of the first successful Estonian national opera, Evald Aav's *Vikerlased* (Põldmäe). As these two genres were indicative of the height of Romanticism in Europe, I believe it fitting that these two accomplishments must be included in order to align Estonia's musical trajectory with the rest of Europe.

Excerpt from Mare Põldmäe's "Chronology":

1832 – One of the first Estonian mixed choirs is founded in Simuna. In 1840, 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 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 *Laula ja Mängu Leht* (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 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 and has been repeatedly performed both in Tallinn and Tartu.

Historical Overview Works Cited

Daitz, Mimi S. "Estonia: Its Musical Life and Libraries." Fontes artis musicae

40.1 (1993): 51-6.

Lippus, Urve. Class Lectures. Estonian Music and Culture.

Estonian Academy of Music, Tallinn, Estonia. Dec 2005-Mar 2006.

Põldmäe, Mare. "Chronology." Estonian music review.no.5.5 (2003): 2-15.

Tall, Johannes. "Elements of Folk Music in Selected Works of Estonian Composers."

Journal of Baltic studies 14.1 (1983): 140-7.

Wolverton, Vance D. "Breaking the Silence: Choral Music of the Baltic Republics. I:

Estonia." The choral journal 38.7 (1998): 21-8.

Estonian Romantic Choral Composers and their Works

In order to maintain consistency in both the chronology of Estonian music and extending the previous historical narrative, I have chosen to organize the following composers by date of birth rather than alphabetically. In certain cases, I have placed particular composers sharing the same birth year by alphabetical order. I am also beginning with composers who technically were writing before the Estonian Romantic Movement, but during the European one. The accompanying selected works are only compositions containing choruses or written for choirs. In addition, many of the following composers wrote extensively for other ensembles. As of the date of this document, most of the resources in English giving biographical information can only be found electronically and are therefore not necessarily definitive or complete. Finally, to denote compositions that retain cultural or musical significance today, I have placed an "*" next to the title. ** (see end note)

Johann Friedrich Bonneval La Trobe (1769-1845):

La Trobe was born in Chelsea, England, from an exiled Huguenot family. He studied music at the Moravian School in Niesky and Görlitz in Germany after the death of his father. From 1787-1790, La Trobe entered into a seminary. In 1795 he attended Jena University where he studied medicine. From 1793 onward, La Trobe lived in Northern Livonia and worked as a doctor, teacher, church president, organist, and judge. He moved to Tartu (then Dorpat) in 1829 and founded a singing academy in 1835. He wrote over 200 works and was heavily involved in music till his death in 1845.

http://de.wikipedia.org/wiki/Johann_Friedrich_La_Trobe

Sei Canzónes per tre a quattro Voce con Pianoforte (1812)

Agnus Dei (1829)

Stabat Mater (1830)

Johann August Hagen (1786-1877):

Hagen was born in Pirna, Germany and moved to Tallinn (then Reval) Estonia in 1815 where he married and Estonian, Friederike Dorothea Frantzeniga. By 1821, Hagen had become a music teacher. By 1823, he had established a student choir at the school. In 1827, he began work at St. Olaf's cathedral in Tallinn. He received many accolades for his ecclesiastical services, and worked as an organist and choir director until becoming blind late in his life.

http://www.temuki.ee/arhiiv/arhiiv_vana/Muusika/0031.htm

Wir haben sie wieder, die theure Staette, soloist, mixed choir and orchestra (1840)

Song book Öppetus, kuidas laulomehhed, ja kes muud tahtwad, joudwad notidest laulowisid üllesvõtta (1841)

Song book Lühikesed mängi tükkid (1846)

Song book Juhhataja errela mängimisseks neile, kes maal errela m

Ngimisse ammetid noudwad ja ennast selle wastu tahtwad walmistada (1861)

Martin Körber (1817-1893):

Körber was born in Tartu to a Baltic-German family. He studied Thology at the University of Tartu in 1842 and then became a school teacher and pastor in Kuressare. There he founded the choir Ansekülas, eventually organizing a song festival in 1863. He retired in 1875, and died in Kuressaare in 1893. His luulevihikud contains 1000 secular and sacred songs.

http://kreutzwald.kirmus.ee/et/lisamaterjalid/ajatelje_materjalid?item_id=7&table=Persons

Armas isa kohakene

Au Aleksandrile / inglise hümnid viis

Beneken

Hallik ja taevatähed

Hommikulaul, kui jälle ääre jõudvad

Isamaa

Jäägu keik muu töö nüüd järke

Jumalaga, Juhataja

Kadak

Kevade ootamine

**Kiigu, liigu, laevukene*

Kodule

Kõigearmsam aeg

Kurrete lahkumine Kuressaarelt

Küll Paradiis on kadunud

Laste viimane laul ehk ringvaatus

Laulja löuke

Linnupesa metsas

Löuke ja lambrine

Löuke murrete peletaja

**Ma olen väike karjane*

Mo armas isakohake (men)

**Mu isamaa armas*

Oh maga, mino lapsoke

Oma kirguaed

Õhtulaul, kui meresse lähavad

Paistja päike

Pro Patria

Röömus löuke

Seda päeva oled sa

Siion, Siion, röömusta

Sügisel

Sügisene laul

Teine elu talveelu

**Vaikne kena kohakene*

David Otto Wirkhaus (1837-1912):

Wirkhaus is known as the father of the Estonian wind band. He was born in Vasula, Estonia. His father, a well-reputed teacher, educated him. By age 14, Wirkhaus began conducting his first band, and by 19 taught music locally. He received further study at Tartu University. Wirkhaus' name became well known after the first Estonian Song Festival in 1869. He led the successful Väägvere brass band there. He also helped put together an orchestra of about 100 players for festivals in the 1870's.

<http://www.eestigiid.ee/?Person=nimi&PYear=aasta&start=240&ItemID=246>

Kiituse laul

**Oh, tõuse laul*

Laul Kroonimise püha Jumalateenistusel

Aleksander Kunileid- Saebelman (1845-1875):

Kunileid was born in Pärnu and died in the Ukraine. His musical education began at home, but eventually took tutelage under Latvian J. Simze, head of the seminary Kunileid attended. After graduating, he moved to Valga and began a correspondence with the leading literary figures of the time, Lydia Koidula, C.R. Jakobson, and Fr. R. Kreutzwaldi. In 1871, he moved to St. Petersburg and lectured in schools. He eventually moved to the Ukraine due to deteriorating health where he died.

http://www.miksike.ee/documents/main/referaadid/saebelman_kunileid_evelin.htm

Ema ja laps

Mu isa lapsel rääkis

Mu isamaa nad olid matnud (men)

Mu isamaa on minu arm (1869)

Õitse ja haljenda, eestlaste maa

**Rahuline meel*

**Sind Surmani (1869)*

Veel pole Kadund kõik

Aleksander Eduard Thomson (1845-1917):

Thomson was born in Pringi and graduated from the J.Cimze seminary in 1865. He studied at Tartu University from 1870-1872 in mathematics. He worked as a teacher until moving to St. Petersburg in 1872 where he moved in with the A. Rubenstein family. From 1876-1917 he taught Mathematics in Petrograd. He composed 70 choral songs of which 40 survive today.

Arg kosilane

**Kannel*

Ketra, Liisu

Kevade käes (men)

Kullakese Kodu

**Laula, laula, suukene*

**Laulge, poisid!*

Mardi-laul

**Meie Isa Palve (men)*

**Oh, mu ilus isamaja*

Pulmalaul

Sokukene

Ella Schultz-Adjewsky (1846-1926):

Schultz was born in St. Petersburg, and was known as a composer and pianist. She studies piano from 1861-1866 at the St. Petersburg Conservatory under Arthur Rubinstein and n. Zarembo. She toured Italy in 1882 and Germany in 1909.

Vier Lieder für eine Singstimme

Harmonizations of folk tunes.
Kallis Mari

Kuressaare mõisa kubjas

Orjalapse hällilaul

Vabadiku laul

Rudolph Reinhold Griwing (1853-1922):

Griwing was born in Laudona, Livonia/Latvia and was an organist, composer, and teacher. He studied at the Leipzig Conservatory until 1886. He then worked in Kuressaare from 1886-1896 as a teacher and organist at the Laurentiuse Church. He became the director at St. John's church in Tartu in 1896 as well as their organist. He lived in Tartu until his death in 1922.

Am Morgen

Der Heimat Lohn

Gebet während der Christnacht

**Jõulu õõ*

Jubelfeier Koosseis

Silvester

Friedrich August Saabelmann (1851-1911):

Younger brother of Aleksander Kunileid-Saabelmann was born in Karksi and was known as a music teacher, composer, and pianist. He studied at the Janis Cimze seminary until 1871 and St. Petersburg conservatory until 1875. Starting in 1880, he worked as a church organist and director in Paistus school in Viljandimaa.

<http://www.emic.ee/helilooja/friedrichaugustsaabelmann>

Ellerhein

Ema süda (men)

Jahilaul (men)

Jõe ääres (men)

Kallis kotus

Kaunimad laulud

Kevade noorus (men)

Kui sulle silma vaatan ma (men)

Kui vaatan mina silmi sul

Lahkumine (men)

Lained (men)

Õhtu laul (men)

Palve

Su priluse nad olid matnud (men)

Hale meel

Vangis (men)

Johannes Kappel (1855-1907):

Kappel was born in Raplas. His father was an organist and teacher and was responsible for the early musical education of Johannes. He moved to St. Petersburg in 1872 and began teaching at the Conservatory while taking classes in organ and composition. He intended his compositions to be for Estonians and was responsible for organizing song festivals in St. Petersburg. His health began to deteriorate after 1890 and though he

traveled to sanatoriums as far away as Germany, he was unable to recover. He died in St. Petersburg in 1907. He is responsible for about fifty choral works including the first Estonian cantata (*Päikesele*). He used folksongs and themes in his music which was very influential in Estonia.

http://miksike.com/docs/referaadid/kappel_evelin.htm

Cantatas	<i>Rändaja rõõm</i>
<i>Eesti keisri laul (men)</i>	Children's Choir
<i>Kroonimise laul with piano</i>	<i>Armukese ootel</i>
<i>Päikesele for (men)</i>	<i>Kasva, kaunis kasekene</i>
Mixed Choir	<i>Kevade</i>
<i>Kevade</i>	<i>Õhtul</i>
<i>Lilleke-linnuke-rinnake</i>	Patriotic Hymns
<i>Õhtu õhud sõudvad sala</i>	<i>Kallis Mari</i>
<i>Pikalt kiigub paadike</i>	<i>Lauliku lapsepõli</i>
<i>Üksinda</i>	<i>Mul mõttes on</i>
<i>Võõrsil</i>	
Men's Choir	Music Books
<i>Ma teretan sind, hommik</i>	<i>Kooli-laulmise raamat (1900.a., II</i>
<i>Oleksin laululind</i>	<i>tr.1905.a.)</i>
<i>Õöbik</i>	<i>Muusika algõpetus (1903.a.)</i>

Aleksander Läte (1860-1940):

Läte was born in Pikasilla. He was the first Estonian music critic and conductor of the Symphony Orchestra. He studied music, mainly violin, at the Valga seminary until 1879. He then worked as a school teacher in Puhjas and Köstric from 1883-1900. In both schools he founded a choir and orchestra. His music was included in the Tartu Song Festival of 1891. He continued his studies of composition at Dresden Conservatory (1895-1897). He then returned to Tartu and established the Estonian Symphony Orchestra. He contributed musical criticism to *Postimees*, the nation's newspaper.

http://www.koolielu.edu.ee/eesti_muusika/composers/late/elu.htm

<i>Aasta viimane õhtu (with wind band and organ)</i>	<i>*Eestimaale</i>
<i>*Au kuningas (mixed and men's choir with windband)</i>	<i>Humoresk</i>
<i>Anne, Loodus</i>	<i>*Hiidlased (men)</i>
<i>*Ärka üles, isamaa (with windband)</i>	<i>*Ilus isamaa (men)</i>
<i>*Ei ole unenägu see</i>	<i>Isamaa</i>
<i>Emakene!</i>	<i>Isa sõnad</i>
<i>Enne surma eestimaale</i>	<i>Jõe ääres</i>
<i>Eesti lipu laul</i>	<i>*Jüri tuli müüritöölt</i>
	<i>Kallim kingitus</i>
	<i>*Kask</i>

Kaugel
**Kevade poole (with windband)*
Kevade püha
Kevadel (men)
Kitsõ Mikk
**Kodu mael (men)*
Koju
**Kostke, laulud!*
**Kõrts (men)*
**Kui on kadunud*
Kui puuduks kannel
**Kuldrannake (men)*
Kus on mu isamaa
Kus Põhjalahe kohiseb
**Külakõrtsis*
Kuldrannake
Langenud täht
Laul rõõmule (mixed and men's choir
with wind band)
**Malemäng (men)*
Miks nii hilja
**Miks nii mures min süda*
**Millal?*
**Mille minno naari noorõ näio? (men)*
**Milles herrä, ilosa? (men)*
Mu kaunis nooruspõlve maa
Mu tuba on väike (men)
Muru Hansu ainus ingel
Neiunälg
Nüüd laula mulle
**Oh kallis, kaunis Põhjala (men)*
**Õhtu*
**Õlle unenägu (men)*

Õue
Õöbik
**Pidu laul (mixed, men's, women's choir*
with soloists and piano)
**Pilvedele (men)*
Põllumehe laul
**Prii on jälle meie rahvas*
Puri
Revekigu patroland
**RÕÕmule*
Rändaja ja tähed
Saabu, kevadaeg!
Sakala neiu unenägu
Sinu Suu
Süda
Tänu ja kiitus (mixed and men's choir
with wind band)
Tere, sikakõnõ!
**Tõõtus*
Tuksuv süda
**Tule, Kevade*
**Tuksuv Süda*
**Tänu ja kiitus*
**Unenägu (men)*
**Vaba Eesti (cantata with piano, organ,*
and trombone quartet)
Varas
**Vahtijad (men)*
Vaigistus
**Väike lillelaul (men)*
**Valvates (men)*
Võõrsil

Miina Härma (1864-1941):

Härma was born in Kõrveküla, Raadi into a teacher's family. She entered the St. Petersburg Conservatory in 1883 where she began to study organ. She finished in 1890, but stayed in St. Petersburg to direct a choir at the Estonian Education Society. From 1893-1894, Härma toured Germany, introducing Estonian music at her concerts. She then returned to Tartu and founded its first mixed choir, 1894. In 1915 she became the editor-in-chief of Estonia's monthly music magazine "Muusikalehe". In 1939 she was given an honorary professorship at the University of Tartu and Tallinn Conservatory. Her music can be generally characterized by her use of melody, youthful motion, and simplicity. She composed in two distinct periods. Before 1915, the songs were more lyrical and patriotic. After 1915 the music became more emotive and deeper feeling. She

also harmonized many folksongs during this period. She wrote over two-hundred works for choir.

http://miksike.com/docs/referaadid/miina_harma_evelin.htm

Cantata

**Kalev ja Linda (mixed, men, women's with soloists)*
Vell kaitse, kange Kalev

Choir

Ei saa mitte vaiki olla

**Emakesele*

Enne ja nüüd

Etsa neio

Helletused

Hommikul

Isamaa

Isamaa, õitse sa

**Kallis emakene*

**Kevade*

Kevade kiitus

Kodune kohake

Koduta

Kojuigatsus

Kui sa tuled, too mull' lilli

Kui ma olin väiksekene?

Kus on kulalla kodu?

Kus on kurva kodu?

**Küll oli ilus mu õike*

Lauliku lapsepõli

Linnuke

**Meestelaul*

Meil hiilgab elupäike

Mida nopid, neiukene

Mis mulle jutustad, koidikutuul?

Mu isamaa on minu arm

Kevade käes

Orjalaul

Õöbiku surm

Õitse, kasva, ela

Nooruse unenägu

Pidu hakkab

Pulmalust

Pühendan kõik kallile

Sõjalaste marss

Sügismõtted

**Ta lendab mesipuu poole*

Teretus

Tule koju

**Tuljak*

Uus kevad

Konstantin Tüرنpu (1865-1927):

Tüرنpu was born in Klooga Manor House. He began his musical education at the age of eight. In 1884, Tüرنpu was asked to direct the men's group *Hope* which became a well-respected group. He went to St. Petersburg Conservatory in 1886 and left in 1891. When he returned to Tallinn, Tüرنpu became the organist at St. Nicholas Cathedral and also taught music at the German School. He began directing the St. Nicholas Men's choir which toured internationally and received much acclaim. As a conductor, he strived to get his choirs to understand the intentions of the poet and composer. Tüرنpu composed about sixty choral works over two periods. The first period (to 1916) consisted of songs mainly in German, lyrical and romantic. Music of the second period is more dramatic, Esto-centric, crisp in rhythm-articulation, and rich harmony.

http://miksike.com/docs/referaadid/turnpu_evelin.htm

Ajaratas

Ei mul ole isamaja (men)

Elagu (men)

Jõe kaldal

Kedrates
**Kevade tunne*
Koduigatsus
Kodutalust lahkumine
Kodusaare kutse
Koduta
Kolm kallist kohta
Kiirest kaovad meie päeva
Kuldrannake
Kuldne
Kuub
Küll hiilgavad tähed
**Kyrie*
Lahkudes
**Lauluke*
Lootus
Luiged
**Meil aiaäärne tänavas*
Mis oli see, mis juba lapsepõlves
**Mu Eestimaa*
**Mu isamaa nad olid matnud*
**Mull' lapsepõlves rääkis*

Nõmmelill
Õhtul
Õrn hella neiu
**Põud*
**Priiuse hommikul*
Sanctus
Süda tuksub
Sügise mõtted
Sügisel
**Talvine õhtu*
Uinu
Üksi
Üürike
**Valvur*
Vana Tallinn
Väike lillelau
Võõral maal
**Tervitus*
**Troost*
Waata, see on Jumala Tal

Rudolf Tobias (1873-1918):

Tobias was born in Käima, Hiiumaa. His father reconstructed and repaired organs. Tobias composed his first piece in 1882 at the age of nine. He studied piano in until 1885 in Haapsalu and organ, composition, and music theory in Tallinn under the organist at the Tallinn Cathedral. In 1893, Tobias entered the St. Petersburg Conservatory where he studied composition under Rimsky-Korsakov. He graduated four years later and began work the Estonian church in St. Petersburg. He also taught music there. In 1904, Tobias moved back to Estonian and worked and taught in Tartu. There he and Aleksander Läte put together many performances of famous oratorios. He also joined the literary group *Noor Eesti* and added to their publication various music criticisms. Like Minna Härma, Tobias incorporated folk songs in his choral writings as well as his instrumental ones. Unable to find musicians with skill to play his more advanced compositions, he moved to Germany where he composed his large oratorio *Jonas Mission* in 1909. In Leipzig and Berlin, he was able to teach and be active professionally in music. Tobias caught pneumonia and died in 1918. Tobias is remembered as the first Estonian to study composition at an advanced musical level. He is credited with giving legitimacy to the music profession in Estonia. He composed his music on a grand scale, that to rival his European contemporaries. The style is dramatic, massive, and intense.

<http://www.emic.ee/helilooja/rudolftobias?lang=eng>

Works for choir and orchestra
Eks teie tea

Johannes Damaskusest (Cantata, soloists, mixed, men's choir, organ, and orchestra)

**Joonase lähetamine (soloists, double choir, children's choir, organ, orchestra)*

**Kyrie (hiljem nr. 32 oratooriumist „Joonase lähetamine“)*

**Otsekui hirv (Psalm 42 with choir, organ, and orchestra)*

Noored sepad

Sealpool Jordanit (Oratorio, solists, organ, orchestra, mixed choir)

Works for choir and instruments

Eks teie tea (men's choir, small orchestra, and organ)

Eks teie tea (Largo with men's choir and organ)

**Hoolimata kõigest (men's choir and organ)*

Otsekui hirv

Works for choir

**Allik*

Ascendit in coelum / Üles läinud taev

Jerusalemme tütreid / Die Töchter von Jerusalem

Kahetsuslaul (Patukahetsuslaul) /

Busslied

**Kas näed sa merd (men)*

Keefas

Kiituse laul / Loblied

Küll jõuab surm (men)

Liberi Dei / Jumala lapsed

Lihavõtte hommik / Ostermorgen

Meil aiaäärne tänavas

Mu süda

**Murtud roos*

Need kes (women)

Neenia (Kreutzwaldi mälestuseks) (men)

**Noored sepad*

Oh jäta kõik kaebed

Oster Vorspiel / Lihavõtte eelmäng

Otsekui hirv

**Õõtsuv meri*

Psalm 32 (Ecclesia)

Rätsepa vaprus (men)

Seitse motetti

Teel

Wer will? / Kes võib?

Vana juut nõelub (men)

**Varas*

Vivit! / Ta elab!

Väike Suurreede motett / Kleine

Karfreitagsmotette

Zur Absolution / Pattude

andeksandmine

Woldemar Schütz (1877-1908):

Schütz was born in Kuusalu. He studied organ at the Tallinn Dome Cathedral and the Leipzig Conservatory. In 1897 he entered the St. Petersburg Conservatory, finishing in 1899. He then returned to Tallinn to teach piano, organ, and choir.

Vaigistus

Wõõral maal

Otto Hermann (1878-1933):

Herman was born in Tartu and studied organ in Tallin. He then attended the St. Petersburg Conservatory from 1898-1900. After returning to Estonia, Herman managed the theater *Estonia* from 1906-1909, directing Tallin's first national symphony orchestra until 1912.

Koit

Meie Laul
Minu kivi

Artur Kapp (1878-1952):

Kapp was born in Suure-Jaani and received his musical education at the J. Cimze seminary in Valga. His father taught him to play the piano and organ. Minna Härma heard Kapp's playing while on tour in Estonia and suggested to his father that he study at the St. Petersburg Conservatory. He entered the Conservatory in 1900, five years behind Tobias. There he studied composition with Rimsky-Korsakov and piano with J. Cerny. After graduating in 1903, he moved to Astrakhan to teach and conduct music. He lost many friends and loved ones during the Bolsheviki Revolution, however, afterwards when able to return home, he was appointed director of the Tallinn Conservatory (1920-1924). He subsequently taught music in Tallinn until the second World War. He was fired from his current position by the Soviets and returned to Suure-Jaani where he died in 1952. Along with R. Tobias, Kapp is considered one of the fathers of the Estonian symphony. He was greatly influenced by the German Romantics, which is evident in his more conservative compositions.

http://www.kappiyhing.ee/artur_kapp_en.html

Works with orchestra

Ärka, rahvas (mixed, men's, and orchestra)

Hiiob (oratorio, soloists, mixed, women's, and men's choir, and organ)

Päikesele (tenor, organ, mixed, men's, and orchestra)

Paradiis ja Peri (mixed, men's, soloists, and orchestra)

Sümfoonia nr. 5 c-moll (kantaat-sümfoonia "Rahu" with mezzosoprano, choir, and orchestra)

Works with Instruments

Hommikul (children and piano)

**Hümn (tenor, men's choir and piano)*

**Inimene ja meri (men and 2 pianos)*

Kevade laul (children and piano)

**Külakontsert (xied, men, women, soloists and national instrument ensemble)*

Vastlalaus (children and piano)

Work for Choir

Adelfixis Astron

**Andide kohal*

Armas Jumal, vaata täna

Ääretasa täis mu süda

Ärge riielge (children)

Ärge võtke

Ärka, nuku (children)

**Beethoven (men)*

Ei eksi (men)

Ei näe enam (children)

Ei roosisid mull' paku ta (women)

Eksinud õnnetu

Elumerel

Ema (children)

Ema haul (children)

Igatsus (men)

Isa iluks (children)

Isa riik

Isamaa lipu all

Iluhäälil ilusal

Ja meri laulis

**Järv leegib eha paistel (women)*

Jumal, Sind me kiidame

Juss oli väike peremees (children)

Kalmistu rahu

**Kaluri laul*

**Karjase kaebus (men)*

**Kagalõime laulud (women)*

**Kas kuulete kevade kutset? (women)*

Kes meelitäb
Kevadõhtul
Kiituselaul
Kohab vesi
*Kohav rand
*Kolm laulu V. Kapi Mälestuseks
Korporatsiooni laul
Kõnnin, pillimehed ühes (men)
Kuku, kuku, käokene (children)
Kui kotka tiivul (men)
Kui ma näen (men)
*Kui tume veel kauaks ka sinu maa
(men)
*Kutse (men)
Kuu
Kuulsin lõõ laulu (women)
Külvaja (men)
Langevad lehed
Lapsed, tupp
Lapsele (children)
*Las paukuda vasarad (men)
Laul Eestile
Laul sellest kaduvast suvest (children)
Laulgem
Lauljad (men)
Laulu võim (children)
Leerilaste õnnistamiseks (children)
*Lenini partei
Lihavõttemuna (men)
Lillekesele (children)
Linnukene oksa peal (children)
*Lõoke (women)
Lõokesele
*Lõpe, lõpe, p' llukene
Lumehelbeke (children)
Ma rändasin välja
Maa meiega
Mängupõlve mäe taga (men)
Me kodune kohake (men)
Me muistne, kuldne pärusmaa (men)
Mehed (men)
*Meie (men)
Meie lähme marjule (children)
Meil aiaäärne tänavas (children)
*Mets (women)
Miks sa nutad, lillekene

Miks veelgi haua äärel
*Minu õnn
*Minu peig on kalamees (women)
Minu põu
Mu isamaa on minu arm (men)
Mu süda
*Neidiste laul (women)
Nüüd minu lunastaja
Nüüd võidupühal hõisake
Oh rõõmusta nüüd, isamaa! (children)
Ole ustav surmani
Oled ilus, isamaa
*Oled seisnud tormikaartel
*Õõlaul (women or men and organ)
Õhtu
Õitse, õitse! (women or men)
Õitse, vaba Eesti
*Palumine (men)
Palveid süda jälle kandku
Palvelaul
Pääliku hüüd
*Peiu laul
*Peretütar keetis putru (women)
*Pioneeride süit (children)
Põhjamaa lapsed
Püha paik (men)
Pühendan sind looks ja lauluks
(Pühendus)
Rahu, rahu!
Rändaja (men)
Rong sõidab
Sa oled mu südame suvi (men)
Sa püha eluallikas
*Sa võta ilust viimne ilu (men)
Sealtpoolt kaldalt
See on Eesti laul (men)
Siin mu süda
Siin mullarüpes te, vennad, puhkate
Siin vaikse templi pühal pinnal
Sind armastame, kodumaa
*Sind ei unustand ma ära (men)
*Siniallikas (women)
Sinu hoolde enda annan
Su sõna, Issand, kindlaks jääb
Suur Jumal, nüüd Su palge ette
Suurel Reedel

Sügisaim (men)
Sügisene mets
*Süit (children)
Sünnisõnad (men)
Ta lendab mesipuu poole (children)
Ta otsib sind (men)
Taadikene, memmekene (men)
Taaveti laul 92 (men)
Taaveti laul 100
Tamme laul (children)
Talvel (Kelgusõit) (children)
Talveõhtul
Tänuhelid, helisege
Tugevad on Jeesu käed
Tuhalabidas lööb takti (men)
Tuhat tänu, Issand, sulle
Tulevik
Tulge, velled (men)

Töotus (men)
*Töö ja võitlus
Töölaul (men)
*Töölise laul vabarikun (men)
*Töömehe käed (men)
Tõuse, päike
Uus künd (men)
Üks suu (children)
Üles, üles, hellad vennad
Vabale Eestile (men)
Vahtijad (men)
Valguse radade poole
Vastlad (children)
Vägisi
Vokil (children)
Võimlejate laul (children)
Võitjate laul

Mihkel Lüdigi (1880-1958):

Mihkel Lüdigi was born in Reiu, Estonia and is known not only for his a capella choral works, but also for organizing large-scale musical events. These include, the Singing Day of Pärnu in 1903, the opening of new building of Vanemuine in 1906, the Music Day of Tartu in 1909, the seventh General Singing Party of Estonia in 1910, and the opening of Endla in 1911. Lüdigi also founded Esto-Muusika, a successful music supply store. He began studies in organ at the Moscow Conservatory in 1897, transferring in 1898 to the St. Petersburg Conservatory where he graduated in 1904. There he studied composition with Rimsky-Korsakov, Solovjov, and Glazunov. He also studied piano with Czerny. In St. Petersburg, he directed the Estonian choir and played Organ for the Estonian church. He moved back to Tallinn in 1918 where he worked as the organist at Kaarli church until 1924. Having founded the Tallinn Higher Music Education School in 1919, he also taught organ there and was its first director. Between the years 1925-1929, Lüdigi moved to Buenos Aires in search of better work, however ended up playing piano at an inn and directing a German choir. He eventually moved back to Estonia and founded the Endla Society in Pärnu, living and working in that area until his death in 1958.

<http://www.answers.com/topic/mihkel-l-dig>

Choir and Orchestra
Mälestused (choir and orchestra)
Pidulik kantaat (mixed, men, children
choirs, soloists and orchestra)
Pidulik laul (cantata with choir and
orchestra)

Choir
Armukesele
Aüroro
Eks mu kohus täna teha
Kannike
Karjase laul
Ketraja

Kiigelaul
Kits ja hunt
*Koit
Kui tume veel kauaks
Kuuvalgel
Laevnik
Lähme suurele peole (women)
Lehed lang'vad
Mälestused
Mänd (men)
Meie päralt
Mets
Minu kannake
Mu Eesti, isamaa
Mu süda Minu kannike
Naabri külas

Noorte laul (children)
Nõmm
Nüüd ma tahan mõõka tõsta (men)
Oma Õnne sepad Õhtul
Palvetund looduses
Pisarad
Põhja ranna raudne rahvas
Põlismetsa järv
Rändaja
Sääl kord kasvab kaunis kodu
Sääl nüüd kasvab
Tooma laulukoor (children)
Tõtta (men)
Ühest vaiksest pühast hiiest
Üksik lill
Vaeslapse laul

Adalbert August Wirkhaus (1880-1961):

Wirkhaus was born in Väägvere, Estonia. He graduated in 1899 from the Tallinn Raudteetehnikakooli, and then in Narva to study singing and music. He entered the Leipzig Conservatory in 1905 to study conducting and composition. After graduating in 1908, he worked in Tartu. From 1909-1912 he was director of the Estonia theatre in Tallinn, and then moved to Valga to teach music from 1912-1917. From 1918-1944, Wirkhaus directed choirs in Tartu as well as taught music. In 1944, he moved his family to Germany to find work though ended up in Fort Lauderdale, USA by 1949.

Operetta
Jaani-öö
Kevadtormid
Veskineiu Laine. Ma ikka mäletan üht
nägu armast

Ülestõusmise kantaat (choir, solists and organ)
Võitluses võrsuvad mehed (men, women, children choirs)

Fantasia
Mu ümber öö (bass, choir, viola, cello and organ)

Choral Works
Aastaajad (men)
Eest ära!
Endeline sügisöö (men)

Cantata
Jõulukantaat (choir, solists and organ)
Kõnelused Issandaga (choir, baritone and piano)
Ma tõstan silmad (choir, soprano and organ)
Tuisk (soprano, choir and orchestra)
Üht ainust maad ma tean (men, women, children choir and baritone)

Hans ja Aino
Isamaa auks
Kevad (men)
Kewade laul
Kohus
Kuulsid sa ehk lainte laulu?
*Ma tõstan silmad üles
Minu credo
Minu maa
*Orjalaul
Talvine teekond (men)

Raimund Kull (1882-1942):

Raimund Kull was born in Narva, Estonia. He finished his trombone studies in 1906 at the St. Petersburg Conservatory. He then worked as an orchestra conductor in St. Petersburg. From 1912-1920, he was the head director at the Estonia theatre in Tallinn. He conducted instrumental groups and taught trombone in Tallinn through 1939.

*Kodumaa (with windband)
Laulumeeste marss (men)
Päeva järel meie päevad (men)

Tallinna Meestelaulu Seltisi lipulaul
(men)
Uueks tõusuks (men)

Mart Saar (1882-1963):

Saar was born in Hüpasaare, Viljandimaa, Estonia. His father, a good organist and improviser, taught Saar his first musical lessons. He was then educated further by Joseph Kapp, Artur Kapp's father. He attended the St. Petersburg Conservatory from 1901-1911 where he studied organ. He also studied composition with Rimsky-Korsakov and Lyadov. He then moved to Tartu and taught music until 1921. Saar then moved to Tallinn to be a free-lance composer and organist. He also wrote for the music newspaper. From 1943-1956, he was a professor of composition at the Tallinn Conservatory, though spent the summers at his home town of Hüpasaare. He became paralyzed in 1956 at which time he gave up teaching, but continued to compose. Of his output, his 350 a capella choral songs hold the highest place. The earlier pieces are influenced by European Romanticism, Classicism, Impressionism and simple folk song arrangements. Eventually his pieces turned to the Dorian, Lydian, and Mixolydian flavor of traditional Estonian folk songs, developing into clusters and 8 part voicing. He also wrote prolifically for the solo voice and piano. He was known as a minimalist and wrote mostly small-scale works though there are a few larger ones. He developed the Estonian national style, especially for choral writing. Many of his choral compositions are available in voicings for mixed, men, women, or children's choirs. Those works marked below are generally written only in the voicings mentioned.

<http://www.emic.ee/helilooja/martsaar>

Choir and Orchestra
Ilo tütterile (choir and orchestra)
Veel pole kadunud kõik (mixed, men
choir and orchestra)

Choir and Piano
Päikesele (choral fugue men or women
and piano)

Choir
*Allik
Ära viidi häa poisi

Ärge naerge neidusida
Eestile
Ei ole leelo maasta lõütü (men)
Ei sinu iludus (men)
Elagu elu (men)
Elule, ilule
Emake (children)
*Emakene laulis, hällitas
*Hällilaul (Tule, tule, unekene)
Hiir hüppas, kass kargas (men, women,
or children)
Homniku tulekul (cantata)

**Imäl oli jo*
**Jaan läheb jaanitulele*
Kadaka Kai (men)
**Kanarbik (men)*
Karjane
Karjase laul
**Karjase kaebus (Karjase kaebtus)*
**Kes meid ostab orjastagi (women)*
Kes säääl kõnnib kõrta mööda
Kes tõi sõja sõnumida
Ketramas
Kevade õhtul
Kevade võit (women)
Kirgastus (men)
Kodumaa kevad
Koduta
**Kolm õuna (women)*
**Kolm vaest (women)*
Koju!
Kosjasõit
Kõige parem inimene (men)
**Kõver kuuseke*
Kuidas juhtus...
Kukeristi peremees
**Kus sa olid, leelokene (men or women)*
Kus ma laulu laotasin (women)
Kuu kelmus (women)
**Küll ma laulaks (men or women)*
Laula mulle unelaulu
Laulik
Laulu aeg
**Laulu eestvõtja*
**Laulu mõju*
**Latsõ hällütamise laul*
Lähme lauldes nurmedele
Läksin kõrtsi aega viitma
**Leelo (Mis need ohjad meida hoidvad)*
Leina lepituseks (women)
**Liiri, lõõri, lõokene*
**Lindude laul*
**Linnukene mäel*
Liu-laul
Lõokesele
Lõppeks
Lõõri, lõõri, lõokene
Lugu otsas

**Luule, see ei tule tuulest*
Ma istun muremäella
Mardi laul
Mardipeol
Marikesele
Mälestus
Me armastame (women)
Mehed
**Meie elu*
Meie Leenikene tantsib
**Mets kohiseb*
**Metsalaul*
**Miks sa nutad, tammekene*
Minu altar (women)
Minu veli, minu õde (women)
Mis mulle meeldib
**Mu rannikmaa*
Muru kasvab mulla pale
Noore suve muinasjutt
**Noore veljo, veeritäge*
Oh kodumaa!
Oh sina surmada sõgeda
Õpetus peigmehel ja pruudile
Õvviul
Õnne mälestus
Õpetus peigmehel ja pruudile
**Päikesele*
Pilvele
**Põhjavaim*
Sa ise läksid kaugetele
**Sarvelaul*
**Seitse sammeldunud süngi*
**Sii om leelo liinast tuudu*
Sina ja mina
Sind surmani
**Sööt*
Sõjamees (children)
Sõjamehe ülemlaul
Suur kontsert algab koidu a'al
Südame hääl
**Sügise päike (women)*
Sügisene lillekene
Sünnipäevaks (women or children)
**Tamme istutamine (women)*
Tammekene
**Tantsides (women)*

Tantsulaul
**Tere, kuusi, tere, petäij*
Tervist juues (men)
Tihase mäng
Tipa-tapa hällilaul (women or children)
Torupil (men or women)
**Tudu, tudu, tuvikene (Hällilaul)*
Tulesüütajale

Ühte laulu tahaks laulda
Üks on süda mõistmata (men)
**Üks suu (mezzo/baritone with mixed or women's choir)*
Valuvõtmise laul
Vana-aasta öösel
Vanapoiss kandis metsa ääres (men)
**Vihmakõne, vellekõne!*
**Veeeri, veeeri, päiväkene*

Peeter Süda (1883-1920):

Peeter Süda was first and foremost an organ virtuoso. His only choral work, *Linakatukuja*, was the first Estonian choral fugue based on national folklore. Most of his compositions are polyphonic, and many incorporate folk elements. Süda was born on western Saaremaa and first studied organ at the Kihelkonna church. From 1902–1910 he studied organ with Louis Homilius and Jacques Handschin at the St. Petersburg conservatory. He then continued studies in music theory until 1911. When he returned to Estonia, he took up the call of Oscar Kallas and went to collect folk music. He also began teaching and giving concerts in Tallinn in 1912. Till his death in 1920, he worked at the Tallinn Higher School of Music.

<http://www.emic.ee/helilooja/peetersyda?lang=est>

**Linakatukuja (1913)*

Artur Lemba (1885-1963):

Lemba was born in Tallinn. He and his brother Theodore were both well-known pianists and teachers. Artur entered the St. Petersburg Conservatory, finishing in 1908 with a gold medal. He studied piano with Arcki and Tolstovi, and received an Arthur Rubenstein award. He also studied composition with Glazunov and Rimsky-Korsakov. From 1908-1920 Lemba taught in Petrograd, and from 1920-1921 at the Tallinn Higher Music School. He then taught in Helsinki until 1923. Artur and Theodore toured and performed extensively in Scandinavia and Eastern Europe. Lemba wrote the first Estonian Symphony in 1908. He also wrote the opera *Sabina* in 1905.

Opera
Lembitu Tütär
**Sabina*

Cantata
Narva

Choral
Hällilaul (men)
Isa iluks
**Isamaa Laul*

Kalevite kodu
**Kevade Laul (women's and children)*
Kevadveed (men)
Kuku sa, kägu
Laened
Leek paistku üle kauge vee
**Linakatukuja*
Lõikaja laul
Mu isamaa
Püha
**Vabaduse hümn*

Heino Eller (1887-1970):

Eller was born in Tartu and picked up the violin at age 12. He then entered the St. Petersburg Conservatory in 1907 and would not leave until 1920. He began in violin studies but surpassed the level of instruction that he could receive. Turning to law from 1908-1913, he finally returned to music, in the composition program. During the first World War, Eller played in the military orchestra before he finally left the Conservatory in 1920. From then until 1940, he taught at the Tartu Higher Music School. He is responsible for establishing the Tartu style that was greatly influential for 20th century Estonian composers and musicologists. During Soviet occupation, he organized a composers union and was decorated throughout their reign for his musical services. His composed in three different epochs. The first (1909-1920) can be characterized by a heavy Romantic and Impressionistic influence. He wrote short, lyrical pieces for piano and orchestra including *Koit*, Estonia's answer to Sibelius' *Finlandia*. During his second Tartu period (1920-1939) he began to increase the scope of his compositions as well as incorporate folk tunes. Simplification of his idiom and increased reliance on folk melodies characterizes his final period (1940-1970).

Laul sepa 1951 (men)

Jõel (Jõekaldal) 1951 (men)

**Merel* 1951 (men)

Cyrillus Kreek (1889-1962):

Kreek was born in Wenden, Ridala as the ninth child in his family. He sang with other school children in his father's school. In 1896 the family moved to Vormsi continuing their Orthodox Christian practices. Later they moved to Haapsalu in order for the children to receive better educations. There Kreek was heavily involved in the musical life, playing in a brass band, singing in choirs, and playing the organ at church. He entered the St. Petersburg Conservatory in 1908 to study Trombone and continued in composition from 1912-1916. Always interested in folk music, Kreek took up the call by Oskar Kallas in 1911 and collected more than 1800 melodies. These greatly influenced his compositions. He wrote his first religious piece in 1914. In addition to conducting choirs, orchestras, and participating in Song Festivals, Kreek also taught in Rakvere, Tartu, and Haapsalu. He is most well-known for his folk-inspired choral music. It combines both homophony and polyphony. Romantic, Impressionist, and Estonian influences can be easily heard throughout. He wrote his Estonian Requiem in 1927, the first of its kind as well as his *Taaveti Laul*, internationally recognized pieces in 1949-1950.

http://et.wikipedia.org/wiki/Cyrillus_Kreek

2 laulu süidist

Ai liga-laga, link-link-link (men)

**Aiut, taiut, tahtsin laulda*

Armas Jeesus, avita

Au kiitus olgu igavest

"Ärgake!" nii vahid hüüdvad

Den signade dag

Domine Jesu

Eesus ütleb

Eks me siis imesta

**Et kiitke Jumalat, kes on nii helde
Et mööda läinud pime öö
Et tulge kuulge muhulast (men)
Hans ja Mihkel (men)
*Hällilaul
*Hindu kotipoisid (men)
Issand, oma viha sees
Jaan läeb jaanitulele (men)
Jaaniussike
Jeesus, hüüa mind
Jeesus, kõige ülem hää
Jeesus Kristus, Lunastaja
Jumal, maa ja taeva Looja
Kaks meie küla poissi (men)
Kalamatianos
Kannel
Karjapoiss
Kas on linnukesel muret
Kes Jumalat nii laseb teha
Koovit, kus sa läed?
Kord istus jõe kalda pääl
Kõigis paigus, kus ma seisan
Kui Jeesust risti naelti
Kui meil on püsti häda käes
Kui suur on meie vaesus
Kuis pean vastu võtma
*Kus käisid sa, mu pojuke
Kus on kurva kodu? (men)
Kus käisid sa?
*Kuula valgusest imelist juttu
Kuus laulu Hiiumaalt (men)
*Külapoiste laul (men)
Küll käisin kirikus
Küla metsas
Küll Vigalas on sündinud (men)
Laulja
Laulu eestvõtja
Lehmalüpsi laul
*Linnukest säääl kinni püüti
Ma kiitlen ükspäinis neist verisist
haavust
*Ma kõndisin vainul
Ma laulan suust ja südamest
Ma tahan jätta maha
Ma tänan sind, et oled mind
Ma tulen taevast ülevalt*

**Ma tulen hilja (women)
Maa ja taevas kiidavad
*Maga, maga Matsikene
Me oleme kolm habemega juuti
Me tõmbame läbi
*Meie err
*Meil aiaäärne tänavas
Miinake, minu õeke
Miks mu süda ennast vaevab
Miks sa nutad, lillekene?
Miks sa sirised, sirtsukene?
Minu hing, oh ole rõõmus
*Mitu halba ilma pääl
Möldri laul
Mu armas Jeesus, minu room
Mu risti löödud verise tallele
*Mu süda, ärka üles
Mu süda, miks sa muretsed
*Muhumaa ja Virtsu vain (men)
Mul oli rikas ristiema
Neiu ja peiu
Neli juuti oli surnud
*Nõmmelill
Nüüd hingvad inimesed
Nüüd Jumalale austust
Nüüd Kristus surnust tõusnud on
Nüüd on see päev ju lõppenud
Nüüd paistab meile kaunisti
*Nüüd surnu keha matame
Oh Jeesus, sinu valu
Oh Jeesus, ülem abimees
Oh Jumala Ema, Neitsi
Oh Jumal Looja, püha Vaim
Oh Jumal, sinu pääl'
Oh Kristus, Lunastaja
Oh, Kristus, päike oled Sa
Oh kui õndsad on need pühad taevas
Oh laulgem südamest
Oh leinakem ja kaebagem
Oh, mina vaene
Oh taganege, minu himud
Oh võta, armas Jeesus, vastu mult
*Oles mo heli ennitses
Oma Isa kõrges
Õnn Sull' kui kardad Jumalat
Õnnis on inimene

Päev ajab ära und ja ööd
Päev lõpeb tääl, mu vaim ja meel
Pähki kasu (men)
Peigmees, miks mind maha jätsid
Pill ütleb: pidu lõpeb
Pulmalaul
Rahva Õnnistegija
Rannaküla tee
**Requiem Eesti*
Ringtantsulaul
Rõõmuga mu süda hüppab
Sääl mäe pääl oli
See aeg on tõest' ukse ees
See jõulupäev on rõõmust suur
Sii saue ja seal saue
Sind, Issand Jumal, kiidame
**Sirisege, sirisege, sirbikesed,*
**Süda, mis sa muretsed (men)*
**Sügis (men)*
**Taaveti laulud nr.1, 22,*
84,104,121,137,141,150 1949-1950

**Tal on tarkust küllalt*
**Talvine õhtu*
Tee pilli, löö pilli
Tere, il-lil-lippu
Torupillilugu
Türgi sõja laul (men)
**Undsel ilmal lätsi ma*
**Unes nägin*
Üks lugu (men)
Üks neitsit kõrge kalda peal
Üks tüdruk pühkis tuba
**Vaikne meri, tasa liigud (men)*
**Vanamees kündis metsa ääres*
Vanapoiss keetis kaerajahu putru
(women)
Väike lillelaul (men)
**Vihaga*
Viire tagant tulevad
Võta Issandat nüüd kiita

Adolf Vedro (1890-1944):

Vedro was born in Narva and was known as a composer and music teacher. He studied double bass at the Petrograd Conservatory from 1915-1917 with folk music specialist Nikolai Solovyov. He taught music theory and double bass at the Tallinn Conservatory from 1920-1941 after receiving his degree in composition in 1936. He composed two national operas and became somewhat interested in neo-paganism from Estonia's past. He died in a Nazi concentration camp but his remains were buried in a cemetery in Tallinn.

Opera
Kaupo 1932
Muistne mõök 1939

Choir
Ave Maria (Kaupo)
Emale
Hällilaul
Heinaliste laul
Helise, helise ilma
Humoresk
**Ilugeme*
**Kalevite laul (men)*
Kalmul
Kägu

Käisin üksi tähte valgel
**Kodumaa laul*
Kukku
Kutse jõuluõhtusse
Lahkudes ei lahku meie
Laul tööle (men)
Leelo lipulaul
**Lõoke*
Mehised meed (men)
**Midrilinnu mäng (women)*
Mure
Neidiste laul
Sarabande
See meile ainus tee (Kaupo)
**Üle tule hüppelegem*

Üle vee (women)

Jakob-Aleksander Rennik (1894-1944):

Rennik was born in Kirna-Kohatu and studied at the St. Petersburg Conservatory from 1916-1917. He also studied trombone at the Tartu Higher Music school from 1921-1923 finally finishing at the Tallinn Conservatory in 1928. In Tallinn he studied composition with Artur Kapp. He performed with a wind band from 1922-1944 that traveled around Tallinn, Petrograd and Tarut as well as played in the Estonia Theatre.

Hommikul

Verner Nerep (1895-1959):

Nerep was born in Sargvere. He studied piano and composition at the Tallinn Conservatory, finishing in 1927. He worked as the choral master at the Estonia Theatre from 1922-1935, and as the director from 1933-1944. He directed the Tallinna Koolinoorsoo Musika Ühingu mixed choir from 1936-1940. He left for Sweden in 1944 working in musical archives. He founded an Estonian choir in Stockholm and organized a Song Festival there.

Elu tuli (men)

Head terwist

Kaame daam

Kas olete näinud?

Koidupunale

**Kuku, Sa Kägu*

Mehed (men)

**Noorte laul (Las Kasvame)*

Põhjamaa väljadele

Saarlaste laul

Temeš kaldal onnikene

Tormi laul (men)

Voldemar Leemets (1896-1939):

Leemets was born in Rakvere. He studied the viola with Paulseni at the Tallinn Conservatory. He also studied composition with Artur Kapp before graduating in 1931. From 1922-1931 Leemets played viola in the Estonian Theatre Orchestra and was active as a music critic. He wrote an operetta, song play, symphony, and choral music.

Ats ei jaksa saapaid kanda (Children)

Hommik koitnud, Eesti pojad

Kangelaste mälestus

Mind üksinda jätke

O, Eesti, kesta tuules, tormis

Olgem julged

Orjalaul

Pulmapillid

Taga suuri metsarünkaid

Tantsulaul

**Üks Suu*

Juhan Zeiger (1897-1969):

Zeiger was born in Terikeste, Estonia. He studied composition, musical theatre, and conducting at the Berlin Stern Conservatory from 1922-1924. From 1915-1921 he played viola in the Vanemuise theatre orchestra. He taught music in Rakvere from 1926-

1927 and in Paide from 1927-1940. He was headmaster at the Väästal ja Mäos School from 1940-1946 and then moved to Tallinn. He played for the Estonian Radio philharmonic orchestra until 1955 when he became a free-lance composer. His work is greatly influenced by national tunes songs and ideology.

**Ann oli uke (men)*

Eleegia

Hällilaul (men)

Hei, hoogu

Hiiu kosjalgu (men)

Istutasin toominga

Järvelaul

Jõua jälle jõuluime

Jõuaks küll need jõulud tulla

Jõulupäike, paista sa

Jõulutaat

Kanneldajast vend

Karjase laul

**Kui lähed sõtta sõdimaie*

Kui mind pulma kutsuti

Kui tuled minule mehele

Küla mul ütleb

Künnimehe laul

**Langenute mälestuseks*

Läbi metsa

Lõokesele

Luhas

Maa meiega

Mäed Aragvi teel

**Õitse maa ja müha meri*

Õitselised

Õunapuukene

Pidu rannakolhoosis

Rahu

**Ristilöödu*

Pidu rannakolhoosis

**Püha/Sanctus*

Sätendavat krooni kannab

Sõsarsaared

Suveõhtul

Tooma laulukoor (men)

Vaeslapse laul

Väravamäng

Vennakene, hellakene

**Viire takka*

Võrumaa pillilugu

Tuuder Vettik (1898-1944):

Vettik was born in Uniküla, Estonia. He studied at the Tartu Teachers Seminary from 1914-1918 and then viola at the Tallinn Conservatory from 1919-1926. He also took composition with Artur Kapp as well as music pedagogy with Topmani and Aaviku. Following this he entered further compositional studies with Mart Saar from 1927-1932. He worked at a school in Tallinn from 1919-1940 as well as the Tallinn Teachers Seminary and Tallinn Pedagogical school between 1940-1962. He taught choral conducting to many famous conductors including Ants Üleoja and Voldemar Rumessen. He was very active in choral life in Estonia, conducting many choirs, participating in Song Festivals, and writing about choral music. Many of his works incorporate his own lyrics.

Cantata

Lähme lauldes laulupeole

Rõkatame rõõmulaulu

Suur pidupäev

Choral Suites

Jõudu tööle

Kiigepidu

Kolm serenaadi (men)

Kolmed muistsed lausumissõnad

Lugusid Lemmelõpelt

Neli hällilaulu

Väike süit

Virulaste tantsud (men)

Choral
Alle-ralle-rall-lall-laa!
Ants oli väike saunamee (men)
Armastan
Armulaul Heidile (men)
Ava aken põhjapoole
Ballaad Leninist
*Ballaad (men)
Ennemuiste
Helle hällilaul (men)
Helle laul
*Hõiskame kooris
Humoresk
Hundisõnad
Ja hämaras üksinduses (men)
Jõua ju kaugeilta
*Kaera-Jaan
Kalle ja Malle
Kalmulaul
Kangakudumise laul (women)
Kannel
Kanneldan ja lauluskelen serenaad nr.
1 (men)
Karjapoisi laul
Kas tunned maad
Käsikivi
Kes meist siis pampu kannab? (men)
Kevad
Kodumaa laul
Kodumaa tamed
Koduranna tuuled (men)
Kolhoosiesimees
Kõla kannel
Kõre-Kõmm ehk Oi, sina, poissi,
pungissilma
Krüsanteem
Kui sa tuled, too mull' lilli
Kui tuli tumeneb
Kullali-hällilaul
*Kuu (men)
Kuu kahvatu (men)
Külakapell
Küll on armastuses kriukaid
Laanelapse hällilaul
Laanemail on kuused kullas

Laul emale
*Laul, helise!
Laul Leninist
Lauliku kalmul (men)
Leinalaul (men)
Leinade luule
Lemmelaul
Lemmelõpe Leenikene
Lõikuspidu tants
Lõpe, lõpe põllukene
Maimu hällilaul
*Me rannikmaale (men)
Meie Mallekene
Meie meest ei meelita, poissi ei poolita
Meie noorusmaa
*Meie tamm läeb tantsimaie
Meie töotus
Meieküla poiss
Merelaul
Merella on sinine
Meri piirab meie kodu
Minu kutsikas
Mis oli see? (men)
Mõista, mõista, mis see on?
Mu sünnimaa
Muistne võitlusvanne (men)
*Nokturn
Noortelaul
Nõiasõnad
Oma saar
On võimas lainte tormitee (men)
Õõ (men)
Õõlaul
Pidulik laul
Pilamine
Pilli Villi
Poisid ja plikad
Polka-masurka
Põhjamaa kevadlaul (men)
Põhjamaa lapsed
Pulmapill
Raudrüütlite needmine ehk muistne
võitlusvanne (men)
Romantiline serenaad
Sa oled nii armas mulle (men)
Saaremaa valss

See maa siin merekäärus
See oli siis (men)
Siidilipp ja hõbepurjed
Siin, kus Soomelahe
**Su põhjamaa päikese kullast*
Su põlislaaned igihaljad (men)
Sulle, maa ja rahvas (men)
Suviöine
Süda tuksub
Sügislaul
Sügislinnule
Sügisemõtted
Tantsupidu
Teid ma tervitan
Tervitus
Toomed on järve
Tuba see on tuulte tallermaa

Tuut, tuut tule aga meile
Uisutajate laul
Unele-hällilaul
Unistades
Ussisõnad
Ühte laulu tahan laulda
Üks õieahel hõljul
Üksik, vana tuulik
Üle vee
Üles, hellad vennad
Vaid tõrvikud käes
Valge luik
Vapraste võidulaul
Vihm sajab (men)
Viimne lill
**Virmaliste valgus*

Evald Aav (1900-1939):

Aav was born in Tallinn, Estonia. He studied composition with Artur Kapp at the Tallinn Conservatory until graduation in 1926. From 1916-1926 he also sang with the Estonian Opera. From 1924-1927, Aav chaired the Tallinn military school choir and orchestra, and from 1929-1936 Tallinn branch of the Community-wide Youth Choir, as well as the Male Choir 1934-1939 "Laulumehed Estonia" in Tallinn, and 1937-1939 ETW Koolinoorsoo Music Society. He worked for the journal "Muusikaleht" newspaper from 1932-36. Aav wrote the historical opera *Vikerlased* that is considered the first Estonian national opera.

<http://www.dcc.ttu.ee/bands/get.asp?ident=4026>

Opera

Vikerlased (1928)

Choir

Neiule

Ei saa aru

Noor armastus

Eokene eo-eo

Noorte laul

**Hommik (men)*

Nooruse aeg (men)

**Humal*

Oh tunne, mis tuhandeid ühendab

Kaasa kaugel

Oma saar (men)

Kas kasvame

**Õösse ära kadus (men)*

Kirgastus (men)

Pottsepp ja savi

**Las' kasvame*

Rahe

Laulik

Sa minu püha kodumaa pind

**Laulu võim (men)*

Saatus, ole helde

**Me oleme põhjamaa lapsed*

**Sõjalaul (men)*

Meil aiaäärne tänavas

Sõua, jõua

Mure laul

Torupillilugu

Näkineidude koor näidendist (men)

Ühte laulu tahaks laulda (men)

** All biographies were checked, verified, corrected, or enhanced by biographies found in Eesti Muusika Biograafiline Leksikon published by Kirjastus, Tallinn 1990. Contributors to the book are Ela Eelhein, Avo Hirvesoo, Marje Jõeste, Priit Kuusk, Endel Lippus, Jaan Rääts, Ants Sõber, Monika Topman, and Tiina Vabrit.