

The ALBA logo is a red oval with the word "ALBA" in white capital letters. The background of the entire cover is a close-up photograph of green oak leaves, with some leaves in sharp focus and others blurred in the background.

ALBA

Complete Symphonies vol 3

Eduard
Tubín

4th Symphony
Lyrical

7th Symphony

*Estonian National
Symphony Orchestra
Arvo Volmer*



Eduard Tubin

Symphony No. 4 *Sinfonia lirica*

Molto moderato

Allegro con anima

Andante un poco maestoso

Allegro

Symphony No. 7

Allegro moderato

Larghetto

Allegro marciale



Estonian National Symphony Orchestra

Arvo Volmer

EDUARD TUBIN was born on 18 June 1905, in the village of Torila near Kallaste at the Lake Peipus in Estonia. Tubin studied at the Naelavere village school (1912–1914), the Kokora Elementary School (1914–1920), the Tartu Teachers College (1920–1926) and Tartu Higher Music School (1924–1930). At the music school he studied one year in Johannes Kärt's organ class and continued in Heino Eller's composition class. After graduating from the Teachers College, Tubin worked as a teacher in Nio near Tartu. In 1930 he moved to Tartu and began working at the "Vanemuine" theatre, first as an accompanist, then as a conductor. He also conducted several symphony concerts. At the same time he worked as a choir leader. In 1928–1944 he conducted the male choir of the Tartu Male Choir Association and in 1930–1931 the mixed choir of the Miina Härma Song Society, which continued as the "Vanemuine" mixed choir led by Tubin in 1931–1935. During his stay in Tartu he also conducted the "Estonia" mixed choir in Tallinn for one year. During this period he made two study trips abroad: in 1932 to Vienna and in 1938 to Budapest.

In September 1944 Tubin fled to Sweden together with tens of thousands of Estonians to escape the Soviet occupation forces. In Stockholm he worked at the historical Drottningholm Royal Court Theatre restoring old operas and ballets and compiling piano

scores. He also conducted the Stockholm Estonian Male Choir (1945–1959 and 1975–1982). From 1961 on, the composer repeatedly visited Estonia, when his major works were performed there. Tubin wrote most of his works in Sweden. During this period he created his individual way of expression, combining intonations from Estonian folk tunes with contemporary European means of expression. In 1981, Tubin got the Culture Award of the Town of Stockholm. In 1982, he was elected a member of the Swedish Royal Music Academy. Eduard Tubin died on 17 November 1982, in Stockholm.

THE SYMPHONIC MUSIC OF EDUARD TUBIN

The works of Eduard Tubin have a very important place in the music of the 20th century. Tubin is one of the most conspicuous Estonian symphonists, but the originality of his music, the extraordinary spirituality and force of expression is manifest also in his stage, piano, violin, chamber and vocal music. The musical mastery and individual style became apparent already during his time in Estonia. In his works he continued on the road of the Estonian classical masters: Rudolf Tobias, Artur Kapp, Mart Saar and Heino Eller.

Central among Tubin's works are his ten symphonies: No. 1 (1931–1934), No. 2 *Legendary* (1937), No. 3 (1940–1942), No. 4 *Sinfonia lirica* (1943/1978), No. 5 (1946), No. 6 (1952–1954), No. 7 (1955–1958), No. 8 (1966), No. 9 *Sinfonia semplice* (1969), No. 10 (1973). The 11th symphony was left unfinished. The best known of these are No. 5 and No. 6. The composer considered the latter one of his most important works. Other symphonic works are the Sinfonietta (1939–1940), Music for Strings (1962–1963), three suites – Suite on Estonian Motifs (1930–1931), Suite on Estonian Dances (1938), Suite from the ballet *Kratt* (The Goblin) (1943/1961) – and many short pieces like the Toccata (1937/1939), Valse Triste (1937/

1939), Prelude Solennel (1940), Oriental Intermezzo (1942) etc.

Tubin's works closely combine an emotional and intellectual approach, spontaneous expression and technical virtuosity, melodic emotions and harmonic inventions. The thematic materials are well worked out, the themes are in a close counterpoint connection and the form has good dramaturgy. Having been a conductor for many years, Tubin knew well the specifics of the orchestra, which enabled him to achieve conspicuous results in orchestration. Estonian folk music is central in his works, combined with contemporary means of expression. Tubin's music is not without certain influence from other composers (Bartók, Stravinsky, Scriabin, Sibelius); in his late works one might find points of contact with the late works by Sergei Rachmaninov.

Remarkable in Tubin's works are the ties between his artistic-creative world and Estonia. The "homeland theme" appears already in many of Tubin's earlier works (*Legendary*), but grows stronger with the years in exile. Tragic and anguished sound paintings appear in many of his works. They reflect not only the individual fate of the composer, they emanate from the fate of the whole Estonian nation.

SYMPHONY NO. 4

Eduard Tubin wrote the Symphony No. 4 (*Sinfonia lirica*) during 1943 in Tartu. If his later production is characterised by extreme concentration of the musical material, where the melody often is left undeveloped because of frequent connections to intonations and the use of completely different musical means of expression, melodic elements may have the decisive role in the works of his earlier period. For instance, most of Tubin's solo songs belong to this earlier creative period. The themes of many great works of Tubin have grown out of some solo song (reminding of the connection between many of Gustaf Mahler's songs and his symphonies). Thus the main theme of the first part of Symphony No. 5 is connected with the solo song *Waiting for Happiness* (lyrics by Marie Under), which was finished only a few months before the symphony. As the title *Lyrical* implies, the composer has concealed in it his personal feelings and experiences, making it sound like subjective soul-searching on the basis of the harsh reality of the war-years.

The Symphony No. 4 has a classical, clear form and it is one of the most traditional of Tubin's symphonies. The first part (*Molto moderato*) has the freshness of spring. It begins with two themes that differ more in rhythm than form (the first is presented by

violins just at the beginning of the symphony, the second by oboe accompanied by strings playing syncopated rhythms). The second part (*Allegro con anima*), which reminds one of a scherzo, begins with an English horn theme creating tension and excitement, and growing then into a passionate outburst of emotion. A contrast is provided by the trio-part with its calm oboe theme accompanied by strings. The peak of the inner development of the whole symphony is the slow third part (*Andante un poco maestoso*), which is probably also the most lyrical one. With its tender emotions and extremely melodic moulding, stunning in its musical beauty, it seems to be quite unique in the whole of Estonian symphonic music. The listener in embraced by a warm, mild summer night: "Dark, lovely, blessed is the summer night..." (lyrics by Henrik Visnapuu in Tubin's solo song *Summer night*). Like in the preceding parts, the main theme of the fourth part has an intonation similar to the main theme of the first part, which here sounds fresh and vivid. It is contrasted with a second theme (violins and English horn) accompanied by energetic rhythms. The last part of the symphony offers a surprising effect, when everything unexpectedly falls silent. Then the calls of different solo instruments seem to sound in the distance: first the trombone, then the English horn, oboe, French horn, clarinet, flute, etc. It sounds

grand and elevated – like a giant rainbow rising over the whole symphony.

The Symphony No. 4 was first performed on 16 April 1944, at the Tallinn Drama Theatre. Olav Roots conducted the Radio orchestra. The performance became possible only thanks to a fortunate incident. By luck the score of the symphony escaped destruction when Russian forces bombed the “Estonia” theatre on March 9 the same year. The composer had sent the recently finished score to Tallinn to have the orchestra parts copied. It was kept in a safe, which fell through four floors of the burning building to the cellar. Tubin remembered: “On the morning of March 10 some men went down to see what had happened. They noticed that the safe had landed in the cellar and was still warm. When they had managed to get the safe open, they took out the manuscript with trembling hands. The score of the fourth symphony had been singed a little at the edges. The parts were still intact.” When Tubin escaped from Estonia in the autumn of 1944 he brought the score of Symphony No. 4 with him, although it could not any more be used for a performance. Only in 1978, when Neeme Järvi asked him to do it, did he write a clean copy of the score, abbreviating it partly. In this form, the symphony was first performed in Bergen, Norway, on 5 November 1981. When Neeme Järvi started to record all of Tubin’s sympho-

nies, he first offered a tape of this performance to the record company BIS, that presented a record of it on 1 May 1983. In the Soviet Union all of Tubin’s works had been banned (with the unfortunate help of some leading Estonian intellectuals), but the ice was broken by the performance of the Symphony No. 4 on a memorial concert for the composer’s 80th anniversary (Estonian National Symphony Orchestra conducted by Peeter Lilje). It became possible again to perform the works by the greatest Estonian symphonist in his native country. Some years later the singed score of the symphony reached Estonia with the help of the undersigned. It is now kept at the Theatre and Music Museum. This recording is based on the later, revised score. The Estonian National Symphony Orchestra has performed the Symphony No. 4 also in Pärnu and Helsinki. Neeme Järvi has conducted it very successfully in Chicago (1987), New York (four concerts with the New York Philharmonic in February 1995) and in Osaka, Japan (June 1995).

SYMPHONY NO. 7

Eduard Tubin started writing his Symphony No. 7 in 1955, a year after finishing the Symphony No. 6. He had recently become 50. In the meantime he had started working on a cello concerto and managed to complete the piano score of the first part. The concerto was however left unfinished and the composer devoted himself to his next symphony. He had originally planned the seventh symphony in four parts, but in its finished form it had three. The date of the completion is marked June 1, 1958 on the score. The symphony was first performed in Gävle, Sweden, on March 1, 1959, conducted by Gunnar Staern. On October 28, the same year it was also performed in Gothenburg, conducted by Sixten Eckerberg.

If Eduard Tubin's Symphony No. 6 is characterised by extraordinary force and drama, sounding like an apocalyptic declaration, then the composer is using much more modest means of expression in the shorter Symphony No. 7. The symphony is also written for a much smaller orchestra; the composer has commented: "I have used the potential of a small orchestra." Although Symphony No. 7 has so far not been performed in public in Estonia (an Estonian Radio recording was made by Sergei Prohhorov in 1960), it should not be underestimated in comparison with other Tubin's symphonies. Tubin,

known as a harsh critic of his own works, has said after listening to Symphony No. 7: "I am quite satisfied with it. I thought first, when I listened to it, what was it? But now I find a lot of wisdom in it..."

The seventh is among the most clear-cut of Tubin's symphonies, since it is supported by its classical form. The first part (*Allegro moderato*) is a sonata-allegro, the second part (*Larghetto*) is written in a three-part compound form with a central scherzo-like episode and the third part (*Allegro marciale*) is a finale in sonata-allegro form. The tonal language of the seventh symphony is somewhat simpler, one could even say more ascetic, than in the surrounding sixth and eighth. The composer does not aim at such expressive outpouring of feelings as in those symphonies. Still it is full of concentrated self-absorption and spiritual strength. One could find oppressing and painful thoughts, which seek escape in tense development and grow into a decisive protest at the end of the symphony. Although the composer has tried to write this symphony with rather simple means, in the finale he has used some 12-tone methods in deducing and developing themes, something quite exceptional in Tubin's music. Still we cannot treat this symphony, written in free tonality, as a 12-tone work. As we know, Tubin did not recognise pure 12-tone style in his music, since he found its means of expression too limiting.

The composer has said: "I respect atonality, but Schönberg not at all. The serial technique in not for me. I have a different problem, namely how to express a firm idea in a firm way."

Like in many other Tubin's symphonies, the musical material of the seventh grows out of one root. The main and side themes of the first part are narrative in character and quite close to each other; the side theme could be considered a continuation of the main theme. During a brief treatment the inner conflicts of the musical images become ever more apparent, there is a hint of deepening depressive moods. At the end of the treatment we hear sequential ponderous chords. They sound as questions of destiny, born out of spiritual depression, and left unanswered. The second part begins with one of Tubin's most beautiful melodies, its lyrical expression and structure reminiscent of shepherd tunes. Is it a nostalgic reminder of the composer's youth? Unexpectedly its quiet flow is interrupted by a grotesque scherzo-like episode, with the sarcastic mood expressed by restless triplet-like movement. After a while it subsides, forming a calm background, against which the thoughtful main theme of self-absorption sounds. If the second part fascinates with its uninterrupted melodic flow, then the third part captivates above all with its suggestive rhythm. Active rhythmic figures are here

contrasted with the main theme moving along in notes of even length and in 5/4 beat, and growing out of a mirror image of the main theme of the first part. In its structure it is similar to a 12-tone series (the only missing *b*-note sounds in the basses). Of main importance is the rhythmically active figure, which afterwards transforms into a backdrop for the forceful main theme played by trumpets. The side theme, that is played intensively and provocatively by violins against the background of active bass rhythms, is also derived from the main theme of the first part. Before the treatment, there is suddenly a kind of painful shriek, followed by a treatment beginning like a fugue. It is based on the main theme in somewhat altered shape. Tubin has said about this part: "In contemporary music it is most difficult to write a flowing *allegro*-part. Instead of tonal strong-points I have used uninterrupted melody and rhythmical tension in this part. The energy, which propels the music, is stored in three basic motifs like in a fuel tank. I am happy that I was able to write it." In the reprise the tension grows evenly until the end of the symphony, when the side theme is culminating in a new form presented by French horns and trumpets as a summary of the whole symphony.

Vardo Rumessen

Translated by Eino Tubin



The history of Estonian symphonic music goes back a hundred years, and its birth was marked by the overture *Julius Caesar* by Rudolf Tobias, the overture *Don Carlos* by Arthur Kapp, and the symphonic works by Heino Eller and Eduard Tubin. The development of Estonian classical music has been closely linked to the **ESTONIAN NATIONAL SYMPHONY ORCHESTRA** (ERSO), which has been

the first to play the music by Eduard Tubin, Eino Tamberg, Lepo Sumera, Arvo Pärt, Erkki-Sven Tüür and others.

ERSO was founded in 1926 and for decades it has been the only professional symphony orchestra in Estonia. At present ERSO

has 98 musicians and it gives almost 50 concerts a season. ERSO records regularly music for the Estonian Broadcasting Company and has made recordings for several labels. In the 1950s, ERSO was the first orchestra in the Soviet Union to perform several works of Stravinsky, Schönberg, Webern and Orff. The third world premiere of several symphonies by Dmitri Shostakovich took place in Tallinn after Moscow and Leningrad.

ERSO has had Olav Roots, Paul Karp, Roman Matsov, Neeme Järvi, Peeter Lilje and Leo Krämer (Germany) for its chief conductors. Since 1993 Arvo Volmer is the chief conductor and the art director of the orchestra.

ERSO has performed in the Yehudi Menuhin festival *Gstaad Musiksommer* in Switzerland, in *Europamusicale* festival in Munich, in the Great Hall of the St Petersburg Philharmonic Society, in the Great Hall of the Moscow Conservatoire, in Germany, Sweden, Finland, Kuwait, Bulgaria, Romania, Latvia and Lithuania.

Eesti sümfooniilise muusika ajalugu on sada aastat vana, tema sündi tähistasid Rudolf Toibiase avamäng *Julius Caesar*, Artur Kapi avamäng *Don Carlos* ning Heino Elleri ja

Eduard Tubina sümfooniilised teosed. Eesti sümfooniilise muusika areng on läbi aastakümnete olnud seotud **EESTI RIIKLIKU SÜMFOONIAORKESTRIGA**, kes on olnud Eduard Tubina, Eino Tambergi, Lepo Sumeera, Arvo Pärdi, Erkki-Sven Tüüri jt. teoste esmaettekandjaks.

ERSO sündis 1926. aastal ja on olnud aasta-kümneid Eesti ainuke professionaalne sümfoonia-orkester. Täna kuulub ERSO-sse 98 muusikut, ühel hooajal antakse ligi 50 kontserti. ERSO salvestab regulaarselt muusikat Eesti Raadio tarbeks ning on teinud salvestisi heliplaadi-firmadele *Melodija*, *Ondine*, *Finlandia Records* jt. 1950-tel aastatel kõlasid ERSO esi-tuses tollases NSVLiüdis esmakordselt mitmed Stravinski, Schönbergi, Weberni ja Orffi teosed. Dmitri Sostakoviitsi mitmete sümfooniade kolmas maailma-esiettekanne toimus Moskva ja Leningradi järel Tallinnas.

ERSO peadirigentideks on olnud Olav Roots, Paul Karp, Roman Matsov, Neeme Järvi, Peeter Lilje ja Leo Krämer (Saksamaa). Alates 1993. aastast on orkestri peadirigent ja kunstiline juht Arvo Volmer.

ERSO on esinenud Yehudi Menuhini festivalil *Gstaad Musiksommer* Sveitsis, festivalil *Euro-pamusicale* Münchenis, Peterburi Filharmoonia Suures saalis, Moskva konservatooriumi Suures saalis, Saksamaal, Hispaanias, Rootsis, Soomes, Kuveidis, Bulgaarias, Rumeenias, Lätis ja Leedus.

EDUARD TUBIN sündis 18. juunil 1905 Peipsi ääres Kallaste lähedal Torila külas. Tubin on õppinud Naelavere külakoolis (1912–1914), Kokora ministeeriumikoolis (1914–1920), Tartu Õpetajate Seminaris (1920–1926) ning Tartu Kõrgemas Muusikakoolis (1924–1930). Muusikakoolis õppis ta ühe aasta Johannes Kärdi oreliklassis, edasi Heino Elleri kompositsiooniklassis. Pärast Tartu Õpetajate Seminari lõpetamist töötas Tubin kooliõpetajana Tartu lähedal Nõos. 1930. aastal asus ta elama Tartusse ning alustas tööd teatris "Vanemuine", algul klaverisaatjana, seejärel dirigendina, juhatades ka arvukalt sümfooniakontserte. Samal ajal tegutses Tubin ka koorijuhina: aastail 1928–1944 juhatas ta Tartu Meestelaulu Seltsi meeskoori, 1930–1931 Miina Härma Lauluseltsi segakoori, mis tegutses Tubina juhatusel edasi Vanemuise Seltsi segakoorina 1931–1935. Tartu-perioodil juhatas Tubin ühe aasta Estonia Muusika Osakonna segakoori Tallinnas. Sellesse aega jäävad ka kaks õppereisi välismaale: 1932. aastal Viini ja 1938. aastal Budapesti.

1944. aasta septembris põgenes Tubin koos kümnete tuhandete eestlastega nõukogude okupatsiooniar mee eest Rootsi. Stockholmis töötas ta ajaloolises Drottningholmi Kuninglikus Teatris – restaureeris vanade ooperite ja ballettide partituure ning koostas klaviire – ning dirigeeris Stockholmis Eesti meeskoori (1945–1959 ja 1975–1982). Ala-

tes 1961. aastast külastas helilooja korduvalt Eestit, kus sel puhul esitati tema suuremaid helitöid. Suurem osa Tubina loominguist valmis paguluses. Sel perioodil loodud teostes saavutas Tubin oma isikupärase väljenduslaadi, ühendades eesti rahvaviiside intonatsioonid kaasaegsete euroopalike väljendusvahenditega. 1981. aastal määrati Tubinale Stockholm linna kultuuriauhind ning 1982. aastal valiti ta Rootsi Kuningliku Muusikaakadeemia liikmeks. Eduard Tubin suri 17. novembril 1982 Stockholmis

EDUARD TUBINA sümfoonilisest muusikast Eduard Tubina loomingul on 20. sajandi muusikas väga oluline koht. Tubin on üks Eesti väljapaistvamaid sümfoonikuid, kuid tema muusika originaalsus, erakordne vaimsus ning väljendusjõud avalduvad ka tema lava-, klaveri-, viiuli-, kammer- ning vokaalmuusikas. Tubina muusikaline meisterlikkus ja isikupärane väljenduslaad avaldusid juba Eesti-perioodil. Oma loominguga jätkas ta Eesti klassikaliste suurmeisterite Rudolf Tobiase, Artur Kapi, Mart Saare ja Heino Elleri rajatud teed. Keskse kohal Tubina loomingus on tema kümme sümfooniat: Esimene (1931–1934); Teine, *Legendaarne* (1937); Kolmas (1940–1942); Neljas, *Liütriline* (1943/1978); Viies (1946); Kuues (1952–1954); Seitsmes (1955–1958);

Kaheksas (1966); Üheksas, *Sinfonia semplice* (1969); Kümnes (1973). Üheteistkümnes sümfoonia jäi heliloojal lõpetamata. Eriti suure tunnustuse on neist võitnud Viies ja Kuues sümfoonia, mida helilooja pidas ise üheks olulisemaks teoseks oma loomingus. Sümfooniatele lisanduvad Sümfooniaetta (1939–1940), Muusika keelpillidele (1962–1963), kolm süiti – Süit eesti motiividel (1930–1931), Süit eesti tantsudest (1938), Süit balletist *Kratt* (1943/1961) – ning mitmed lühivormis teosed, nagu Toccata (1937/1939), Kurb valss (1937/1939), Pidulik prelüüd (1940), Orientaalne intermezzo (1942) jt.

Tubina loomingus on tihedalt seotud emotsionaalne ja intellektuaalne alge, spontaanne eneseväljendus ja tehniline meisterlikkus, meloodiline tundeküllus ja harmooniline leidlikkus. Temaatiline materjal on hästi läbi mõeldud, teemad on omavahe- lises tihedas kontrapunktilises seoses, samuti paistab silma väga hea vormidramaturgia. Tänu pikale dirigenditöö kogemusele tundis Tubin hästi orkestri spetsiifikat, mis võimaldas tal saavutada silmapaistvaid tulemusi orkestratsioonis. Olulisel kohal tema loomingus on eesti rahvamuusika, mida ta ühendas kaasaegsete muusikaliste väljendusvahenditega. Tubina loomingus ei puudu ka teatavad mõjutused teistelt heliloojaltelt (Bartók, Stravinski, Skrjabin, Sibelius), hilisemas loomingus võime leida kokkupuu-

tepunkte näiteks Sergei Rahmaninovi hilisloominguga.

Märkimisväärseks kujunes Tubina loomingus tema kunstilis-kujundliku maailma seos Eestiga. See nn "kodumaa teema" ilmnes juba mitmes tema varases teoses (Legendaarne sümfoonia), kuid muutus eriti märgatavaks pagulusaastail. Mitmes helitöös esineb hingelisest masendusest sündinud traagilisi helimaalinguid. Tubina muusika kätkeb endas lisaks helilooja isikliku elu traagikale ka kogu Eesti maa ja rahva traagilist saatust.

NELJAS SÜMFOONIA

Eduard Tubina Neljas sümfoonia (*Lüüriline*) on loodud 1943. aastal Tartus. Kui tema hilisemale loomingule on omane muusikalise materjali äärmine kontsentratsioon, kus meloodia jääb tihedate intonatsiooniseoste tõttu sageli välja arendamata ning oluliseks saavad hoopis teised muusikalised väljendusvahendid, siis varasema perioodi teoste ülesehituses on meloodilisel algel sageli ainumäärav roll. Näiteks kuulub enamus Tubina soololauludest tema varasemasse loominguperioodi. Mitme Tubina suurteose teemad on välja kasvanud mõnest soololaulust (meenutagem ka Gustav Mahleri laulude seoseid tema sümfooniatega). Nii on ka Neljanda sümfoonia esimese osa peateema läh-

tepunktiks soololaul *Õnne ootel* (tekst Marie Under), mis valmis vaid mõni kuu enne sümfooniati. Nagu viitab teose alapealkiri *Lüüriline*, on helilooja sellesse kätkenud puht-isiklikke tundeid ja elamusi, mis sõja-aastate julma tegelikkuse taustal kõlavad subjektiivse hingepihtimusena.

Neljas sümfoonia on klassikaliselt selge vormiga, Tubina sümfooniatest üks traditsioonilisemaid. Esimene osa (*Molto moderato*) kõlab kevadise värskeusega ning selle aluseks on kaks, enam rütmiliselt kui kujundlikult kontrastset teemat (esimene kõlab viulite esituses kohe sümfoonia alguses, teist esitab oboe keelpillide sünkopeeritud rütmi taustal). Skertsolik teine osa (*Allegro con anima*) algab inglissarve pinget ja rahutust tekitava teemaga, mis kasvab edasi kirglikuks tundepuhanguks. Sellele kontrasteerub trio-osa oma rahuliku oboeteemaga keelpillide saatel. Kogu sümfoonia sisulise arengu kulminatsiooniks on aeglane kolmas osa (*Andante un poco maestoso*), mis on ehk kõige lüürilisem. Oma õrna tundelisuse ja äärmiselt meloodilise kujundlikkusega, mis otse vapustab muusikalise ilu poolest, tundub see täiesti erakordsena kogu Eesti sümfoonilises muusikas. Nagu soe, mahe suvine öö mähiks kuulaja oma embusse: "Sume, lembe ja õnnis on suvine öö..." (see Henrik Visnapuu luuletus on aluseks Tubina soololaulule *Suvine öö*). Sarnaselt eelmistele on ka neljanda osa peateema intonatsiooniliselt

seotud esimese osa peateemaga, mis siin kõlab värske ja hoogsana. Sellele vastandub energilise rütmikujundi saatel teine teema (viulid ja inglissarv). «latuslikku efekti pakub sümfoonia lõpuosa, kus kõik jääb ootamatult vaikseks. Seejärel hakkavad nagu kaugusest kostma üksikute soolopillide kutsed: algul tromboon, siis inglissarv, oboe, metsasarv, klarnet, flööt jne. See mõjub millegi suure ja ülevana – nagu tohtu vikerraar kõrguks üle terve sümfoonia.

Neljanda sümfoonia esiettekanne toimus 16. aprillil 1944 Tallinna Draamateatris, Raadio Ringhäälingu orkestrit juhatas Olav Roots. Ettekanne osutus võimalikuks vaid õnneliku juhuse tõttu – imekombel ei hävinud sümfoonia partituur *Estonia* pommitamisel vene vägede poolt sama aasta 9. märtsil. Autor oli vastvalminud teose partituuri saatnud orkestripartiide väljakirjutamiseks Tallinna, kus seda hoiti raudkapis. See raudkapp oli kukkunud läbi põleva hoonet kõigi nelja korruse keldrisse. Tubin on meenutanud: "10. märtsi hommikul läksid mehed vaatama ja nägid, et raudkapp oli all keldris ja kuum veel. Kui nad said niikaugele, et said ta lahti ja võtsid värisevate kätega säält seest siis materjali välja – selle Neljanda sümfoonia partituur oli natuke äärtest kõrbenud, hääled olid terved." Kui Tubin 1944. aasta sügisel Eestist põgenes, võttis ta Neljanda sümfoonia partituuri kaasa, kuigi sellest polnud enam võimalik teost

esitada. Alles 1978. aastal kirjutas ta Neeme Järvi palvel teose partituuri puhtalt ümber ning lühendas seda kohati. Sellisel kujul kõlas sümfoonia esmakordselt Bergenis 5. novembril 1981. Kui Neeme Järvi alustas Tubina sümfooniatega heliplaadistamist, siis pakkus ta firmale *BIS* esimesena kuulamiseks just Neljanda sümfoonia heliülevõtet ning see ilmuski heliplaadil 1. mail 1983. Moskva oli Tubina helitööde esitamise Eestis täielikult keelanud (milleks aitasid kahjuks kaasa ka mõned Eesti juhtivad kultuuritegelased), kuid just Neljanda sümfoonia ettekanne helilooja 80. sünniaastapäevale pühendatud mälestuskontserdil 6. juunil 1985 (ERSO Peeter Lilje juhatusel) kujunes selleks läbimurdeks, mis andis võimaluse ka edaspidi Eesti suurima sümfooni-ku teoste esitamiseks tema kodumaal. Mõni aasta hiljem jõudis Neljanda sümfoonia põlenud äärtega partituur allakirjutanu vahendusel ka kodumaale, praegu asub see Teatri- ja Muusikamuuseumis. Ka seekordne ettekanne tugineb sümfoonia hilisemale variandile. Neljandat sümfooniat on ERSO varem esitanud ka Pärnus ja Helsingis. Peale selle on Neljas sümfoonia kõlanud Neeme Järvi juhatusel suure eduga ka Chicagos (1987), New Yorgis (4 kontserti New Yorgi Filharmonikutega veebruaris 1995) ning Jaapanis (juunis 1995 Osakas).

SEITSMES SÜMFOONIA

Eduard Tubin alustas Seitsemenda sümfoonia kirjutamist 1955. aastal, aasta pärast Kuuenda sümfoonia valmimist, olles äsja saanud 50aastaseks. Vahepeal oli ta hakanud komponeerima töölokontserti, millest valmis esimese osa klaviir, kuid kontsert jäi pooleli ning helilooja pühendus oma järgmisele sümfooniale. Seitsemes sümfoonia oli esialgu kavatses neljaosaliseks, kuid lõplikul kujul valmis see siiski kolmeosalisena, lõpetamise kuupäevaks on partituuris märgitud 1. juuni 1958. Esmakordselt kõlas teos 1. märtsil 1959 Gävles Gunnar Stærni juhatusel ning seejärel Göteborgis sama aasta 28. oktoobril Sixten Eckerbergi juhatusel.

Kui Eduard Tubina Kuues sümfoonia äratas tähelepanu erakordse väljendusjõu ja dramatismiga, mõjudes lausa apokaliptilise kuulutusena, siis ulatuselt lühemas Seitsemendas kasutas helilooja palju tagasihoidlikumaid väljendusvahendeid. Ka orkestrikoosseis on väiksem — teos on kirjutatud kahesele koosseisule (koos bassklarnetiga), helilooja kommentaar oli: "Olen selles kasutanud väikese orkestri võimalusi." Vaatamata sellele, et Eestis pole Seitsemendat sümfooniat seni avalikult ette kantud (salvestis Eesti Raadios Sergei Prohhorovi dirigeerimisel pärineb 1960. aastast), ei saa teda teiste Tubina sümfooniatega võrreldes sugugi

alahinnata. Tubin, kes oli teatavasti oma helitööde karm kriitik, on pärast Seitsmenda sümfoonia kuulamist öelnud: "Ma olen ise temaga päris rahul. Algul kui kuulasin, mõtlesin, et mis see nüüd oli? Aga nüüd ma vaatan, et siin on palju tarkust sees..."

Toetudes klassikalisele vormiskeemile kuulub Tubina Seitsmes helilooja kõige selgepiirilisemate sümfooniatega hulka. Esimese osa (*Allegro moderato*) vormiks on sonaat-allegro, teine osa (*Larghetto*) on kirjutatud kolmeosalises liitvormis keskmise skertsoliku episoodiga ning kolmas osa (*Allegro marciale*) on sonaat-allegro vormis finaal. Seitsmenda sümfoonia helikeel on võrreldes teda ümbritsevate Kuuenda ja Kaheksandaga mõnevõrra lihtsam, võiks isegi öelda askeetlikum. Helilooja ei püüdle nii ekspresseivse tunde väljenduse poole kui eelpoolnimetatud sümfooniates. Ometi õhkub siit kontsentreeritud enesesesüvenemist ja vaimset üleolekujõudu. Need on nagu ahistavad ja painavad mõtted, mis otsivad väljapääsu pingelises arenduses ning kasvavad sümfoonia lõpuosas otsustavaks protestiks. Kuigi helilooja on püüdnud seda sümfooniat kirjutada suhteliselt lihtsate vahenditega, on ta teose finaalis kasutanud mõningaid dodekafooniale omaseid teemade tuletamise ja arendamise võtteid, mis osutuvad kogu Tubina loomingus küllalt erandlikeks. Vaatamata sellele ei saa me seda vabal tonaalsusel põhinevat helitööd käsitleda dodeka-

foonilisena. Teatavasti ei tunnistanud Tubin oma loomingus puhtakujulist dodekafooniat, pidades selle väljendusvõimalusi liiga piiratuks. Helilooja on öelnud: "Ma pean lugu atonaalsusest, kuid väga vähe Schönbergist. Seeriatehnika pole minu jaoks. Mul on teine probleem, näiteks kuidas väljendada kindlat mõtet kindlal viisil."

Sarnaselt paljudele teistele Tubina sümfooniatega kasvab ka Seitsmenda muusikiline materjal välja ühest tüvest. Esimese osa pea- ja kõrvalteema on jutustava iseloomuga ning küllalt lähedased, mistõttu võiks kõrvalteemat käsitleda ka peateema jätkuna. Lühikese töötluse käigus ilmnevad üha enam muusikaliste kujundite sisemised vastutolud, mis viitavad depressiivsete meeleolude svenemisele. Töötluse lõpus kuuleme raskepäraseid akordilisi järgnevusi. Need kõlavad otsekui hingelisest masendusest võrsunud saatuslikud küsimused, mis jäävad aga vastuseita. Teise osa aluseks on üks Tubina kaunimaid meloodiaid, mis oma lüürlilise väljenduslaadi ja tilisehituse poolest meenutab karjaseviise. Ehk on see nostalgiline meenutus helilooja lapsepõlvest? Ootamatult katkestab teema rahuliku voogamise groteskne skertsoolik episood, kus sarkastilist meeleolu väljendab rahutu triooliline liikumine. Pikapeale see vaibub, tekitades vaikse fooni, mille taustal kõlab mõtlik ja enesesesüvenenud peateema. Kui teine osa paalub oma katkematult voolava

meloodiaga, siis kolmas osa haarab eelkõige oma sügestiivse rütmiga. Aktiivsetele rütmikujunditele on siin vastandatud ühepikkustes nootides liikuv peateema 5/4 taktimõõdus, mis on välja kasvanud esimese osa peateema peegelkujust. <lesehituselt läheneb see 12-helilisele seeriale (ainuke puuduv noot *si* kõlab bassis). Olulise tähtsuse saab rütmiliselt aktiivne kujund, mis edaspidi muutub tropetitel kõlava jõulise peateema fooniks. Ka kõrvalteema, mis basside rütmiliselt aktiivse liikumise taustal kõlab viiulite esituses intensiivselt ja ülekutsuvalt, on tuletatud esimese osa peateemast. Töötluse eel kõlab ootamatult nagu mingi valuline karjatus, millele järgneb fuugataolise algusega töötlus. Selle aluseks on peateema veidi muudetud kujul. Selle osa kohta on Tubin öelnud: "Nüüdismuusikas on kõige raskem kirjutada voolavat *allegro*-osa. Tonaalsete tugipunktide asemel olen ma selles osas ära kasutanud pidevat meloodilist ja rütmilist pinget. Energia, mis viib muusikat edasi, on mahutatud kolme põhimotiivi nagu kütuselattu. Ma olen õnnelik, et ma suutsin selle kirjutada." Repriis toimub pinge ühtlane kasvamine kuni sümfoonia lõpuni, kus kõrvalteema kulmineerub uuel kujul metsasarvede ja trompetite esituses kogu sümfoonia sisuliseks kokkuvõtteks.

Vardo Rumessen

Arvo Volmer (s.1962) alustas oma muusikuteed klaveriõpingutega. Dirigeerimist on ta õpinud Tallinna Riiklikus Konservatooriumis professorite Olev Oja ja Roman Matsovi juures (1980–1985) ning Leningradi Konservatooriumis professor Ravil Martõnovi juures (1985–1990). 1989. aastal pälvis Arvo Volmer Nikolai Malko nimelisel rahvus-vahelisel dirigentide konkursil Kopenhaagenis neljanda preemia ning orkestri eripreemia.

Dirigenditegevust alustas Arvo Volmer 1985. aastal *Estonia* teatris. Eesti Riikliku Sümfoonia-orkestri (ERSO) ees debüteeris Arvo Volmer 1987. aastal. Alates 1993. aastast on ta ERSO peadirigent ning aastail 1994–1999 ka Oulu Linnaorkestri peadirigent. Lisaks tööle nimetatud kahe orkestriga juhatab Arvo Volmer regulaarselt ka *Estonia* teatri etendusi.

Arvo Volmer on juhatanud paljusid orkestreid Soomes, Rootsis ja Taanis, samuti Saksamaal, Iisraelis, Venemaal, Portugalis, Poolas, Ungaris, Lätis ja Leedus.



Arvo Volmer belongs to the talented young generation of Estonian conductors. He was born in Tallinn 1962 and started his musical studies with piano. He studied choir and orchestra conducting at the Conservatory in Tallinn 1980–1985. Later he continued studies in conducting in St Petersburg for professor Ravi Martinov and got his diplomas for both opera and orchestra conductor.

The Estonia Theatre in Tallinn engaged Mr Volmer in 1985. From 1993 he became chief conductor and artistic director for the Estonian National Symphony Orchestra in Tallinn. From 1994–1999 he worked as a chief conductor of the Oulu Symphony Orchestra. They have recorded music by Leevi Madetoja for the Alba label.

After getting a prize and a special prize of the orchestra in the international competition for young conductors in Copenhagen

(Nikolai Malko Competition), Mr Volmer has regularly been invited to conduct several orchestras in Scandinavia, Russia, Germany, Poland, Hungary, Israel, Switzerland, Portugal and other countries.

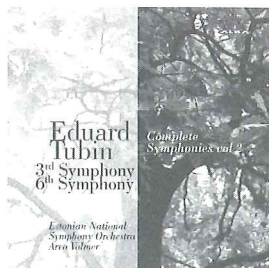
Arvo Volmer is reknown for his ambitious and throughout going working with the orchestras and his own orchestras have taken many steps forward under his leading. The orchestras can trust that he always knows very well the repertoire when he comes to rehearsals.

He has often conducted contemporary music, also many world premieres. With the Oulu Symphony Orchestra Arvo Volmer has also an opera production every year. In May 1996 Arvo Volmer conducted the Mahler Symphony no. 8 with his orchestra in Tallinn.

ALSO AVAILABLE



Alba ABCD 141



Alba ABCD 147

“Crisp, dynamic performances of two of the most immediately appealing of Tubin’s 11 symphonies ... This new cycle from ALBA is most welcome... Volmer’s accounts are very strong overall, and he shows a good sense of the music’s structure.”

Guy Rickards, Gramophone June 2000

“Anyone who missed the BIS Tubin series might now be tempted by this new coupling, which is performed with dedicated understanding, and supported by full and sympathetic documentation”

David Fanning, INTERNATIONAL RECORD REVIEW June 2000

Recorded at Estonia Concert Hall, Tallinn 23.–24.9.1998 (Sym4) & 10.3.2000 (Sym7)

Recording, editing, mastering & producer Maido Maadik

Photos Harry Rospu

Graphic design Pekka Kuokka

Executive producers Andres Siitan/ERSO,

Tiia Teder/Estonian Radio & Timo Ruottinen/Alba

We thank Eesti Kontsert, Estonian Radio, City of Tartu

Eduard Tubin (1905–1982)

Symphony no. 4 *Lyrical* 34:49

1 <i>Molto moderato</i>	10:13	FIABA 0000113
2 <i>Allegro con anima</i>	7:42	FIABA 0000114
3 <i>Andante un poco maestoso</i>	7:20	FIABA 0000115
4 <i>Allegro</i>	9:34	FIABA 0000116

Symphony no. 7 27:28

5 <i>Allegro moderato</i>	10:48	FIABA 0000117
6 <i>Larghetto</i>	7:10	FIABA 0000118
7 <i>Allegro marciale</i>	9:30	FIABA 0000119

Total time 62:30

Estonian National
Symphony Orchestra,

conducted by Arvo Volmer



Eduard
Tubin
(1905–1982)

Symphony no.4
Sinfonia lirico
Symphony no.7

Estonian
National
Symphony
Orchestra



Arvo Volmer

ALBA

ABCD 155



ABCD 155 ISRC FIABA 0000113 ... FIABA 0000119

Alba Records Oy
P.O.Box 549
Fin-33101 Tampere, Finland
Tel int +358-3-345 1387
Fax int +358-3-345 1384
E-mail: timo@alba-records.fi
www.alba-records.fi

