Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra

Tõnu Kaljuste, Founding Conductor

WHEN: WEDNESDAY, NOVEMBER 14, 2018 7:30 PM

VENUE: BING CONCERT HALL
Program

Arvo Pärt: *Cantus in Memoriam Benjamin Britten* for string orchestra and bell (1977–1980)
Arvo Pärt: *Salve Regina* for mixed choir, celesta and string orchestra (2001–2011)
Arvo Pärt: *Adam’s Lament* for mixed choir and string orchestra (2009)

— INTERMISSION —

Carlo Gesualdo: *Moro lasso* arranged by Tõnu Kaljuste, for strings
Brett Dean: *Carlo* for strings and choir (1997)
Lepo Sumera: *Concerto per voci e strumenti* for mixed choir and strings (1997)

This program is generously supported by the Wollenberg Foundation

This tour is just one facet of the ESTONIA 100 celebration of Estonian independence. [www.ev100.ee/en](http://www.ev100.ee/en)

The Estonian Philharmonic Chamber Choir records for many labels, most prominently ECM, BIS, Harmonia Mundi, and Ondine.

Program Subject to Change. Please be considerate of others and turn off all phones, pagers, and watch alarms. Photography and recording of any kind are not permitted. Thank you.

Upcoming Events

Tickets and information: live.stanford.edu

Philharmonia Baroque Orchestra and Chorale
Philharmonic Fire
Dec 5 • 7:30PM
Bing Concert Hall

Sonos Handbell Ensemble with Frederica Von Stade
Featuring Young Musicians Choral Orchestra
Dec 16 • 2:30PM
Bing Concert Hall
Program Texts and Notes

Arvo Pärt: Salve Regina

Salve Regina,
mater misericordiae;
vita, dulcedo,
et spes nostra, salve.
Ad te clamamus,
exasules, filii Evae.
Ad te suspiramus,
gementes et flentes
in hac lacrimarum valle.

Eia ergo,
ad vocata nostra,
illos tuos misericordes oculos
ad nos converte.
Et Jesum,
benedictum fructum ventris tui,
nobis, post hoc exsilium ostende.
O clemens: o pia,
o dulcis
Virgo Maria.

Holy Queen,
mother of mercy:
our life, sweetness,
and hope, hail.
To thee do we cry,
poor banished children of Eve.
To you we sigh,
mourning and weeping
in this valley of tears.

Turn then,
our advocate,
those merciful eyes
toward us.
And Jesus,
the blessed fruit of thy womb,
after our exile, show us.
O clement, o loving,
o sweet
Virgin Mary.
Adam's Lament

Адамов Плач

Адам, отец вселенной, в раю знал сладость любви Божией, и потому, когда был изгнан из раю за грех и лишился любви Божией, горько страдал и с великим стоном рыдал на всю пустыню. Душа его терзалась от мысли: «Любимого Бога я оскорбил.» Не так жалел он о рае и красоте его, как о том, что лишился любви Божей, которая ненасытно каждую минуту влечет душу к Богу.

Так, всякая душа, познавшая Бога Духом Святым, но потом потерявшая благодать, испытывает Адамово мучение. Больно душе, и сильно жалеет она, когда оскорбит любимого Господа.

Скучал Адам на земле и горько рыдал, и земля была ему не мила. Он тосковал о Боге и говорил: «Скучает душа моя о Господе, и слезно ищу Его. Как мне Его не искать? Когда я был с Ним, душа моя была весела и покойна, и враг не имел ко мне доступа; а теперь злой дух взял власть надо мною, и колеблет, и томит душу мою, и потому скучает душа моя о Господе даже до смерти, и томится душа моя по Нему, и от множества скорби стоном плачу я: «Помилуй мя, Боже, падшее создание Твое.»»

Так рыдал Адам, и слезы лились по лицу его на грудь и землю, и вся пустыня слушала стоны его: звери и птицы замолкали в печали; а Адам рыдал, ибо за грех его все потеряли мир и любовь.

Велика была скорбь Адама по изгнании из рая, но когда он увидел сына своего Авели, убитого братом—Каином, то еще больше стала скорбь его, и он мучился душою, и рыдал, и думал: «От меня произойдут и размножатся народы, и все будут страдать, и жить во вражде, и убивать друг друга.»

И эта скорбь его была велика, как море, и понять ее может только тот, чья душа познала Господа и как много Он нас любит.

И я потерял благодать и вместе с Адамом зову: «Милостив буди мне, Господи. Даруй мне душа смирения и любви.»

(Преподобный Силуан) Transliteration of the Russian

Prepodobnyj Siluan
Arvo Pärt

Adam's Lament

Adam, father of all mankind, in paradise knew the sweetness of the love of God; and so when for his sin he was driven forth from the garden of Eden, and was widowed of the love of God, he suffered grievously and lamented with a mighty moan. And the whole desert rang with his lamentations. His soul was racked as he thought: "I have grieved my beloved Lord."

He sorrowed less after paradise and the beauty thereof—he sorrowed that he was bereft of the God, which insatiably, at every instant, draws the soul to Him.

In the same way the soul which has known God through the Holy Spirit but has afterwards lost grace experiences the torment that Adam suffered. There is an aching and a deep regret in the soul that has grieved the beloved Lord.

Adam pined on earth, and wept bitterly, and the earth was not pleasing to him. He was heartsick for God, and this was his cry:

“My soul wearies for the Lord, and I seek Him in tears. How should I not seek Him? When I was with him my soul was glad and at rest, and the enemy could not come nigh me. But now the spirit of evil has gained power over me, harassing and oppressing my soul, so that I weary for the Lord even unto death, and my spirit strains to God, and there is nought on earth can make me glad. Nor can my soul take comfort in any thing, but longs once more to see the Lord, that her hunger may be appeased. I cannot forget Him for a single moment, and my soul languishes after Him, and from the multitude of my afflictions I lift up my voice and cry: “Have mercy upon me, O God. Have mercy on Thy fallen creature.”

Thus did Adam lament, and tears streamed down his face on to his beard, on to the ground beneath his feet, and the whole desert heard the sound of his moaning. The beasts and the birds were husted in grief; while Adam wept because peace and love were lost to all men on account of his sin. Adam knew great grief when he was banished from paradise, but when he saw his son Abel slain by Cain his brother, Adam's grief was even heavier. His soul was heavy, and he lamented and thought: “Peoples and nations will descend from me, and multiply, and suffering will be their lot, and they will live in enmity and seek to slay one another.”

And his sorrow stretched wide as the sea, and only the soul that has come to know the Lord and the magnitude of His love for us can understand.

I, too, have lost grace and call with Adam: “Be merciful unto me, O Lord! Bestow on me the spirit of humility and love.”

—(Saint Silouan)
Brett Dean: CARLO

Sung: Moro, lasso, al mio duolo.
     I die, weary, because of my grief.

Whispering: Tu piangi, o filli mia.
Moro, lasso, al mio duolo
Chi dar vita mi puo, ahi, mi da morte.
     You weep, my Filli (my daughter)
     I die, weary, because of my grief.

Sung: E non vuol dar...e non vuol dar quell’ardente fiamma che si dolce
     And that burning flame that is so sweet.
     Will not give me help.

Whispering: Chi dar vita mi puo, ahi, mi da morte.
Chi mi puo dar vita, ahi, che m’ancide, e non vuol darmi aita.
     Who could give me life, ah, gives me death (instead)
     Who could give me life, ah, kills me, and will not give me help.
     O dolorosa sorte, chi dar mi puo, ahi, mi da morte.
     O painful fate, (that) who could give me life, ah, gives me death.
Tu piangi, o filli mia, e pensi estinguer quell’ardente fiamma.
     You weep, my Filli, and think to extinguish that burning flame.

Sung: Vos fugam, vos fugam, et ego vadam immolari pro vobis.
     I flee from you and will sacrifice (burn) myself for you.
The music of Carlo Gesualdo, Prince of Venosa (1566-1613) has exerted a powerful influence on composers down the ages. His highly-charged, mannerist, idiosyncratic vocal music constitutes “a gallery of dramatically-lit portraits of human emotions with a heavy emphasis on the extremes of joy and despair” (to quote former Hilliard Ensemble singer Gordon Jones). Amongst the most experimental and expressive music of its period, it continues to invite reinterpretation and modern responses.

Today’s concert features Gesualdo’s Moro Lasso from the Sixth Book of Madrigals (1611) in a transcription for string orchestra by Tõnu Kaljuste. This serves to set the scene for Carlo, a major ‘biographical’ piece based on the life and music of Gesualdo, written by Australian composer Brett Dean in 1997. Dean writes, “With Carlo Gesualdo one should not try to separate his music from his life and times. The texts of his later madrigals, thought to be written by Gesualdo himself, abound with references to love, death, guilt and self-pity. Combine this with the fact that I have
always found his vocal works to be one of music’s most fascinating listening experiences and you have the premise for my piece." Carlo takes up the opening chorale from Moro lasso. Then a vocal collage unfolds, and quotes from the madrigal are also taken up and developed further by the orchestra—until we arrive at the sound-world of 20th century music. By “moving between two time-zones” musically, Dean conveys a sense of Gesualdo’s troubled psyche. Carlo was originally scored for fifteen solo strings, sampler and pre-recorded tape, but conductor Tõnu Kaljuste suggested this version, with live singers.

*Cantus in Memory of Benjamin Britten for string orchestra and bell (1977-1980)*

*Cantus in Memory of Benjamin Britten*, one of Arvo Pärt’s most frequently performed works, was written for string orchestra and a bell (in a) in 1977. It is a proportional canon developed from a descending A minor scale. The canon has five different entries, the scale is heard at five different speeds simultaneously and it gets shorter by repetitions until all voices find their way „home“. This way the whole work seems to form a long cadence in A minor.

“Cantus” has also been called a “trenchant declaration in the war against atonalism.”

The composer had made a basic plan for his Cantus when he heard on the radio the news about Benjamin Britten’s death. Some of Britten’s works were broadcast for the occasion and these astonished Pärt with their fragility and transparency. Pärt has said: “Why did the date of the death of Benjamin Britten—4th of December 1976—affect me so deeply? At that time I had reached a point where I was able truly to sense how great the loss was. I had recently discovered Britten. Right before his death I had started appreciating the incredible purity of his music. And in addition, I had for a long time wanted to meet Britten personally, and now it was no longer possible." This is when the composer’s wish became ripe to finish his unfinished work and dedicate it to Britten.

*Salve Regina* (A commission from Essen Cathedral in 2001 provided an opportunity for me to write a work linking all four of the church’s choirs with organ accompaniment. One children’s choir, male choir, female choir and mixed choir were placed in the galleries around the church; that spatial and sonic combination impressed me, inspired me and awoke in me the emotion of communal singing—precisely that which brings the spirits and souls of a congregation together.

“Musically, *Salve Regina* could be comparable to a funnel—and, like a funnel, the work begins with large circles, slowly turning and becoming more and more concentrated and grave until it reaches the deepest point. The mighty sonic mass on the one hand and the very sparsely used “simple” musical material in onstant three-quarter meter on the other finally condense in the coda, like in an undertow until the reach the point of greatest possible concentration.”

—Arvo Pärt

*Salve Regina*, a hymn to the Virgin Mary originally composed for choir and organ, was written in 2001 for the 75th birthday of Hubert Luthe, Bishop of Essen Cathedral. The edifice is especially known for its Golden Madonna, considered to be the oldest image of the Madonna in the Occident. Commissioned by Enzo Restagno and the 2011 MITO Festival, Pärt scored *Salve Regina* for choir and string orchestra. *Salve Regina* is a slow and majestic procession, its subtle motion mainly due to the changing sound colors; the choir begins unisono, gradually building to reach an eight-part polyphonic texture.

© ECM Records

*Arvo Pärt’s Adam’s Lament* for chorus and orchestra was commissioned by the cultural capital cities Istanbul and Tallinn in 2010 and 2011. It is based on writings of Saint Silouan (1866-1938), in which the Russian Orthodox monk on Mount Athos describes Adam’s pain at
the loss of Paradise. It was not the first
time Pärt was inspired to compose a work on Silouan’s texts; in 1991 he
published “Silouans Song” (“My soul years after the Lord”) for string orchestra (recorded on ECM with the “Te Deum”, the “Magnificat” and the “Berlin Mass”).

When setting “Adam’s Lament” which, for Pärt, has great poetic, expressive power with its central message of love and humility, the composer internalized Silouan’s words completely; they determined the substance and structure of the text (sung in church Slavonic), its punctuation, number of syllables and accentuation of the music down to the smallest detail. “That perfect melding caused me somehow to think less of a work of art when I was composing.”

The piece is dedicated to Archimandrit Sophrony, Silouan’s pupil and biographer, who also published the monk’s writings in the 1950s. They have been translated into more than 20 languages; critics consider them to be among those works without which no serious anthology of Russian poetry will be complete in future.

Pärt has spoken extensively of Adam’s importance to St. Silouan and to himself: “The name Adam is like a collective term which comprises humankind in its entirety and each individual person alike, irrespective of time, epochs, social strata and confession. We could say that he is all of us who bear his legacy and we, Adam, have been suffering and lamenting for thousands of years on earth. Adam himself, our primal father, foresaw the human tragedy and experienced it as his personal guilt. He has suffered all human cataclysms, unto the depths of despair.”

About the Artists

Estonian Philharmonic Chamber Choir
The Estonian Philharmonic Chamber Choir (EPCC) is one of the best-known choirs in the world. The EPCC was founded by Tõnu Kaljuste in 1981, who was the artistic director and chief conductor for twenty years. He was succeeded by Paul Hillier, and then Daniel Reuss. In the fall of 2014, Latvian Kaspars Putnins assumed the title of Artistic Director.

The repertoire of the choir extends from Gregorian chant and baroque to the music of the 21st century, with a special focus on the work of Estonian composers, such as Arvo Pärt, Veljo Tormis, Erkki-Sven Tüür, Galina Grigorjeva, Tõnu Kõrvits and introducing their output to the world. Each season the choir gives about 60 to 70 concerts both in Estonia and abroad.

The EPCC has cooperated with a number of outstanding conductors including Claudio Abbado, Helmuth Rilling, Eric Ericson, Neeme Järvi, Paavo Järvi, Olari Elts, Andrew Lawrence-King, Roland Böer, Frieder Bernius, Stephen Layton, Marc Minkowski, Sir Colin Davis, Louis Langree, Paul McCreesh, Andrés Orozco-Estrada, Gustavo Dudamel etc.

The EPCC has also worked with the following world-class orchestras such as the London Symphony Orchestra, the Mahler Chamber Orchestra, the Berlin Rundfunk Orchestra, the Salzburg Camerata, Les Musiciens du Louvre-Grenoble, the Philip Glass Ensemble, the Frankfurt Radio Symphony Orchestra, the Basel Chamber Orchestra, the Los Angeles Philharmonic, the Sarasota Orchestra, the Estonian National Symphony Orchestra and the Tallinn Chamber Orchestra.
Soprano
Hele-Mall Leego
Annika Lõhmus
Karolis Kaljuste
Miina Pärn
Triin Sakermaa
Kristine Muldma
Maria Valdmaa

Alto
Marianne Pärna
Karin Salumäe
Maarja Helstein
Anna Dötöna
Ave Hännikäinen
Cätly Talvik

Tenor
Kaido Janke
Toomas Tohert
Raul Mikson
Madis Enson
Joosep Trumm
Sander Sokk
Danila Frantou

Bass
Aarne Talvik
Rainer Vilu
Henry Tiisma
Ott Kask
Olari Viikholm
Tõnu Tormis

Estonian Philharmonic Chamber Choir
Tõnu Kaljuste, Founding Conductor
The EPCC has been a welcome guest at numerous music festivals and outstanding venues all over the world, for instance at the BBC Proms, the Mozartwoche, the Hong Kong Arts Festival, the Salzburg Festspiele, the Festival Aix-en-Provence, the International Cervantino Festival, the Vale of Glamorgan Festival, the Schleswig-Holstein Musik Festival, the Sydney Opera House, Wiener Konzerthaus, the Amsterdam Concertgebouw, the Barbican Centre, the Dublin National Concert Hall, the Flagey Concert Hall in Brussels, the Esplanade Concert Hall in Singapore, the Kennedy Center in Washington, Carnegie Hall, the Metropolitan Museum and the Lincoln Center in New York, the Walt Disney Concert Hall in Los Angeles etc.

Another important aspect in the choir’s life is recording music for ECM, Virgin Classics, Carus, Harmonia Mundi, Ondine, resulting in award-winning CDs. The EPCC recordings have won twice GRAMMY-Award for Best Choral Performance: in 2007 for the album Arvo Pärt. Da Pacem with conductor Paul Hillier (Harmonia Mundi) and in 2014 Arvo Pärt. Adam’s Lament with conductor Tõnu Kaljuste (ECM). All in all, the choir has 14 Grammy nominations. The EPCC recordings have won also the award Diapason d’Or, Gramophone Award etc. www.epcc.ee

**Tallinn Chamber Orchestra**

Tallinn Chamber Orchestra was founded in 1993 by conductor Tõnu Kaljuste. In two decades it has become one of Estonia’s signature orchestras and a welcome guest performer on numerous stages in Europe and all over the world.

TCO has gained regard for its artistically integral programs, style-sensitive play and mastery of interpretation, TCO’s musicians are highly rated string players, who also regularly perform as soloists and chamber musicians.

Tallinn Chamber Orchestra has a long-standing cooperation with the Estonian Philharmonic Chamber Choir—joint performances and recordings have gained international fame and recognition for both parties. In 1993, conducted by Tõnu Kaljuste they recorded Arvo Pärt’s “Te Deum” for the ECM record company. The record earned high ratings from the world’s leading music critics and remained for months in the top ten of record sales.

Tõnu Kaljuste was the orchestra’s chief conductor in 1993-1995 and 1996-2001. Juha Kangas 1995-1996 and artistic director in 2001-2003. The following decade was curated by Tallinn Philharmonic Society’s artistic director Eri Klas. Since autumn 2013 the chief conductor of TCO is Risto Joost. John Storgårds, Pietari Inkinen, Jaakko Kuusisto, Richard Tognetti, Terje Tonnesen, Alexander Rudin, Florian Donderer, Dmitri Sitkovetski; also highly rated Estonian conductors like Olari Elts, Neeme Järvi, Kristjan Järvi and many others have conducted the orchestra as guest conductors.

TCO has performed in many music festivals—“MITO SettembreMusica” (Milan/Turin, 2004, 2017), the Budapest Autumn Festival (2005), Arturo Benedetti Michelangeli festival (Italy, 2007), Festival Cervantino (Mexico, 2012), Vale of Glamorgan Festival (Wales, 2015), MDR Musiksommer (Germany 2017) etc. Concert tours have taken the orchestra to the USA, Canada, Japan, China, Brazil, Argentina, Mexico, Tunis, and most European countries.

In 2013 Tallinn Chamber Orchestra received the Estonia Music Council’s Prize for Interpretation.

TCO participated on Arvo Pärt’s record “Adam’s Lament”, which won conductor Tõnu Kaljuste a Grammy in 2014. www.filharmoonia.ee

**Tõnu Kaljuste, Conductor**

Tõnu Kaljuste has established himself as a leading interpreter of music by György Kurtag, Krzysztof Penderecki, Giya Kancheli and Alfred Schnittke, and also of Estonian composers such as Arvo Pärt, Erkki-Sven Tüür, Veljo Tormis, Heino Eller and Tõnu Kõrvits. For the Arvo Pärt album Adam’s Lament by ECM Records with the Estonian
Philharmonic Chamber Choir, Sinfonietta Riga, Tallinn Chamber Orchestra and Latvian Radio Choir the Estonian conductor was awarded the Grammy Award 2014.

He founded the Estonian Philharmonic Chamber Choir in 1981 and the Tallinn Chamber Orchestra in 1991 and performed with the choir and orchestra in the major concert venues and festivals around the globe. He has held the positions of Principal Conductor with both the Swedish Radio Choir and the Netherlands Chamber Choir.

As a staunch ally and committed advocate for the work of Arvo Pärt, Kaljuste lately led numerous concerts with music of the composer. He is a frequent guest conductor of orchestras such as the London Philharmonic, BBC Symphony Orchestra, Swedish Radio Symphony, Orchestra dell’Accademia Nazionale di Santa Cecilia, Budapest Festival Orchestra, Tönnikünstlerorchester, Iceland Symphony, Noord Nederlands Orkest, RTE Symphony Orchestra Ireland, Czech Radio Symphony, Mahler Chamber Orchestra, Camerata Salzburg, Akademie für Alte Musik Berlin, Scottish Chamber Orchestra, Orchestre de Chambre de Lausanne, Norwegian Chamber Orchestra and Japan Century Symphony Orchestra. He is regularly working with the RIAS Kammerchor and Latvian Radio Choir.

Tõnu Kaljuste has an extensive discography on the ECM, Virgin Classics and Caprice labels, lately the CD Gesualdo featuring music by Brett Dean, Erkki-Sven Tüür and Carlo Gesualdo da Venosa as well as the CD Mirror with works by Tõnu Kõrvits. ECM Records releases the symphonies by Arvo Pärt with the Wroclaw Philharmonic Orchestra in autumn 2017. Besides Grammy Award, many of his recordings have won other prestigious prizes, including the Diapason d’Or, Cannes Classical Award, Edison Award and Classical BRIT Award.

Tõnu Kaljuste is a member of the Royal Music Academy of Sweden and recipient of the Japanese ABC Music Award and the Robert Edler Prize for choir music. Since 2004 he has been Artistic Director of the Nargen Opera Festival presenting music and opera performances on the Estonian coast.

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**Tallinn Chamber Orchestra**

**Violin I**
- Harry Traksmann
- Olga Voronova
- Yana Mägila
- Katrin Matveus
- Robert Traksmann

**Violin II**
- Elo Tepp
- Peeter Margus
- Eva-Maria Sumera
- Anete Ainsaar
- Eva—Maarja Forslund

**Viola**
- Laur Eensalu
- Karin Sarv
- Helen Kedik
- Joosep Ahun

**Cello**
- Leho Karin
- Marius Järvi
- Kaido Kelder

**Doublebass**
- Jüri Lepp
- Andres Kungla

**Celesta**
- Marrit Gerretz-Traksmann