



Eduard Tubin was one of the most important figures in the development of the Estonian national idiom, and the father figure of Estonian symphonic music.

In 1930, Tubin graduated from Heino Eller's composition department at Tartu Higher Music School and thereafter served as orchestra and choir conductor, piano accompanist and composer in Tartu, until his work in his homeland was cut short by the Soviet occupation.

In 1944, Tubin emigrated to Sweden, Stockholm, where he worked as a restorer of old manuscripts in the archive of the Drottningholm Palace Theatre museum (1945–1972) and was active in local Estonian musical life. In 1982, Tubin became a member of the Royal Swedish Academy of Music.

Eduard Tubin became a composer at a time when modernist trends became widespread as a reaction to late romanticism.

Tubin has composed ten symphonies (11th is unfinished). He has also written suites and short pieces for orchestra and songs for choir and solo voice. His major ensemble works are the piano quartet, a string quartet, 2 sonatas for violin and piano, sonatas for alto saxophone, flute, viola and piano, two piano sonatas and pieces for violin and piano. Tubin also wrote two violin concertos, a piano concertino, a double bass concerto and a balalaika concerto. Besides the ballet *Goblin*, Tubin's stage works include two operas.

The persisting qualities of Tubin's work are the expressive role of rhythm, thematic unity based on persistent interval relations and linear polyphony. Both his melodies and variant development are associated with Estonian folk melody. The tonal freedom and style in Tubin's work are modernist, but his form shaping is conservative. Uniting conservative and modernist trends in his work, he was more of a developer and unifier than a rule breaker.

Though eschewing the programmatic, Tubin's imagery impart what is mainly a dramatic message. The tragic tone in his music intensified in connection to his life in exile, and in occupied Estonia, his name became a symbol of cultural disruption

Det Jyske Musikkonservatorium, Lille Sal
7. december kl. 19.30

Eduard Tubin 115

Solistkoncert med Elle-Riin Volmer/klaver

Medvirkende:

Romane Queyras/violin
Yusen Bai/violin
Selma Trammitzke Milling/violin
Maria Vara de Alba/bratsch
Maria Kolby Sonstad/cello

Det Jyske
Musikkonservatorium
The Royal Academy
of Music

PROGRAM:

Variations on an Estonian Folk Tune, ETW 41

Troubadour song from the 13th century for cello and piano, ETW 61B

Maria Kolby Sonstad – cello

Elegy for a string quartet, ETW 60

Selma Trammitzke Milling – violin

Yusen Bai - violin

Maria Vara de Alba - viola

Maria Kolby Sonstad - cello

Ballade for violin and piano, ETW 52

Romane Queyras - violin

Sonatine in D minor, ETW 39

I Allegro moderato, ma un poco agitato

II Andante sostenuto, quasi largo

III Presto

Variations on an Estonian Folk Tune is based on a well known Estonian folk song “Õhtu ilu” (“Beauty of the evening”), which is about calling a herd back home. This work is written during 1945, an year before Tubin composed his most known 5th symphony. Each of the variations has it's own characteristics, last one brings back the original theme divided between both hands in majestic and almost tragic tone.

Troubadour song from the 13th century for cello and piano is originally the 2nd movement of the sonata for alto saxophone and piano written in 1951. It was transcribed for the cello in the same year with small changes in the piano part. This work is composed an year after piano sonata no. 2 “Virmaliste Sonaat” (“Northern Lights Sonata”) that was Tubin's break through in his composing style. His harmonies became more drastic and modern with maintaining the folkish melodies and rhythm as core elements.

Elegy for a string quartet was written in the 1946 and dedicated to Tubin's close friend's lost wife. It is originally for two violins and two cellos, arrangement for a string quartet is made by Tallinn String Quartet.

Ballade for violin and piano is written in 1939, in the same year Tubin arranged it also for a violin and orchestra. Despite of it's romantic nature and smaller genre, it's built up like a symphonic work. There can be heard similar ideas from the slow movement of the 4th symphony.

Sonatine in D minor is composed between 1941-1943 in Tartu. It was originally named as the “2nd Sonata”, but Tubin renamed the piece later. In the Sonatine we may discover symphonic development as well as orchestral layering of the textures. The thematic material of all the movements is based on the same theme, which sounds at the very beginning of the 1st movement.