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### LATVIAN MUSIC AND MUSICIANS IN TARTU, SUMMER 1916<sup>1</sup>

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### **Urve Lippus**

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Vanemuine Society

The developing public concert life in the 19<sup>th</sup> century Europe was largely based on various musical and choral societies. Tartu together with the southern part of Estonia and northern part of Latvia formed the Livonian governorate in imperial Russia with the capital in Riga. Tartu University, which was reopened in 1802, became an important centre of musical activities. Although Tartu University was officially a Russian imperial institution (*Keiserliche Universität*), it was a German university until official policy of Russification was launched in the 1880s aiming to unite foreign-speaking border-areas more closely to Russian culture. Though directed more against the strong German domination in the Baltics, it also affected local people.

Social life in Tartu was closely related to Riga and St. Petersburg – the administrative and cultural centres of the area. Since the beginning of the 19th century, musical life in Tartu had profited from its geographical position between those two larger cities, as artists travelling from the West to St. Petersburg often stopped in Tartu. The students of Tartu University as well as academic staff came not only from the local families, but also from a wider area; communication in both German and Russian was common practice at the turn of the century. Furthermore, national movements in Riga and Tartu had created several Estonian and Latvian organisations with the aim to cultivate national language, literature and arts, to develop national cultural and educational institutions. One might find it interesting that there were Estonian Students' Societies not only in Tartu (1870–1940, continued in emigration), but also in St. Petersburg (1880–1918) and Riga (1909–1915).

As mentioned before, St. Petersburg Conservatory, founded in 1862, was certainly the most important institution for students of music. It became the closest and most accessible university level music school for Estonians and Latvians who mostly did not come from wealthy families and could not afford to travel to western musical centres for studying purposes. St. Petersburg was a multinational capital and there were about 50 000 Estonians living there in the beginning of the 20<sup>th</sup> century. Hence many young musicians found their first accommodation at some relative's home or a job to earn a living through their connections in the local Estonian community. Like several Estonians from his generation, Jāzeps Vītols came from a teacher's family. Whilst browsing the biographies of the first group of Estonian composers, one can find

several descendants of teachers' and *kösters*' families, i. e. comparatively well-educated but not wealthy young people. By the time the future remarkable Estonian composers like Rudolf Tobias or Artur Kapp were beginning their studies at the conservatory, Vītols had already become an instructor. By the time one of the central figures of the present article Juhan Aavik (1884–1982) was studying trumpet and composition (with Aleksander Glazunov) in St. Petersburg (1901–1911), Vītols had become a professor, worked as a regular music reviewer for the *St. Petersburger Zeitung* and was one of the leaders of the famous Belyayev's circle. Juhan Aavik became the leader of musical life in Tartu after graduation and continued contacts with his teachers and colleagues.

Whilst studying at the St. Petersburg Conservatory in 1880–1886, Vītols together with his Estonian friend, also a music student Johannes Kappel (1855–1907) often used to visit the pastor of the Estonian Jaani Church at St. Petersburg Jakob Hurt and participate in domestic music making. Hurt was one of the leaders of the Estonian national movement, organiser of collecting folklore, his home was open not only to Estonian intellectuals living at St. Petersburg, but also to others. Hurt's assistant Aleksander Mohrfeldt in the 1880s (later his son-in-law and pastor at the Novgorod Lutheran Church) described social life at their home:

"Making music and singing had unified and attracted people to this family earlier and continued so after moving to the new place. It was already known that *Frau* Hurt was active as a musician and singer, elder children needed piano lessons. Teachers from the church school were the first to join the family. Young celebrities in music, Johannes Kappel together with his friend, later Latvian professor Joosep Wihtol were always welcomed as guests and piano teachers. In years they were accompanied by names that were becoming well-known

musicians and ladies, like Rudolf Tobias." (Mohrfeldt 2007: 196)

At the end of the 19<sup>th</sup> century, musical life in Tartu centred around the German *Musikalische Gesellschaft Dorpat* led by *Musikdirector* Rudolf Griwing (also Griwinš, Griving; 1853–1922), the organist and conductor at the Jaani Church (Rohtla 2005: 27–35). This was the most important (German) congregation in Tartu and its musicians always had a prominent position in local musical life. Griwing was a Latvian from Laudon (*Ļaudona*) county and had studied at the university and conservatory in Leipzig. In 1897, he also founded a music school in Tartu to train up church musicians.



Figure 1. Rudolf Griwing (Griwinš, b. 1853 in Ļaudona, d. 1922 in Tartu), organist and conductor at Tartu Jaani (St. Johannes) Church since 1896



Figure 2. Nordlivländische Zeitung on April 5, 1899



Figure 3. Louis Höflinger, Eduard Ivanson, Die St. Johanniskirche.
Album von Dorpat, 1860. Library of the Tartu University

It was supported both by the church and local German societies, so the tuition fee was lower than at private studios and many future Estonian musicians started their education there (Lippus 1997: 19). *Musikalische Gesellschaft* organised concerts in Tartu, professional musicians were joined by amateurs for a symphonic orchestra, often there were also amateurs among soloists. It was quite usual at Baltic German societies that among the members there were middle and upper class people with German education and cultural habits, but of a different national origin. It was characteristic for that period of time that many Estonians and Latvians moving up in social position had to choose whether to join German or Estonian/Latvian societies and professional musicians participated in various musical events. For example, the composer Rudolf Tobias (1873–1918) who was working in Tartu in 1904–1908 was also well-known as a pianist in the musical life of the German society.<sup>2</sup>

<sup>&</sup>lt;sup>2</sup> There is an anonymous review (Norditoländische Zeitung, 09. (22.) 09.1905) of a recital at which the expected pianist did not appear and Tobias jumped up from the audience and accompanied the soloist. The event was not mentioned in the local Estonian daily; obviously the recital was addressed to the German society.



Figure 4. The main concert hall in Tartu up to World War II, Bürgermusse in 1907



Figure 5. Tartu Vanemuine, 1906 (In 1944, the building burned down during World War II)



 $\label{prop:concerns} \emph{Figure 6}. \ \ \textbf{Summer concerts took place in the gardens of different societies.} \ \ \textbf{This is the garden of the } \\ \emph{Handwerker-Verein in Tartu}.$ 

### Concerts in Tartu, spring 1899 (Geiu Rohtla 2005, based on advertismets in Nordlivländische Zeitung)

- 17. Januar, Neues Theater: Gesangchor von Frl. Miina Hermann, musikalisch-literärischer Abend unter Mitwirkung von J. Zmigrodzki
- 31. Januar, Johannis-Kirche: Musikdirektor Rudolf Griwing, Kirchen-Concert unter Mitwirkung Frau von zur Mühlen und bewährter musikalischer Kräfte
- 14. Februar, Bürgermusse: Alfred Fossard, Lieder-Abend unter Mitwirkung der Damen Frau Elly Ammon, Helene von Samson-Kosse und Frl. C. von Fossard
- 19. Februar, Bürgermusse: III Familien-Abend des Vereins für Kammermusik
- 24. Februar, Bürgermusse: Familien-Abend (Faschings-Aufführung) des Vereins für Kammermusik
- 28. Februar, Bürgermusse: III Symphonie-Concert unter Leitung des Musikdirektors Rudolf Griwing und Mitwirkung des Oratoriensängers A. von Fossard
- 10. März, Johannis-Kirche: Rudolf Griwing, Kirchenconcert am Buss- und Bettage unter Mitwirkung von Frl. Recke (Riga) und geschätzter musikalischen Kräfte
- 21. März, St. Petri-Kirche: Frl. Miina Hermann, Concert unter Mitwirkung geschätzter musikalischer Kräfte
- 24. Mårz, Bürgermusse: Familienabend des Vereins für Kammermusik unter Mitwirkung von Frau J. von zur Mühlen und einer anderen geschätzten musikalischen Kraft
- 4. u 6. April, Johannis-Kirche: Oratorium "Elias" von Mendelssohn-Bartholdy unter Leitung von Rudolf Griwing

Table 1. Concerts in Tartu, spring 1899. Based on adverts in Nordlivländische Zeitung (Geiu, Rohtla 2005)

Thus, musical life of the town was certainly not limited to singing and brass bands. Nevertheless, local Estonian musical society had no capacity to organise regular orchestral concerts in order to perform large-scale works. In 1906, Vanemuine Society in Tartu opened a new theatre building and founded a professional troupe. At that time, each theatre would have a small orchestra or an ensemble – instrumental music was necessary for all kinds of performances, not only for performing musical plays such as an operetta or singspiel. A larger ensemble was hired for summer music or for special symphonic concerts performed on the open-air stage. In 1908, Vanemuine opened a garden with a new bandstand and planned a season from the end of April to the 1<sup>st</sup> of September with three concerts a week. Even in July many concerts took place. Juhan Aavik participated in organisation being still a student at the St. Petersburg Conservatory and brought a number of his colleagues – students to play more responsible parts in the orchestra (Jürisson 1987: 14). After graduating in 1911 he became a conductor. In summer, when wealthy people moved to their manors and resorts, musical life in St. Petersburg slowed down and musicians were eager to find temporary engagements in resorts and smaller towns. That was a common way to finance their further studies among Estonian music students and they had friends with similar interests. Sometimes performances of really large-scale music were organised by Vanemuine, engaging also the choir of the Society. When the war broke out in 1914, German social life diminished and Vanemuine Society became the main organiser of musical life in Tartu.



Figure 7. Vanemuine Symphonic Orchestra's summer concerts in 1913, Juhan Aavik as the conductor

Riga, the capital of the Livonian province, was the largest and wealthiest city in the Baltics, and in the end of the 19<sup>th</sup> century the local Russian community founded a branch of the Imperial Russian Musical Society in Riga. This society had music schools in several Russian provincial centres and a new school was also opened in Riga. One of the first Estonian professional pianists Theodor Lemba (1876–1962) worked at this school from 1905 up until the time the war reached Latvia in 1915 (Lippus 1997: 55). As the frontline was approaching Riga, offices and schools were evacuated to different towns and the Riga music school advertised its admission exams and the beginning of classes at Tartu on the 1<sup>st</sup> of September in the local newspaper (*Postimees*, 24.08.1915).

Tartu tagasi tulnud annan jälle

## wiiulimängu õpetust

 septembrist alates. Walmistan konserwat, kõrgema kursusele astumiseks ja ka konserwat, seaduse § 75 põhjal tunnistuse saamiseks ette.

Wastuwötmine 1. septembrist igapžew kella 12-6 Rifa uul. nr. 32-a, kort. 3. Säälsamas on ka Riia Muusikakooli kantselei.

A. Grünupp Petrogradi konserwat, wabakunstnik ja Riia Muusikakooli omanik.

Figure 8. Postimees, August 30, 1916: A. Grünupp has returned to Tartu. As a violin teacher tutor he prepares students for entering the higher course of the conservatory. He also introduces himself as a freelance musician from Petrograd Conservatory and the owner of Riga Music School. His office is located at Riga Music School, Riia Street 32–3.

### Reiferlitu Wene Mnufita Geltfi Riia ofatonna

### muusikakool.

Orfeftri harjutuste algus 10. feptembril.

Soowijab orfestrist ofa wotta andlu uma teadaandmised kunt 8. sept. toolt kantseleisse ara. Anderit'ad öpilased ja need, kellel oma muusstartietad on, arwatalse maisuta wabatohtadele koolt juures kui ka sinsonia-ortestrisse. Direktor: G. O. v. Samson-Himmelstjerna.

Figure 9. Postimees, September 1, 1915: Talented students and those who have their own musical instruments are offered by Riga Music School to join the orchestra. The orchestra members will be exempt from tuition fees.

The rehearsals are to start from 10th of September onwards.

### "Wanemuise"saalis

Teisipäewal, 25. augustil 1915.

Jurjewis asuwa Läti sõjapõgenejate abiandmise komitee toidumuretsemise punkti ülespidamise hääks

# Sinfonic

### == kontsert =

hra Baltgaili (wijul), hra R. Cunze (coperilaulja) preili B. Rogge (saatemang) ja Wanemuise seltsi sinfoniaorkestri kaastegewusel hrade J. Awiku ja B. Kiinkise juhatusel.

### EESKAWA:

1.	Sinfonia Ne 5 Kannab ette sinfonia- orkester.	æ	P.	Tschalkowski.
2.	Läti rahwa'aulud		0.0	10.000
	Kannab ette hra Baltgail.	•		J. Wihtol,
3.	al Kawaradossi aaria ooperist "Tosca			G. Puccini.
	Aaria coperist "Luisa Miller" . Kannab ette hra Tunze.		•	. G. Verdi.
4.	Sinfonlline lugulaul "Lihgo"	٠	:	. J. Wiltol.

### Hakatus kell 9 õhtu.

Piletite hinnad (ühes häätegewa maksuga): 1. ja 2. rida 1.50 kop., 1. koht 1.10 kop., 2. koht 80 kop., 3. koht 60 kop., 4. koht 40 kop., 5. koht 20 kop., gallerie 60, 30 ja 25 kop. Piletite müük Wanemuise kassas kella 11—2 päewa ja ki. 6—10 öhtu.

Komitee jubatus.

Figure 10. Postimees, August 24, 1915: a symphonic concert will take place to support Latvian refugees in Tartu.

### Sinfontafontfert häätegewats otsturbets.

Eila panbi "Wanenuijes" tohatitu Liti fdjapogenejatele abiandmije tomitee toidumusretsemijespanti ingels toetamijets sinfoniatoutsert toine, versu dige elawalt ofa nodeti. Publismniridasio täitis jeetord pääasjalisult aina Läti seltstond.

Strefannete paktujate seas einesib siin — pääle meile juba tuntub tegelaste: "Banemuise" ortestri ja wiiulisolisti J. Valtgaili — ta paar uut Läti jondu, nimelt voperitenor R. Tunze ja klawerimängija pri. B. Rogge, tes eelkäh. solistide saatemängu eest hoolities.

R. Tange on meeldin laulja, isedranis oma törgematel tenoriregistritel, tus ta ettefanne sortelaulus puhtast ja helfjalt folab, tuna ta piano poole nii häid taldunusti — wähemalt seesord — ei ilmutanud. Oma hoolanni ettelandega ahwatles ta funlajaid rohtetele siidnamaldustele, mise tasus lausja weel mitmed lisanumbrid suuldawale töi.

3. Baltgaili wiiulijoolo-ettetandes ör ifime mun feas J. Bihtoli rhapfodiat ini
Lati rahmawiifide alufel loodud tannist tunstitoodet hindama, mille maitsmisels nöndelohane
ettetanne häad wöimalust paffus. Soatemangija temperamentlit ofatäitmine pääsis siin
tõige mõjusamalt füll wiisimotiwide puhul
"Ma lasvasin jäälpool jõge" matswusele.

Sinfoniavelester fandis J. Awila juhatusfel Tshaiforosti 5. sinfonia tuntud noudesohassusaga fauldawale; ainult 1. jao algus ilmustas paiguti tastimotetes argtust. Ohtu lopusnumbrina B. Kantise juharusel ettefantud J. Bihtoli sinfonilme poem "Lihzo" olets aga oma waheldusvilsa tempo jaots tindiamat juhatawat satt taczoitanud, et oma währtniji täiele mojule aidata.

Rontfert loppes tolmelordfelt mangitub rligifumunfega.

Löpnts maile martus "Wanemuise" juhatufele: Wiimastel aegabel tipub publitumi lestel fuitsetamine faalicelses jalntuferuumis maab wotma. Sellele nahtusele tulets tolet teha. M.

Figure 11. Postimees, August 26, 1915: the review of the charity concert (W.)

# Keiserl. Wene 🏶 muusika-seltsi

Riia osakonna

# muusikakoo

Wastuwõtmise eksamid ja järeleksamid on 27. ja 28. augustil kell 3 päewa. Õpetuse algus 1. septembril.

Direktor B. O. von Samson-himmelstjerna,

Figure 12. Postimees, August 24, 1915. The music school of the Riga branch of the Imperial Russian Musical Society has admission exams and is to open on the 1st of September.

Resdel, 4. sept. s. s. Kaastegelased : Wabakunstnik pri. Bonifania Ja hra \* (cello) Osa sissetulekust läheb Läti sõjapõgenejate hääks swallows Italia : Aria cop. Anna Bolena Inglise . When (Kul pääsukesed) White. Donizetti. Prantsuse : a) Elegic Massenet Chople. Poola: Alme-mol b) Berceuse (Hällilaul) oop. Liti: Schuple decesmine (Ma-"localyn" Codard. gage lapsukeeed) Rahwalaul. (Cello ja klaweri saatel). a) Prelude Kalala Wene . Collo soolod: Kalpin. b) Caprice Gui I) Tyqka (Pilwoke) Mangib ptl. Rogge. b) Conosea (Ööpik) Cesti rzhwalaulud: Alabiew. c) Съ куклой (Nuku uinulaui) a) Kul ming hakkan laulemale b) Mele elu. Mussorgski. c) Olen mine ilmas vaenelaps душечка явсяца Lapronumcharo. d) Pulmelaul. Klawer Beckeri wabrikust, hra Sprenk'i ladust. Piletite hinned: 160 kop., 1 rbl., 75 kop., 50 kop., 40 kop. balton 75, 50 ja 20 kop. - Piletite colmüük "Postimehe" ja Zirki rmitpl., ja kontaerdi Shtul ki. 7 pasie Wanemulse kassas.

Figure 13. Postimees, September 1, 1915: recital of songs by Aino Tamm (soprano) accompanied by Bonifazia Rogge. Part of the concert revenue is to be donated to the Latvian refugees. Aino Tamm has introduced herself as a teacher of Riga Music School.

Admissions and the beginning of classes in September were advertised in August of the next year (*Postimees*, 28. 08.1916). Together with the music school and other refugees, the number of musicians residing in Tartu increased, there were many more musicians available for the seasons 1915/1916 and 1916/1917, among them many Latvians. Orchestral works

by Jāzeps Vītols had been in the programme of *Vanemuine* symphonic orchestra already in 1912, but in the seasons mentioned above, the number of Latvian compositions performed in Tartu increased significantly. In the summer of 1916, two special events took place – the concert of orchestral works by Alfrēds Kalniņš on the 11th of July and those by Jāzeps Vītols on the 1st of August, both were conducted by the composers themselves. It is likely that Vītols was also in Tartu in July, attending the concert of Kalniņš for they are both photographed together with Estonian musicians. During the war, Vītols spent several holidays in Tartu, as he was a family friend of the rector of Tartu University Piotr Pustoroslev.

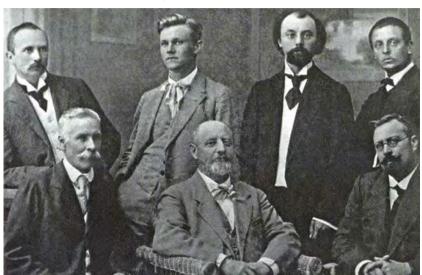


Figure 14. Alfrēds Kalniņš, Juhan Aavik, Aleksander Läte, Leenart Neumann and Mart Saar together with Jāzeps Vītols and Artur Kapp. Tartu, July 2, 1916



Figure 15. Juhan Aavik, Aleksander Läte, Leenart Neumann and Mart Saar together with Artur Kapp. Tartu, July 2, 1916

Juhan Aavik started to plan the summer orchestra season several months ahead and tried to find good musicians as soloists, who could also perform instrumental concertos and virtuoso solo repertoire. 3 Jēkabs Baltgailis (1888 Drusti, Latvia -1954 Rīga, Latvia) - violinist, music teacher. He studied at the Drusti parish school and at the church congregation school, the Cesis town school, and from 1903 to 1905 at the Riga Pēters-Pāvils School. He learned how to play the violin by both self-study and with private teachers in Riga. From 1905 to 1908, he studied at the Kaiser's Music School, from 1908 to 1912 he studied at the St. Petersburg Conservatory, but did not complete his studies. He played first violin at the Tartu Vanemiune, and later at the Vilnius Symphony Orchestra. Has was called up for military service during the World War I. Until 1917 he was a member of the St. Petersburg Regiment Orchestra, and later became the principal violin of the Latvian Riflemen Symphony Orchestra. After that he was the concert master for the Latvian Riflemen's Symphony Orchestra. Until 1920, St. Petersburg Mariinsky Opera Theatre Symphony Orchestra and in 1920 graduated the St. Petersburg Conservatory. From 1922 to 1926, he was the concert master at the Liepāja Opera House. From 1926 to 1927, he was a violinist at the Latvian National Opera. From 1927 to 1954 tutti and principal violin of the Latvian Radio Symphony Orchestra. He taught violin at music schools in Tartu, Liepāja, Riga, as well as at the Latvian State Conservatory. He performed solo extensively throughout Latvia and Estonia.

<sup>4</sup> Bernhards (Bierants) Ķuņķis (1877 Nīca, Latvia - 1971 Oldenburg, Germany) was a Latvian conductor, choir master, and cellist. He studied cello with Robert Scherl at the Hochapfel Music School in Liepāja. He was the kapellmeister of the Liepāja Fortress Artillery Orchestra. From 1907 to 1912, he studied cello at the St. Petersburg Conservatory. During World War I, Kunkis was the kapellmeister of the 2nd Riga Latvian Rifleman Brigade, and later was the capellmeister of the Latvian Army. From 1912 to 1914, and then from 1923 to 1944, Ķuņķis was the conductor and choir master of the Liepāja Opera. He led more than 40 opera and operetta performances. From 1929 to 1944, he conducted the men's choir Dziedonis, one of the best choirs in Latvia. After World War II, he was a music teacher at the Oldenburg Latvian Secondary School, and was the organist of the Latvian congregation. He died in exile in Oldenburg.

<sup>5</sup> Bonifācija Roge (Rogge) (1890, Riga, died-unknown) - German pianist. Until 1900, she studied at the Riga First Music Institute. In 1910, she graduated the St. Petersburg Conservatory in A. Winkler's piano class. Afterwards, she returned to Riga and worked at the Riga School of Music. She performed in Riga and other cities in the Baltic states as a soloist and accompanist. In 1919 she began to work at the Latvian Conservatory, from 1929 she was a professor and, in 1939, she repatriated to Germany.

In the war years, a Latvian Jekabs Baltgails ( $J\bar{e}kabs\ Baltgailis$ )<sup>3</sup> was the leading violinist in Tartu and participated also in chamber music. The cellist B. Künkis ( $Bernhards\ Kunkis$ , Jürisson 1987: 32) was another recognised Latvian in the orchestra<sup>4</sup>. On 25th of August 1915, the *Vanemuine* orchestra gave a charity concert to support the organisation of Latvian refugees in Tartu. The programme contained two works by Vītols – a rhapsody of Latvian folk songs performed by the violinist Baltgails (accompanied by Bonifacia Rogge<sup>5</sup>), and the symphonic poem  $L\bar{\iota}go$ . The orchestra was conducted by Aavik, but also by the Latvian cellist Künkis (conductor and cellist Bernhards Kunkis, *Postimees*, 24.08.1915). The concert was reviewed in *Postimees* (28.08.1915). One can read a comment along with the description of the performance that the concert audience consisted mostly of Latvians.

Nr. 154. — 1916.

# Wanemulse sinfonia orkester. Esmaspäewal 11. juulil IV. ERAKORRALINE KONTSER LA CONTSER LA CONTSE

Figure 16. Postimees, July 11, 1916. Vanemuine Symphonic Orchestra, the 4th special concert of the compositions by Alfrēds Kalniņš

21. Ralnini helitobbe toutsert, m s eine onnt "Banemuljes" finfoniaeiteller, teveritaussa P. Cate'i ja S. Sellmanni rotial) tegelitul osa saitel behlenga meis ja atutel toine pundt, andre i.u.aft loomewimelt ja peensusteni aresenud munftaufest a arfost triburgaaritise immistuse.

Enda tafitusained wotab A. Ralnini munfa todnjest loodusest ja Liti rahwa hingest, tellega tunstnitu enese hing nand lahunamata tottu sulunud olewat. Soft wastaset torral ci oleks kunst ja waim, mida ta nende ainete wäljaarendamises ilmutab, end nendega mit ühemeelsels wäljendusels suutund põimida.

Figure 17. Postimees, July 12, 1916.
Review: the concert of the compositions by Alfrēds Kalniņš (W.)

*Vanemuine* Society was permanently in financial difficulties and availability of orchestral material would often define the programme. Therefore, compositions once performed and acquired to the library of

the Society, were repeated because of the lack of new scores. Composers and conductors Kalnins and Vītols, most probably, travelled with their own scores to perform a full programme of their music; it was common practice also among Estonian composers. For instance, in the summer of 1916 there was a special concert of the works of Estonian composer Artur Kapp on 25th of July that included several symphonic pieces, some of them new, and a fantasy for tenor, organ, mixed choir and symphonic orchestra For the Sun (composed for the opening festivities of Estonia theatre and concert hall in Tallinn, 1913). The concert started in the garden and because of the rain it was continued inside the theatre in the second half. Due to the overcrowding of the hall as a result of the large audience, the Society decided to repeat the concert three days later. On the 28 July, *Postimees* published not only the advertisement, but also a short memo: this is the last possibility to listen to the works of Artur Kapp in this season for he leaves from Tartu tomorrow and takes his manuscripts with him (*Postimees*, 28.07.1916). The first special concert of one Latvian composer was organised on 11th of July 1916, conducted by the composer Alfreds Kalninš (Postimees, 11.07.1916). The programme also contained some solo works (songs for tenor and piano; *Elegy* for solo violin and orchestra). The reviewer (*Postimees*, 12.07.1917) found that the material of his music came from Latvian nature and Latvian people and the composer's soul was excellently merged with this spirit. The singer, the Latvian tenor Pauls Sakss is particularly praised for understanding the songs. Again, many Latvians in the audience are noted. In August, the special concert of the works by Jazeps Vītols took place (*Postimees*, 01.08.1916) and, several solo compositions were included: three orchestral works (the ouverture *Princess Gundega* and King Brusubarda, Līgo, fantasy of Latvian folk melodies for solo violin and orchestra) and variations on Latvian theme for solo piano (Variations for piano on the theme of folk song *Ej*, saulīte, drīz pie Dieva, performed by Bonifacia Rogge).



Drof. J. Wihtol'i helitöbbe fontfert niba helilooja ije juhatas, leidis eila ohlu-"Wanemuijes" dige elawat ofawotmijt.

Eite fanti 3 finfonilift helitoob, 1 flawerb

J. Wisteli tööbe foige filmapaistwamals füljeks on fahllemata tema hoolas tehniline betailtöö. Selles möttes omandab kuntaja nende kompositsionide ettekandest rohkel möddul meeldiwat ning kaunist. Orkestris armastab see külg end suurelt jaolt jõutugewas polüjoinilises mõõnawuses awaldada, klaweril ja wiinlik enam teisendawas ja parastaskadis.

Et 3. Bihtoll finjonilifed teofeb aga bingelifi üteelamifi mitte just fugawalt ei fuguta ega helibes patutawa tegewufe failu fuigt hoogus arenemine ei ifeloomusta, heliloojale ta fullalt mahlatas maljendufemite omane pole, fiis feifamab need Icometood maljaspool filma. paiftwat firglittuft; neis tundub enam mois-tufc fui fantafia tööb. Gelles peitubli pohjus, mits nattufels Dramatilife onverture ja bramatilife muinasjutu "Printfefs Gunbega ja funingas Brufubard'i" muufitas juba nime labi toonitatam fulg — bramatilifus — fil= mapaistmuft ei woiba. Esimejt több viels ta pibulittuft fuggererima meeleolu paraft tohajem maheft pibuouverturets nimetaba; teife teofe pitaft programmift on aga ainult tattenbilifeb fürdmustefäigu meeleslub - paiguti Dige ilufates betailibes - helibesfe featub. Dige fujutatesje raamibesje on aga finfoniline poem "Li)go" featub; fuib felle rahwamifi-ainele arendamifel tehtalie paignti ilmal ettemalmiss tamijetoob, millele :: wiimafs onieti arenbuste votamata povicijaat jargneb.

Martfa sügawama moju testias flaweris toobe "Bariatsionid Lati teema pääle" — mitte üksnes sel pöhjusel, et prl. B. Nogat seba siibnwääritiselt tölgirses, waid siin ol virtuosis interpreteriba tehniliselt peensustem wäljaarendatud ja hingelisi keeli tabaw tempe-

ramentlit helitöb.

Claritluft awalbas ta orteftrile ja wiiulifoolole tomponeritud wiifilifelt huwitam "Janstafia Lati rafivawiifibeit", mille wiiuliofa D. Bis roble ububetohafufega taulbawale toi.

Orfester oli end fellets ohrute fuure foo lega ette walmistannb. Gelletohafelt onnestas

fiis fa ta efinemine hasti.

Prof. 3. Leigtolile annetati funr fimp elawaib lillesid ja höbeparg — wiimane funlbawasti siinse Läti seltestonna poolt, tes la tomjerdiliste seas sunre example fannitas.

23.

Figure 19. Postimees, August 2, 1916: the review of the concert of the compositions by Prof. J. Wihtol (W.)

The reviewer is rather critical about Vītols' orchestral music – though the composer has strong compositional skills, the works lack emotional depth (*Postimees*, 02.08.1916). According to the critic, the most interesting and serious composition was the variations for piano. At the end of the concert, a silver crown was placed on professor's Vītols head as a present from the local Latvian community.

In conclusion – although war and the front in Riga was a disaster, it was one of the best times for Tartu musical life. After the war, Riga regained its status as the centre of musical life in this area and several musicians of different nationalities (Latvians, Germans, Russians, Jews) moved back, whereas Tallinn was getting wealthier and it was tempting for musicians to move over there. Juhan Aavik left Tartu in 1925 to take the post of musical director of the Estonia Society in Tallinn.

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