



# ESTONIAN INCANTATIONS 1

New music for chorus and guitars

by Tauno Aints, Sven Grünberg, Robert Jürjendal and Raul Sööt

Ain Agan, Paul Daniel, Andre Maaker, Marzi Nyman, guitars  
Weekend Guitar Trio  
Estonian Philharmonic Chamber Choir  
Kaspars Putniņš, conductor

FIRST RECORDINGS

## HOW THIS ALBUM WAS BORN

Ain Agan

The idea for this recording came about thanks to a guitar festival which takes place in the town of Viljandi in southern Estonia. As I was compiling the festival programme, I began to look for opportunities to broaden guitar music with other musical groups. First and foremost, I wanted to commission some new Estonian compositions. As I have been active in the world of guitar music as a producer and musician for decades, I have many contacts and I know what people are capable of. Hence it was easy to decide whom to engage in the project. For the choral contribution, I immediately thought about the Estonian Philharmonic Chamber Choir, which is known around the world for its sensitive interpretations of different genres.

The result is a compendium of composers and players, a diverse and exciting musical whole. Tauno Aints is a composer who truly understands the guitar and who has innovatively used elements of Estonian folk-music in his compositions. It was a challenge for me to bring his musical language together with the interpretation of Marzi Nyman, since Marzi is also a composer and a wonderful artist who sets non-technical limitations for the composer and who is able to realise the composer's ideas in a playful way.

The piece *Kas ma Sind leian?* ('Will I Find You?') brings together Sven Grünberg's eastern musical language with Andre Maaker's interest in southern European guitar music, resulting in a natural musical whole. This process was also aided by Andre's seven-string guitar – unique in Estonia – with its deep sound.

I have collaborated with Robert Jürjendal for 30 years already. He has an amazing ability to mix natural instrumental sounds with electronic music in a way which creates a natural feel. The Weekend Guitar Trio, where Jürjendal is active both as composer and guitarist, is an outstanding phenomenon in world guitar music.

Raul Sööt's compositions are always full of surprises. We have collaborated with him for 25 years. His arrangements and compositions are always full of unexpected nuances – for example, his special rhythm patterns and the depth of his thought-world which grabs one from the very start.

Choral music and guitar music both took a big leap forward together in this collaborative project.

*Ain Agan is Artistic Director of the Viljandi Guitar Festival.*

## THE COMPOSERS AND THE WORKS

### TAUNO AINTS

#### **Vitsa ('Flogging'), concerto for electric guitar and mixed choir**

I was inspired to create this work by the book *Estonian Incantations* by the Estonian folklorist Mare Kõiva (b. 1954).<sup>1</sup> As I read these texts, it was comforting to realise that incantations have survived in our daily use of language. When I hurt myself as a kid, my mother always blew on the spot and said 'Varesele valu, harakale haigus' ('Let the crow take the pain, and the magpie the illness'). My father still sometimes exclaims 'Tont võtaks' ('Let the ghost take it'). When I found 'flogging words' from a chapter which described relationships between people, I had a chilling sense of recognition, especially when I realised that those words stem from the Kolga-Jaani parish where my grandfather is buried. Once the idea about the form of the piece was born – before and after flogging – I selected the words of pain from

<sup>1</sup> After a distinguished career of research into Estonian folklore, in 2016 Mare Kõiva was appointed Head of both the Centre of Excellence for Estonian Studies and the Department of Folkloristics at the Estonian Literary Museum in Tartu. *Eesti loitsud* was published by Pegasus in Tallinn in 2011.

the Puhja county (it is, after all, not so far from Kolga-Jaani). Some musical ideas came to me in 2011 when Kõiva's book was published, but to realise them I needed a suitable challenge and a special ensemble. The right moment came when Ain Agan proposed writing a piece for electric guitar and mixed choir. A concerto was born that was dramatically built on incantations against flogging (part I) [1] and against pain (part II) [2].

*Tauno Aints*



*Marzi Nyman playing in Tauno Aints' Vitsa*

**Tauno Aints** (b. 1975) is a composer, musical arranger and orchestrator. Among his instrumental and vocal works, stage music plays a very important role, including the ballet *Modigliani, the Cursed Artist* (2012) by the choreographer Toomas Edur and the children's musical *Karlsson on the Roof* (premiered in 2015, at the Estonian National Opera), the opera *The Old Barny* (2013) and the children's opera *Guugelmuuugelpunktkomm* (premiered in 2017, at the Vanemuine Theatre in Tartu). Aints has worked with such esteemed conductors as Mihhail Gerts, Paavo Järvi, Risto Joost, Tõnu Kaljuste, Eri Klas, Paul Mägi, Kristiina Poska and Daniel Reuss. His works have been premiered by the Estonian National Symphony Orchestra, the Tallinn Chamber Orchestra, the Estonian Philharmonic Chamber Choir and others. In the season 2007–8, he was the composer-in-residence for the Estonian National Male Choir. As an arranger he attracted international attention in 2006 with his arrangements for Veljo Tormis' *Raua needmine* ('Curse upon Iron') performed by the folk metal band Metsatöll. In co-operation with Arvo Pärt, Aints has created instrumental arrangements of Pärt's children's songs, released in 2015 on the album *Songs from Childhood*, which was a Golden Disc in 2016 in the category 'Album of the Year' awarded by Estonian Authors' Union, Estonian Performers' Association and Nordic Performing Rights Society in Estonia. From 2002 to 2007, Aints was active as a keyboardist in the pop band Genialistid.



Photograph: Trini Maasik/Harriet Sruudo

#### **SVEN GRÜNBERG**

#### ***Kas ma Sind leian?* ('Will I Find You?'), for chamber choir and seven-string acoustic guitar**

A human life may be viewed as a journey of seeking (and sometimes finding). At different stages of our lives, the goals, choices and preferences can be very different – as

young people we seek a companion, the one we love; then we search for ourselves and towards the end we look for the spiritual meaning of life and death. This is the pattern I had in mind when creating *Will I Find You?* [3] in 2016, for the sound of our brilliant chamber choir and Andre Maaker's splendid guitar-playing. The entire text consists of those four words, because I hope that through the musical language it becomes clear which part of life I am talking about in the music. I have had the extraordinary honour to meet and to interact with various spiritual leaders of our world and that has helped me to understand a bit more the necessity and beauty of becoming simple. Therefore I consider it important that my expressive style as a musician and as a person is as simple and listener-friendly as possible. Just like the complex world becomes simpler, the wiser one becomes. How it has turned out this time is up for you, dear listener, to decide.

*Sven Grünberg*



Photograph: Kampo Kikkas

*Andre Maaker playing seven-string acoustic guitar in Sven Grünberg's Will I Find You?*

**Sven Grünberg** (b. 1956) is a composer and an expert on Buddhism. His first composer's concert was with the progressive rock group Mess, the first of its kind in the entire Soviet Union. He is the founder of Estonian electronic music and he has written music for more than 130 films in collaboration with cinematographers with cinematographers from Finland, Germany, Japan, Poland, Russia, the USA and many other countries. His long discography includes *Breath, OM, Milarepa, Pranasymphony, Mess, Dead Mountaineer's Hotel, Breath II, Anima 1977–2001* and *Ask Yourself*. His work has been acknowledged with several awards, including the Order of the White Star, Annual Prize of the Endowment for Music of Cultural Endowment of Estonia, Estonian Musical Council Prize and international A-list film awards. Sven Grünberg has created a course on film music that he now teaches in eight higher-education establishments in Finland and Estonia. He was the organiser of the fourteenth Dalai Lama's three visits to Estonia.



### **ROBERT JÜRJENDAL**

#### ***See öö oli pikk* ('The Night was Long') for chamber choir and three electric guitars**

*The Night was Long* [4] combines two different sound aesthetics. The ensemble Weekend Guitar Trio presents electronically modified and ambient guitar fabric with slightly spacy characteristics. The guitar sound has been weaved together with sensitive but inwardly powerful vocal parts from the Estonian Philharmonic Chamber Choir. I found the lyrics for the piece from Doris Kareva's book of poetry *Olematuse aiad* ('Gardens of Nothingness').<sup>2</sup> *The Night was Long* is like a strange dreamlike flight through the unknown, carried by the anxiety, expectations and warmth that we get when we hold each other. It is followed by a refreshing illumination and happiness from the start of a new spring.

*Robert Jürjendal*

<sup>2</sup> Verb, Tallinn, 2012.



Photograph: Rene Jakobson

*The Weekend Guitar Trio – Robert Jürjendal, Tõnis Leemets and Mart Soo – playing  
in Jürjendal's The Night was Long*

**Robert Jürjendal** (b. 1966) is a composer, guitarist and lecturer. He has been an active member of several groups, such as The Weekend Guitar Trio, Fragile, UMA and Five Seasons, and he has performed in many countries. He has written music for documentaries, theatrical productions and art exhibitions. In addition to guitar music, he has composed for harpsichord, string quartet, choirs and mixed ensembles. As a band member, leader and producer he has released more than 50 albums, including three solo albums: *Source of Joy* (Unsung Records, 2013), *Balm of Light* (iapetus media, 2015) and *Simple Past* (Strangiato Music, 2016). His recent album *Another World* was released together with a British bass-player/producer Colin Edwin (*Porcupine Tree, Ex-Wise Heads*). Robert Jürjendal also curates the music programme *SOOLO* in Tallinn Art Hall.

<http://robertjyrjendal.com>



Photograph: Signe Jürjendal

## **RAUL SÖÖT**

***Vaikusestki vaiksem* ('Quieter than Silence') for chamber choir and two guitars**

*Vaikusestki vaiksem* [5] was born out of thinking about the original nature of music. I see that although we usually make music to entertain ourselves, there's still a deep primordial layer of prayers, devotional songs and the desire to experience something bigger, maybe even infinite. But the infinite itself can't be described. The act of describing itself sets borders to the infinite, just as sound borders silence. Somewhere in that depth there's a subtle transition between them. It's the transitional area that I've tried to examine here.

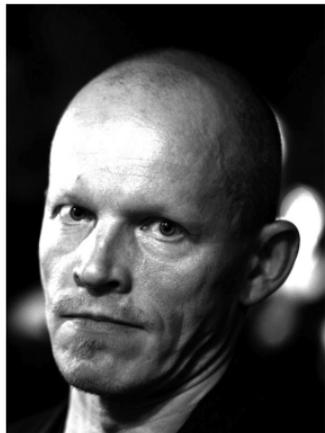
*Raul Sööt*



*Ain Agan and Paul Daniel playing in Raul Sööt's Quieter than Silence*

Photograph: Kaupo Kikkas

**Raul Sööt** (b. 1969) is a composer, arranger and musical pedagogue. His works have been performed and recorded by many collectives, including the Estonian Dream Big Band, Tallinn Chamber Orchestra, Vanemuine Symphony Orchestra, Pärnu City Orchestra, 21st Century Orchestra, Kaunas Symphony Orchestra and WDR Big Band. Notable concerts of Raul Sööt's music have been 'The Path to Your Heart' (with the Estonian Dream Big Band in 2007, Tallinn Philharmonic) and 'When the Inner Dialogue Ceases' (with string quartet, 2009, Estonian Concert). In 2015 he released an album with his nonet Raul Sööt Deeper Sound. He teaches jazz improvisation and arrangement in the Estonian Academy of Music and Theatre and Tartu Heino Eller Music School.



Photograph: Sven Tupits

## TAUNO AINTS

**...teid tänane** ('...we thank you') for mixed choir and improvisers

...we thank you [6], written to a text by the Estonian poetess Ave Alavainu (born in Tartu in 1942), is an improvisation framework that contains two differently orchestrated choir parts. The dynamics, musical character and tempo of those sections is up to the conductor. The improvisers freely develop the theme that has been presented by the choir. The exact form of the work is always unique and grows from a shared feeling.

*Tauno Aints*

**Ain Agan** (b. 1959) is an integral part of the Estonian music scene. He is a distinguished guitarist, composer and teacher. He has performed with a number of groups and has participated in many studio recordings. He is the initiator and art director of the Viljandi Guitar Festival. He can be heard on almost 150 CDs, including four solo albums: *Ramp* (1995), *Ain Agan/Tallinn Chamber Orchestra* (2005), *Pictures* (2009) and *Now I Know* (2015).

**Paul Daniel** (b. 1977) is an Estonian guitarist. In 2008 he graduated from the Estonian Theatre and Music Academy, majoring in jazz. He participates in many groups, among them Elletuse and Lepaseree. He released a solo album, *Kreeka Tuli* ('Greek Fire'), in 2014. Elletuse, the Estonian folk-jazz group he leads, has released three albums over the years. In 2017 he arranged and co-wrote the music for the musical *The Man Who Did Nothing* with actor and singer-writer Lauri Saatpalu.

**Andre Maaker** (b. 1980) is a skilled guitarist, composer and arranger. He is comfortable in genres from classical chamber music and free improvisations to folk and jazz settings, has performed and recorded with many prominent jazz musicians, singer-songwriters and collaborated with free-improvisation bands and classical musicians. He has also been passionate about playing solo guitar ever since he first picked the instrument up at the age of fifteen.

**Marzi Nyman** (b. 1979) is a versatile Finnish music-maker, who composes, arranges and performs in different environments, from symphony orchestras to jazz combos and from theatre productions to punk bands. His major compositions include a concerto for electric guitar, a song-cycle for voice and accordion and a concerto for Harley Davidson motorcycle entitled *Motorgan*. He has also written music for films and theatre. Since 2012 he has been the conductor of the Espoo Big Band and since 2013 artistic partner of the Tapiola Sinfonietta. He is also a passionate chamber musician, and has performed with Tim Hagans, Pekka Kuusisto, Lenny Pickett, Iiro Rantala, Tim Ries and Lew Soloff. His accolades include the prestigious Teosto Prize for his debut album *Marzi*, the Pori Jazz Artist of the Year 2006 and the City of Espoo Culture Prize 2014.

The **Weekend Guitar Trio** (WGT) consists of **Robert Jürjendal**, **Tõnis Leemets** and **Mart Soo**, with backgrounds in classical guitar/Guitar Craft method, electronic music and jazz/free improvisation, respectively. They have performed at countless jazz festivals all over Europe, had compositions written specially for them by Estonian and German composers, and presented their own compositions at contemporary music festivals. The WGT has released nine albums under its own name and is featured on many more. Estonian Radio and the Estonian National TV have produced programmes about them and their music has also been aired on BBC Radio 3 and many other European radio stations. The WGT has collaborated with top Estonian and British DJs, players of traditional instruments (kannel and bagpipe), choirs

(from the Gregorian-chant ensemble Vox Clamantis to the Estonian National Male Choir) and many improvising musicians like Jan Bang (live sampling), Brian Melvin (percussion), Markus Reuter (touch guitar), David Rothenberg (clarinet) and Toyah Willcox (lyrics, vocals). <https://weekendguitartrio.wordpress.com>

**Kaspars Putniņš** (b. 1966) began as an artistic director and chief conductor of the Estonian Philharmonic Chamber Choir in 2014. He has been the conductor of the Latvian Radio Choir since 1992. He regularly appears as a guest conductor with leading European choirs, such as the BBC Singers, Berliner Rundfunkchor, Collegium Vocale Gent, NDR Kammerchor, Netherlands Radio Choir, RIAS Kammerchor and others.

Although Kaspars Putniņš' work encompasses a wide range of choral repertoire from Renaissance polyphony to works of the Romantic period, his foremost goal has always been that of promoting outstanding new choral music. He has also initiated projects that involve his choirs in collaborations with visual and theatre artists.

His wide-ranging discography includes recordings for BIS of Pēteris Vasks' *Mate Saule*, Rachmaninov's *Vespers* and, most recently, Schnittke's *Psalms of Repentance* (with the Estonian Philharmonic Chamber Choir), which won a Gramophone Award in 2018.

Kaspars Putniņš is the recipient of the Latvian Music Grand Prix and the Latvian Council of Ministers Award for Achievements in Culture and Science.

**The Estonian Philharmonic Chamber Choir** (EPCC), founded in 1981 by Tõnu Kaljuste, is the best-known Estonian music ensemble in the world. The chief conductors have been Paul Hillier, Daniel Reuss and, since 2014, Kaspars Putniņš. The repertoire of the choir extends from Gregorian chant to the music of the 21st century, with a special focus on Estonian composers – Galina Grigorjeva, Tõnu Kõrvits, Arvo Pärt, Veljo Tormis, Erkki-Sven Tüür and others. The EPCC has collaborated with many eminent conductors and orchestras, including Claudio Abbado, Gustavo Dudamel, Neeme Järvi, Paul McCreech, Marc Minkowski and Andrés



Orozco-Estrada. The EPCC has also worked with leading orchestras, among them the Frankfurt Radio Symphony Orchestra, London Symphony Orchestra, Los Angeles Philharmonic, Mahler Chamber Orchestra, Les Musiciens du Louvre-Grenoble and Salzburg Camerata. The choir is a welcome guest at prestigious venues, including the Royal Albert Hall, the Sydney Opera House, the Wiener Konzerthaus, Carnegie Hall in New York and the Walt Disney Concert Hall in Los Angeles. Many of the choir's recordings, released by ECM, Virgin Classics, Carus, Harmonia Mundi, Ondine and BIS, have won international acclaim, including two Grammy Awards, fifteen Grammy nominations, Diapason d'Or, Preis der Deutschen Schallplattenkritik, and more, most recently a Gramophone Award in 2018.

*www.epcc.ee*

### **Sopranos**

Karolis Kaljuste  
Karoliina Kriis  
Hele-Mall Leego  
Annika Lõhmus  
Kristine Muldma  
Miina Pärna  
Ülle Tuisk

### **Altos**

Anna Dõtõna  
Maarja Helstein  
Ave Hännikäinen  
Marianne Pärna  
Karin Salumäe  
Susanna Paabumets

### **Tenors**

Madis Enson  
Kaido Janke  
Raul Mikson  
Sander Sökk  
Toomas Tohter  
Joosep Trumm

### **Basses**

Ott Kask  
Kaarel Kukk  
Arne Talvik  
Henry Tiisma  
Tõnu Tormis  
Olari Viikholm  
Rainer Vilu

Choirmaster: Heli Jürgenson

## Texts and Translations

### TAUNO AINTS

#### Vitsa

#### 1 I osa. Vitsasõnad

Tekst: Kolga-Jaani kihelkond

Tule, sa tuline kurat,  
Tule, kurat, jõua kurat,  
üle metsa ja mägede,  
üle seitsme kiriku,  
üle viie viinaköögi.  
Pane paasine palakas,  
pane kivine kasukas,  
pööra kuube kuuekorral,  
pööra särki seitsmekorral,  
pööra vilti viiekorral,  
kasukat kaheksakorral.  
Tule, sa tuline kurat,  
Tule, kurat, jõua, kurat,  
too oma tuline kuube.  
Vitsa ladvas villatükid,  
kaseladvas karvatükid,  
lepaladvas lemmesed.  
Vitsukesed villukesed,  
vitsa ladvad, laiad paelad,  
vitsa otsas ormikesed.

#### Flogging

#### Part I A Charm against Flogging

Text: Kolga-Jaani Parish<sup>1</sup>

*Come, you fiery devil,  
come, devil, rise, devil,  
over hills and forests,  
over seven churches,  
over five distilleries.  
Layer me in limestone,  
put me in a stone coat,  
make my coat sixfold,  
make my shirt sevenfold,  
make my felt fivefold,  
fur coat be eightfold.  
Come, you fiery devil,  
come, devil, rise, devil,  
bring your fiery coat.  
Wool to the whip end,  
fur to the birch rod,  
tufts to the alder rod.  
Little twigs, puny rods,  
rods like ribbons,  
tiny sprigs at the top.*

<sup>1</sup> Kolga-Jaani Parish was in Viljandi County, in south-central Estonia.

## 2 II osa. Valusõnad

Tekst: Puhja kihelkond

Valu uibule, valu oksale,  
valu kivile, valu kannule,  
valu lepale, valu lehele,  
valu puule, valu pakule,  
valu maale, valu mullale.

Teksti kohandanud: Tauno Aints

## 4 ROBERT JÜRJENDAL

*See öö oli pikk*

Tekst: Doris Kareva luulekogust

*Olematuse aiad*

See öö oli pikk nagu talv.

Vahetevahel me vahetasime asendit

läbi une otseku  
mesilased, et hoida soojust, ühtlases hingamises  
kord-korralt ärgates, kuulates teist – hoides  
teineteisest sügavamaski unes nii kindlalt nagu  
vaid need, kes sügavalt hoiavad teineteist.

Ja meie  
pesa, see voogav voodi kandus läbi universumi  
une lendaval vaibal, pehme ja halastamatu  
paratamatuses, pöördumatuses: ühtegi tundi ei  
tulnud, ei tule kunagi tagasi, mitte ühtegi und.

## Part II. A Charm against Pain

Text: Puhja Parish<sup>2</sup>

*Pain for a sprig, pain for a shrub,  
pain for a stone, pain for a stub,  
pain for a birch, pain for a blade,  
pain for a tree, pain for a log,  
pain for the land, pain for the soil.*

*Texts adapted by Tauno Aints*

## *The Night was Long*

Text: Doris Kareva, Gardens of Nothingness

*The night was long like winter.*

*At times we moved*

*in our sleep just like  
bees to keep warm, breathing steadily  
while waking from time to time, listening to – holding  
each other even in the deepest sleep just as firmly as  
only those who deeply care about each other.*

*And our  
nest, the billowing bed carried through the Universe  
on the dream's flying carpet, soft and ruthless  
in the inevitability, irreversibility: no hours  
arrived, they'll never return, not a single dream.*

<sup>2</sup> Puhja Parish was in south-eastern Estonia, in Tartu County.

See öö oli pikk ja halvav kui talv,  
mis ometi  
aeglaselt taandus; pimeduslaine  
andis maad õrnale  
vaevalisele ahtale hahetusele,  
kiirgav viirg kuulutas,  
et taas kord on möödas maailma lõpp.  
Läbi ripsmete  
võbeles valgus, me teadsime:  
veel on aega. Veel  
läheb aega, et toibuda pimedusest,  
et sulada üles, et  
puhkeda, et jõuda öitsmiseni.

Ja teisiti tuli see kevad.

**5** RAUL SÖÖT  
*Vaikusestki vaiksem*

Tekst: Raul Sööt

Kuldne valgus –  
teadmised lõputud!  
Vaikust vaid kuulda võib see,  
kes on ise vaikusest vaiksemgi veel.

Sulen kõrvad,  
silmadki sulen,  
et näha selgelt  
vaikust.

Kuulatan valgust,  
seiran vaikust.  
Kuuled kui oled vaikuses!

*The night was long and numbing like winter,  
still it  
slowly receded; the wave of darkness  
yielded to tender  
tired thin dawn,  
a beaming streak announced  
that the end of the world had passed again.  
The light  
wavered through the lashes, we knew:  
there's still time. Still  
it takes time to recover from the darkness,  
to melt,  
to sprout, to bloom.*

*And the spring came differently.*

*Quieter than Silence*

Text: Raul Sööt

*The golden light –  
the endless knowledge!  
Only those can hear the silence  
who are quieter than silence.*

*I shut my ears  
and eyes  
to clearly see  
the silence.*

*I listen to the light,  
I watch the silence.  
You'll hear when in silence!*

Valgus on ometi, alati, kõikjal,  
ka pimedas koopas.  
Vaikus on ometi, alati, kõikjal,  
turuplatsi pealgi.

Kõikjal on üks ja ühes on kõik,  
vaikselt peab kuulatama vaid.  
Silmad pärani kinni, mööda  
aastatuhandeid käia võib.

Kuldne valgus: teadmised lõputud,  
vaikust vaid kuulda võib see,  
kes on ise vaikusest vaiksemgi veel.

#### **6 TAUNO AINTS**

*...teid täname*

Tekst: Ave Alavainu

...teid täname, teid täname,  
nii eile, täna ja homme –  
on tänamine ilus iidne komme.

*There's always the light, all around,  
even in a dark cave.  
There's always the silence, all around,  
even at a marketplace.*

*One all around and all in one,  
just listen to it quietly.  
One can walk through the millennia  
with eyes wide shut.*

*The golden light: the endless knowledge,  
only those can hear the silence  
who are quieter than silence.*

*..we thank you*

*Text: Ave Alavainu*

*We thank you, we thank you,  
today and every day –  
gratitude is beautiful, so it's here to stay.*



Recorded on 5–8 December 2016 in the United Methodist Church in Tallinn

Engineer: Tanel Klesment

Producer: Esper Linnamägi, Estonian Philharmonic Chamber Choir

Co-producer: Ain Agan, Viljandi Guitar Festival

Booklet texts: Ain Agan, Tauno Aints, Sven Grünberg, Robert Jürjendal and Raul Sööt

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ESTONIAN AUTHORS' SOCIETY

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# ESTONIAN INCANTATIONS 1

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TAUNO AINTS

***Vitsa*** ('Flogging'), concerto for electric guitar and mixed choir (2013) **20:56**

❶ I A Charm against Flogging 13:20

❷ II A Charm against Pain 7:36

SVEN GRÜNBERG

❸ ***Kas ma Sind leian?*** ('Will I Find You?') for chamber choir  
and seven-string acoustic guitar (2016) **8:01**

ROBERT JÜRJENDAL

❹ ***See öö oli pikk*** ('The Night was Long') for chamber choir  
and three electric guitars (2013) **11:05**

RAUL SÖÖT

❺ ***Vaikusestki vaiksem*** ('Quieter than Silence') for chamber choir  
and two guitars (2013) **9:57**

TAUNO AINTS

❻ ***...teid täneme*** ('...we thank you') for mixed choir and improvisers (2013) **6:36**

**TT 56:36**

**Marzi Nyman, guitar** ❶–❷ ❸

**Andre Maaker, seven-string acoustic guitar** ❹ ❺

**Weekend Guitar Trio** ❹ ❺

Robert Jürjendal, electric guitar, electronics

Tõnis Leemets, electric guitar, electronics

Mart Soo, electric guitar, electronics

**Ain Agan, fretless guitar** ❺ ❻

**Paul Daniel, electric guitar** ❺ ❻

**Annika Lõhmus, vocal** ❺

**Estonian Philharmonic Chamber Choir**

**Kaspars Putniņš, conductor**

FIRST RECORDINGS