

**Eduard Tamm** (17. 05. 1879 Narva – 18. 05. 1941 Võru) started his studies on music in Narva Music School, studying violin and cornet. The gifted youngster was really interested in music, so he became the cadet of the orchestra of the 92. Pechorsky Infantry Regiment, where, after a few years, he rose to become a solo cornettist. Prompted by his boyhood friend Raimund Kull, Eduard entered the Conservatorium in St.Petersburg from which he was graduated in 1904 with Gold Medal on the field of French horn (in the class of the prof. J. Tamm (who also was of Estonian origin). He had already been elected to play French horn in the Imperial Court Orchestra; he also was occupied at the orchestra of the Mariinsky Opera Theatre and was employed as music teacher in the most elitary Corps of Pages (the Emperor's institution for educating youngsters from the noblest families). His first compositions are dated to 1901. The first recognised march composed by an Estonian author (Sivershaus) is written by Eduard Tamm in 1902. In the St.Petersburg period, Tamm also composed some more „bagatelle-like“ concert music, also some marches, solos and choral songs. After the October Revolution (1917) Tamm conducted the St.Petersburg Militia Orchestra and in 1920 he repatriated to Estonia.

Eduard Tamm's first position in the new Republic of Estonia was in the orchestra of the Estonia Theatre. In 1923, he accepted the proposal to become the conductor of Võru-Petseri Garrison Orchestra in South Estonia. 18 years in Võru, the activities of Tamm were not limited to the duties of the military conductor only. Eduard Tamm was the soul of the local music life. He conducted the sinfonietta orchestra of the “Kannel” (Zither) Cultural Society (from 1934 the symphony orchestra), organised some smaller dancing orchestras, and conducted the operetta performances in “Kannel” Cultural Society, acted as choir conductor and as music teacher. At the end of the 1930s, Eduard Tamm was the most popular man in Võru and an honorary member of several organisations in the surrounding area. Tamm was honoured by the nation for his contribution to Estonian culture in 1938 and received the Eagle Cross Order from the President.

During the Soviet occupation of 1940 the 61-year-old conductor was barred from work and disbanded his orchestra. Tamm had already suffered a heart attack brought on by overwork and the violent changes in his world proved too much for him. Eduard Tamm died just one day after his 62nd birthday.

Eduard Tamm and the Estonian Song Celebrations. During the preparations for 9th Estonian Song Celebration (1928) was decided that wind bands must play only Estonian composers compositions. The Overture-improvisation on folk song Tule koju (Come back home), composed by E. Tamm for this Celebration, was the first large scale Estonian composers work for a brass band. Despite the amateur status of the bands and the technical limitations of the musicians it became an immediate favourite with both the players and the audience. Tamm soon received two commissions for the next 10th Estonian Song Celebration – the Festival overture Kalev and Linda on the themes by Miina Härma and Estonian Rhapsody on the folk tune When I was small. As well, Estonian Ceremonial March was in the programme, composed in 1922 for the salutation of state officials (it is still an essential for official ceremonies in modern Estonia). Kalev and Linda was so well received that it was played at the next Song Celebration in 1938 and again in 1955 and 1969.

In his era (1900-40), Eduard Tamm was the foremost, most productive and indisputably the most influential composer and arranger for wind band. Total number of his works reaches over 50 items. Doubtlessly, his overtures (Kalev and Linda, Come Back Home) and Estonian Rhapsody belong to the treasury of Estonian music as well as his fantasies, medleys, waltzes, polkas, character pieces and for sure his numerous marches. Throughout his career Tamm wrote marches for both every day rank and file military purposes, for concerts and ceremonial occasions. If his arrangements are added to his orchestral compositions his works add up to nearly 300 pieces, large and small, written in a neat and legible hand. It is now possible to present a large portion of Tamm's work for brass band created a century ago, resurrected, with great pleasure by the writer. Lost for years, these works were forgotten or deemed unfashionable and unsuitable for modern times. The lost work of Eduard Tamm is heard here played once again for the enjoyment of the listening public but with the sound and clarity afforded by modern wind orchestra. Enjoy listening!

Estonian Rhapsody (1933). This work is based on the folk tune When I was small and commissioned for the 10th Estonian Song Celebration. Using Estonian folksong as the theme, the work is structured like that of the Russian composer Glinka's Kamarinski in its use of ostinato-variations technique. The influences of the St.Petersburg Conservatorium are clearly recognisable. The music progresses from a slow pastoral, where the theme is stated, to a faster tempo with scintillating dance like variations. Estonian Rhapsody is surely one of the composer's most accomplished works, with regard to orchestral skill. It is one of the favourite's pieces of both amateur bands and professional military bands of the age.

# EESTI RAPSOODIA

viisil "Kui ma olin väiksekene"

Estonian Rhapsody on folk song "When I was a child"

Eduard Tamm (1879-1941)

arr. by Peeter Saan

Andante maestoso

This is a full orchestral score for the piece "Eesti Rapsodia" (Estonian Rhapsody) on the folk song "Kui ma olin väiksekene" (When I was a child). The score is arranged by Peeter Saan and is in the key of D major, 3/4 time, with a tempo of Andante maestoso. The score is written for a large orchestra, including woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo, Flute I-II, Oboe I-II, Clarinet in E♭, Clarinet in B♭ I, Clarinet in B♭ II-III, Bass Clarinet, Bassoon, Alto Sax I-II, Tenor Sax I-II, and Baritone Sax. The brass section includes Horn in F I-II, Horn in F III-IV, Cornet in B♭ I, Cornet in B♭ II, Trumpet in B♭ I-II, Trombone I-II, Trombone III, Baritone I, Baritone II, and Tuba I-II. The string section includes Contrabass, Mallets, and Timpani. The percussion section includes Percussion I and Percussion II. The score features various dynamics such as *f*, *fp*, *mf*, *cresc.*, and *p*, and includes performance instructions like *piatto susp.*, *tamb. mil.*, *campanelli*, and *gr. cassa*. The score is divided into measures, with bar lines and repeat signs indicating the structure of the piece.

**1** Andante cantabile

Picc.   
 Fl. I-II   
 Ob. I-II   
 E<sup>b</sup> Cl.   
 B<sup>b</sup> Cl. I   
 B<sup>b</sup> Cl. II-III   
 B. Cl.   
 Bsn.   
 A. Sx. I-II   
 T. Sx. I-II   
 B. Sx.   
 Hn. I-II   
 Hn. III-IV   
 B<sup>b</sup> Ct. I   
 B<sup>b</sup> Ct. II   
 B<sup>b</sup> Tpt. I-II   
 Tbn. I-II   
 Tbn. III   
 Bar. I   
 Bar. II   
 Tuba I-II   
 Cb.   
 Mal.   
 Timp.   
 Perc. I   
 Perc. II

33

Picc.

Fl. I-II

Ob. I-II

E<sup>b</sup> Cl.

B<sup>b</sup> Cl. I

B<sup>b</sup> Cl. II-III

B. Cl.

Bsn.

A. Sx. I-II

T. Sx. I-II

B. Sx.

Hn. I-II

Hn. III-IV

B<sup>b</sup> Ct. I

B<sup>b</sup> Ct. II

B<sup>b</sup> Tpt. I-II

Tbn. I-II

Tbn. III

Bar. I

Bar. II

Tuba I-II

Cb.

Mal.

Timp.

Perc. I

Perc. II

*p*

*mp*

*pizz.*

*arco*

*Soli*

*1*

*II*

*a2*

*Fig.*

*B-Cl*

3

Picc.

Fl. I-II

Ob. I-II  
*1 Solo*  
*mp*

E♭ Cl.

B♭ Cl. I  
*a2*  
*p*

B♭ Cl. II-III  
*p*

B. Cl.

Bsn.  
*mp*

A. Sx. I-II

T. Sx. I-II

B. Sx.  
*mp*

Hn. I-II

Hn. III-IV

B♭ Ct. I  
*Ob Solo*  
*mp*

B♭ Ct. II

B♭ Tpt. I-II

Tbn. I-II

Tbn. III

Bar. I

Bar. II  
*Fig. solo*  
*p*

Tuba I-II

Cb.

Mal.  
*49*

Timp.

Perc. I

Perc. II

4

rit. 5 Andantino

65

Picc. *mf*

Fl. I-II *mf* *a2*

Ob. I-II *mf* *a2*

E♭ Cl. *mf*

B♭ Cl. I *mf*

B♭ Cl. II-III *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. I-II *mf* *a2*

T. Sx. I-II *mf* *a2*

B. Sx. *mf*

Hn. I-II *mf*

Hn. III-IV *mf* *a2*

B♭ Ct. I

B♭ Ct. II

B♭ Tpt. I-II

Tbn. I-II *mf*

Tbn. III *mf*

Bar. I

Bar. II

Tuba I-II *mf* *a2*

Cb. *mf* *arco*

Mal. *mf* *a2*

Timp.

Perc. I

Perc. II

1 *tr*

*p*

(Cuckoo) *al*

*mp*

1 *tr*

*pp*

*pp*

Picc. *tr<sup>b</sup>* *p* *tr<sup>b</sup>* *p* *a<sup>2</sup>* *p*

Fl. I-II *p* *p* *a<sup>2</sup>* *p*

Ob. I-II *Solo* *mp* *mp* *a<sup>2</sup>* *p*

E<sup>b</sup> Cl. *p* *tutti* *p*

B<sup>b</sup> Cl. I *mp* *mp* *a<sup>2</sup>* *p*

B<sup>b</sup> Cl. II-III *p* *a<sup>2</sup>* *p*

B. Cl. *mp* *mp* *mp*

Bsn. *mp* *mp* *mp*

A. Sx. I-II *tr<sup>b</sup>* *pp* *tr<sup>b</sup>* *pp* *a<sup>2</sup>* *p*

T. Sx. I-II

B. Sx.

Hn. I-II

Hn. III-IV

B<sup>b</sup> Ct. I *Oboe* *mp* *p*

B<sup>b</sup> Ct. II

B<sup>b</sup> Tpt. I-II *con sord.* *mp*

Tbn. I-II

Tbn. III

Bar. I

Bar. II *mp* *II* *mp*

Tuba I-II *mp* *mp*

Cb.

Mal. *77*

Timp.

Perc. I

Perc. II