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ELLERHEIN GIRLS' CHOIR: SEVENTY YEARS OF CHORAL EXCELLENCE

Bobby Helms

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ELLERHEIN GIRLS' CHOIR: SEVENTY YEARS OF CHORAL EXCELLENCE

by

Bobby Gillespie Helms

A Dissertation

Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved by:

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Dr. Catherine Rand

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Dr. Jonathan Kilgore

Dr. Barbara Dietlinger

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ABSTRACT

For hundreds of years, choral music has been central to Estonian culture. Prior to its founding in 1918, music and choral singing were deeply ingrained into the hearts and souls of the Estonian people. In 1869, Estonia, known as a nation of singing, held its first song festival. It continues to be held every five years. Thousands of choral members participate as part of the mass choir and join together raising their voices to celebrate the independence of Estonia. Although there are many choirs in Estonia, few have gained the status of Ellerhein Girls' Choir.

Ellerhein's history of choral singing has influenced choirs around the world. Founded by Heino Kaljuste, it was first known as the Tallinn Pioneeride Palace Children's Choir. What started with only one choir has blossomed into four choirs. Over the last seventy years, Ellerhein has had only three head directors. This is believed to be a reason that Ellerhein has risen to greatness since its founding in 1951. Ellerhein has traveled the world performing concerts and participating in international festivals. They have won many accolades throughout the years. Ellerhein won a Grammy award in 2004 under the direction of Tiia-Ester Loitme, the second director of the choir. Under her leadership, Ellerhein continued to be known for its superior performances and highly skilled singers.

In 2012, Ingrid Kõrvits became the Artistic Director after having been a singer in Ellerhein and working with the children's choir as an assistant to her mother. Under her direction, the choir has continued to be successful, winning many top prizes at international festivals and contests

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There are many people who helped shape and guide my thinking about this work, and I am deeply appreciative for all you did.

Thank you to Dr. Greg Fuller who has been a mentor, teacher, guide, and friend. It has been an honor to learn from him about conducting. I am forever grateful of your guidance through this process.

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Thank you to Dr. Jonathan Kilgore. I am appreciative of your inspiration during this process as well as your friendship. Thank you for keeping me on track and for being a willing listener when I needed one.

Thank you to Dr. Colin McKenzie for being there to help me when I needed it. Your encouragement during the last few years has been monumental in completing this degree. Thank you for all you have done.

Dr. Joe Brumeloe, Dr. Catherine Rand, and Dr. Barbara Dietlinger, thank you for your willingness to serve on my doctoral committee and for your cooperation throughout this project.

DEDICATION

This document is dedicated in memory of my father, Marvin E. Helms, and in honor of my mother, Ruth M. Helms.

Although my father did not see the completion of my degree, he was with me every step of the way. He served as choir director for 38 years at Bay Spring Baptist Church in Arabi, GA. As my first “conducting teacher,” I watched him and imitated him from the last pew in church. Throughout my musical journey, he encouraged me and supported every decision I made. I know he is still watching over me and guiding me through this final process, but I only wish he were still here to see me graduate. I love you daddy and miss you very much!

My mother, Ruth M. Helms, has always been by my side through it all. From the first church choir I directed, the first school concert I conducted, and the first musical I directed, my mother was always there. She, too, encouraged me to be the best at whatever I did. I am forever thankful that she is my mother. I love you mama!

I also dedicate this document to my first piano teacher, Thelma Hauesler. I am thankful that she never gave up on me, even when I did not practice as I should. Thank you for fostering my love of music, music theory, and the piano.

My final dedication is to someone I only met once, but the words she spoke shaped my life and my future, Myra Cohn Livingston. In 1983, I met her at The University of Georgia during a literary event. I purchased one of her books of poetry and she signed it. She left this simple, but powerful message for me... ***“Make sure the way things are is the way you wish them.”*** I have carried this book with me every day since 1983 and this message has become my life motto. Thank you for showing me the way.

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CHAPTER I –INTRODUCTION

Music has been central to Estonian culture for centuries. Although it is one of the smallest countries in the world, Estonia is known for its rich history of choral music and choral singing. There are many choirs in Estonia, however, few have gained the reputation of the Ellerhein Girls' Choir from Tallinn. Since 1970, the Ellerhein Girls' Choir has toured the world, presented concerts, and received numerous awards as a representative choral group of the now independent nation of Estonia.¹ The choir (originally established as the Tallinn Pioneeride Palace Children's Choir) was founded in 1951 while Estonia remained under the rule of the Soviet Union; the nation's independence was formally recognized in September 1991 after declaring its independence from the Soviet Union in August. Despite its initial beginnings under national conditions of political oppression, Ellerhein has continued to thrive and has claimed numerous accolades, including a Grammy Award. To date, there is no scholarly documentation of the choir's history, conductors, repertoire, concert tours, commissioned works, awards, contributions, or ultimate impact on Estonian choral music.

HEINO KALJUSTE

In 1951, the Tallinn Pioneeride Palace Children's Choir was founded by Heino Kaljuste (1925-1989), who served as head conductor until his death in 1989. Kaljuste attended the International Society for Music Education (ISME) held in Budapest, Hungary, in July of 1964.² It was at this conference he was given copies of the Kodály-

1. "Ellerhein," accessed August 15, 2020, <http://ellerhein.ee/en/avaleht/>.

2. Zsuzsanna Polyák and Gábor Bodnár. "International Dissemination of Zoltaán Kodály's Concept of Musical Education." *Educació I Historia: Revista d'Història de l'Educació*, no. 37 (July 2021): 183.

Ádám textbooks by Zoltan Kodály himself. In collaboration with Riho Päts, they created the *JO-LE-MI* system music textbooks, which resembled Kodály's Hungarian method in "structure and illustration."³ This publication was the first foreign adaption of the Hungarian system.⁴

In 1969, the Tallinn Children's Choir was renamed *Ellerhein*.⁵ Ellerhein was considered "avand garde [*sic*] in the Estonian children's choir movement as well as in music education."⁶ Now in its seventieth year of existence, Ellerhein currently includes a preschool choir, a young children's choir, a children's choir, and a girls' choir. Each singer receives training in voice, harmony, and solfeggio, all of which are utilized when learning new repertoire.

3. Ibid

4. Ibid.

5. "Ellerhein," accessed August 15, 2020, <http://ellerhein.ee/en/avaleht/>.

6. Tiina Selke. "History and Practice of Kodály's Method (Relative Solmisization) in Estonia." *Bárci Geza Kiejtesi Alapítvány*, 16 (2008): 77-83, <http://vala.hu/eszt/tiina-selke-history-and-practice-of-kodaly-s-method>.



Figure 1. Ellerhein logo, 1976. (Graphic used by permission of Ellerhein.)



Figure 2. The Ellerhein Girls' Choir is named after the ellerhein flower. (Photograph from public domain.)

Before being renamed Ellerhein, the Tallinn Children's Choir consisted of both male and female singers. In the mid-1960s, as chorus members had outgrown the

children's choir, there was still a desire to sing among many former members.⁷ As a result, an amateur adult choir was formed, the Ellerhein Chamber Choir, comprised largely of past members of the Tallinn Children's Choir.⁸ In the 1970s, a former member of the Tallinn Children's Choir, Tõnu Kaljuste, took the helm as conductor of the amateur adult choir.⁹ In 1980, at the Béla Bartók International Choir Competition in Hungary, Kaljuste and his choir won top prize.¹⁰ As a result, Tõnu Kaljuste transformed the amateur adult choir into a professional ensemble and in 1981, the choir was officially renamed the Estonian Philharmonic Chamber Choir (EPCC).¹¹

Since its inception in 1951, Ellerhein has had only three head conductors: Heino Kaljuste, founder and director 1951-1989, Tiia-Ester Loitme, former assistant director under Kaljuste, was head conductor from 1989-2012, and Ingrid Kõrvits, who has served as head conductor since 2012. In addition to the head conductor, Ülle Sander is the choirmaster and solfeggio teacher; Egle Veltmann teaches vocal pedagogy; Triin Sharp

7. Anne Midgette, "Estonian Choir Inspires Rock-Star Reactions," *Washington Post*, February 26, 2015, https://www.washingtonpost.com/goingoutguide/music/estonian-choir-inspires-rock-star-reactions/2015/02/26/df8d1af4-b858-11e4-9423-f3d0a1ec335c_story.html.

8. *Ibid.*

9. *Ibid.*

10. *Ibid.*

11. *Ibid.*



is concertmaster and piano teacher; and Eliis Olman serves as manager of Ellerhein Girls' Choir.

Figure 3. Ellerhein Girls' Choir 2021-2022 with Ingrid Kõrvits, Artistic Director. (Photograph by Bobby G. Helms)

STATE OF RESEARCH

There is currently no formal academic document detailing the accounts of the Ellerhein Girls' Choir. In 1976, *Ellerhein 1951-1976* was published in Tallinn, Estonia. It details the history of Ellerhein for the first twenty-five years. Since then, no additional books or printed documents have been written. The only published information that exists can be found on the Ellerhein website. The Ellerhein Girls' Choir was featured in the 2006

documentary *The Singing Revolution*, in which a brief interview from former head director, Tiia-Ester Loitme, was included.¹²

PURPOSE

The primary objective of this study was to document the history of Ellerhein from its inception in 1951 to the present. The transformation of the Tallinn Pioneer Palace Children's Choir (Tallinn Children's Choir) to the present day Ellerhein Girls' Choir is in itself an achievement worth recognition. Under the leadership of its founder, Heino Kaljuste, Ellerhein quickly gained the respect of Estonian choral conductors as well as political figures.¹³ In 1976, Ferdinand Eisen, Minister of Education of the Estonia SSR, praised Ellerhein in a letter published in *Ellerhein: 1951-1976*.

For twenty-five years, the silver voices of the Ellerhein choir of the Tallinn Pioneers Palace Children's Choirs have sounded in their hometown, their republic, and beyond. Ellerhein has risen to be an outstanding children's choir for the age of its members. In our eyes, it has a very important place in the music of the choir of the entire republic. We are especially grateful to Ellerhein as the leader of children's choral singing, the educator of the love of music in the studying youth, and the promoter of modern methods of teaching music at school.¹⁴

12. *The Singing Revolution*, directed by James Tusty and Maureen Castle Tusty. (Sky Films, 2006 and Northern Light Productions and Allfilm, 2007).

13. Tallinna Pioneeride Ja Kooli-Noorte Palee, *Ellerhein* (Tallinna: Kirjastus Eesti Raamat, 1976).

14. *Ibid.*, 2.



Figure 4. Ferdinand Eisen, Minister of Education of the Estonian SSR, 1960-1980. (Photograph used by permission of Ellerhein.)

Ellerhein has had only three head conductors since 1951. Each head conductor served as the assistant director to the previous head conductor. In 2021, Ingrid Kõrvits, the current director, changed the name to Artistic Director.

The second objective of this research was to focus on the current director of Ellerhein, Ingrid Kõrvits, who has been the head director since 2012. Prior to this, she served as the assistant director of Ellerhein under Tiia-Ester Loitme. She has been in a leadership position in Ellerhein since the age of 18. She started as the sol-fa teacher for the children's choir. Before assuming the role of sol-fa teacher, she worked as the assistant for her mother, Anneli Mäeots who is still currently the children's choir director.

The third objective of this research was to examine available lists of repertoire that has been performed over the last seventy years. In addition, lists of festivals, competitions, and concert tours were examined and included. According to Ingrid Kõrvits, currently Ellerhein performs 30 to 40 concerts each year.¹⁵ In *Ellerhien: 1951-1976*, there were over 600 concerts in the first twenty-five years.¹⁶ There are certain staple pieces that are performed each year and have become part of the standard tradition. *Jõuluingel* (Angel of Christmas) an Estonia folk song arranged by Olva Ehala is performed every Christmas. Former choir members are invited to sing this song with the current members.

15. Ingrid Kõrvits, interview by Bobby G. Helms, Tallinn, Estonia, December 20, 2021.

16. Tallinna Pioneeride Ja Kooli-Noorte Palee, Ellerhein (Tallinna: Kirjastus Eesti Raamat, 1976).

Jõuluingel

Leelo Tungal

Olav Ehala

The musical score is for the song 'Jõuluingel' (Christmas Angel). It is arranged for four voices: Solo, Soprano I, Soprano II, and Alto. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 74 (♩ = 74). The music begins with a double bar line and a fermata over the first measure, followed by a second measure with a fermata. The lyrics are in Estonian: 'Jõu - lu - ööl käib in - gel i - gas toas, -'. The Solo part is a whole note. The Soprano I and II parts have a melodic line with lyrics. The Alto part has a lower melodic line with lyrics.

Musical Example 1 Jõuluingel a folk song arranged by Olav Ehala.

METHODOLOGY

Research was primarily attempted through the following first-person interviews. An interview was conducted with Ingrid Kõrvits in December 2021 in Tallinn, Estonia. The aim of this interview was to document information from the current conductor of Ellerhein and to understand what aspects of the choir have evolved since she assumed the role of head conductor. Other goals of this interview were to discuss her involvement with the choir prior to assuming the role of head director. This interview was recorded.¹⁷ An interview with Tiia-Ester Loitme was sought but she was unable to be interviewed due to the pandemic. Ingrid Kõrvits was able to provide information about Loitme's role as the second head conductor of Ellerhein and her work under the founder, Heino Kaljuste. Kõrvits was also able to provide pictures and other beneficial information about Loitme and Ellerhein. Heino Kaljuste died in 1989, making a personal interview with him

¹⁷. See Appendix G for a full transcript of this interview.

impossible. A limited number of resources about Heino Kaljuste were available in the Estonian Academy of Music and Theatre and the Estonian Theatre and Music Museum.

Finally, the document examined available repertoire lists, including but not limited to commissioned works and world premieres performed during the last seventy years. Although there was an extensive list of the repertoire from 1951-1976, and 2001-2022, there was a gap in the complete repertoire from 1977-2000. The only digital information that references repertoire is found on the Ellerhein website, however, this list only includes music from 2001-2022. In the Ellerhein book published for the 25th year anniversary, there is a list of music performed by the Tallinn Pioneeride Children's Choir and the Ellerhein Girls' Choir from 1951-1976. Ellerhein has a history of performing at national and international festivals, competitions, and concert tours. Available information for each of these was included in this research.

HISTORICAL BACKGROUND

Prior to the founding of The Republic of Estonia in 1918, music and choral singing were already deeply ingrained in the Estonian lifestyle. According to the Estonian Choral Association, which was founded in 1982, there are currently more than 41,000 singers who participate in more than 1000 choirs throughout the country.¹⁸ Estonia is known as a nation of singers. This view is not only held by Estonians but also by others who have had the opportunity to become familiar with the people of Estonia.¹⁹

18. Estonian Choral Association, accessed June 1, 2021, <https://kooiyhing.ee/kooiyhing/tutvustus/>.

19. Marian Dolan, ed., *Let the Peoples Sing, Volume Two: Sacred Choral Music of the Baltics: Estonia, Latvia, Lithuania* (Minneapolis: Worldsong, 2003), introduction.

The first Estonian National Song Festival was held in 1869. There were over 800 singers and wind players with an audience of somewhere between 10,000 and 15,000 people.²⁰ The National Song Festival has been held every five years since 1869, and in 2024, Estonia will celebrate its 150th year hosting the Song Festival.

Before its independence, Estonia was a province of the Russian Empire.²¹ The Germans and Swedes brought aspects of their own cultures in addition to bringing congregational singing to Estonia.²² During this time, there were rural folk schools established where choral singing was integrated and practiced as part of the curriculum. As a result, music societies, small choirs, and orchestras were also established in the towns.²³ The Moravian Brethren laid the foundation for the establishment of the earliest Estonian choirs and brass bands. Initially, these choirs, which were “inspired by German romanticism,” consisted of “Estonian peasantry” who adopted the expressions of German culture.²⁴ Known as the *kõster*, in Estonian, this teacher was responsible for teaching reading, writing, praying, and singing hymns in the Lutheran parish schools. The choir

20. Estonian Choral Association, accessed June 1, 2021, <https://koorihing.ee/koorihing/tutvustus/>.

21. Ibid.

22. Mimi Daitz, *Ancient Song Recovered: The Life and Music of Veljo Tormis*. (Hillside, NY: Pendragon Press, 2004), 79.

23. Ea Jansen, "The way Towards a Modern Culture," *Music in Estonia: Estonian Music Review*, no 3 (1998): 5.

24. Mare Põldmäe, “Estonian Music: From the Previous Decades Up Till Nowadays,” *Music in Estonia: Estonian Music Review*, no. 3 (1998): 14-15, https://www.emic.ee/failid/File/Music%20in%20Estonia%20No_%203.pdf.

mainly sang Estonian texts set to German melodies. Eventually, the music of these choirs became more diverse and even integrated secular songs.²⁵

According to an 1897 census, ninety-five percent of the Estonian population, ages ten and above, had attained the ability to read.²⁶ The establishment of rural and urban schools is a key factor in the higher literacy rate of the Baltic Provinces when compared to other regions of the Russian Empire in the nineteenth century.²⁷ “Just as literacy was widespread in Estonia, so was singing in school and in church.”²⁸

The cultural and national identity of Estonia is notably influenced by choral music, and the importance of singing is monumental in the life of Estonians. Although there are more than 1000 choirs throughout the country of Estonia, there are only two choirs about which much information is written: the Estonian National Male Choir, founded in 1944, and the Estonian Philharmonic Chamber Choir (EPCC), founded in 1981. These two choirs have taken leading positions in the life of choral music in Estonia.²⁹ In addition, there are other choral and instrumental ensembles that have gained some notoriety.

Although there are many resources outlining the history of choral music and the founding of choirs and choral ensembles in Estonia, there is very little written

25. Katrin Tombak, “Brief History of the Estonian Music Scene,” July 23, 2015, <https://www.estonianworld.com/culture/brief-history-of-the-estonian-music-scene/>.

26. Toivo U. Raun, “Literacy in the Russian Empire in the Late 19th Century: The Striking Case of the Baltic Provinces,” *Acta Historica Tallinnensia*, no. 23 (2017): 66, <https://doi/10.3176/his.2017.1.06>.

27. Ibid.

28. Mimi Daitz, *Ancient Song Recovered: The Life and Music of Veljo Tormis*. (Hillside, NY: Pendragon Press, 2004), 79.

29. Mare Põldmäe, “Estonian Music: From the Previous Decades Up Till Nowadays,” *Music in Estonia: Estonian Music Review*, no. 3 (1998): 14-15, https://www.emic.ee/failid/File/Music%20in%20Estonia%20No_%203.pdf

information about the history of Ellerhein Girls' Choir. Despite its world-renowned reputation, the extensive list of accolades and achievements, and its upcoming 70th anniversary in 2022, no academic or scholarly document exists about the Ellerhein Girls' Choir.

CHAPTER II THE HISTORY OF ELLERHEIN

THE HISTORY OF THE TALLINN PIONEERIDE PALACE CHILDREN'S CHOIR

Ellerhein has a remarkable history that has influenced the development of other choirs in Eastonia.³⁰ When Heino Kaljuste was a second year student at the Tallinn State Conservatory, he founded the Tallinn Pioneerride Palace Children's Choir. Until this time, there was no regular children's choir in Tallinn. Music tests were organized and it was decided that no more than six to nine singers would be selected from each school.³¹ Additional staff members were also needed to begin the choir. A classmate of Kaljuste, Valve Lepik, began working as the piano accompanist and choir master and Lidia Pärma was the pedagogue organizer and second choir master.³² It all started with a rehearsal and then the next day, they were officially named the Tallinn Pioneeride Palace Children's choir.³³

50. 30. Tallinna Pioneeride Ja Kooli-Noorte Palee, Ellerhein (Tallinna: Kirjastus Eesti Raamat, 1976)

31 Ibid., 7.

32 Ibid.

33 Ibid.



Figure 5. Tallinn Pioneer Palace in Tõnismäe. (Photograph from public domain.)

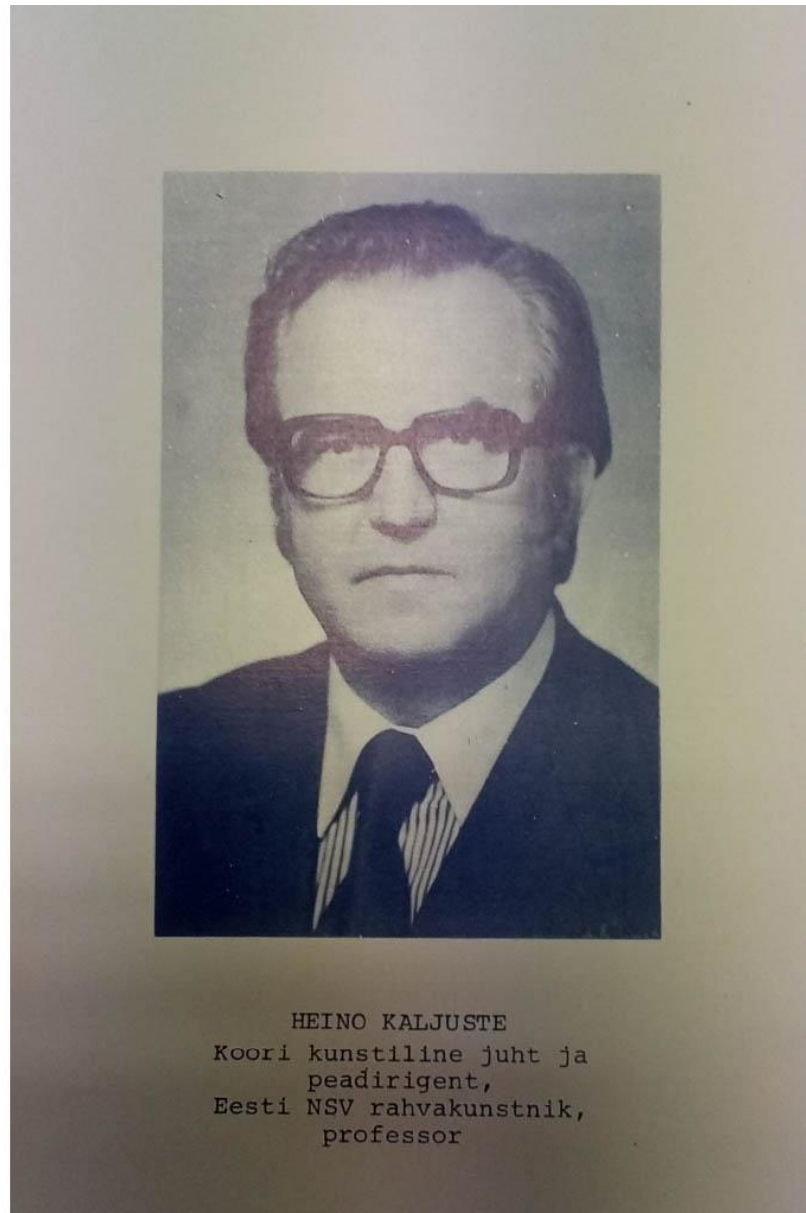


Figure 6. Heino Kaljuste, founder and head director of the Tallinn Pioneeride Palace Children's Choir. (Photograph used by permission of Ellerhein.)

On September 14, 1951, the choir met for the first time in the hall of the Pioneer Palace in Tõnismäe. There were 115 children at the first meeting and the space could

barely accommodate them.³⁴ Rehearsals took place every Sunday and the first concert took place less than two months after rehearsals began.³⁵



Figure 7. *The Pioneeride Palace Children's Choir 1951.* (Photograph used by permission of Ellerhein.)

The first composition sung was *Sõjatuld ei luba läita* (The fire of war does not allow lying down) by Serafim Sergeyevich Tulikov (1914-2004). It was conducted by Gustav Ernesaksa (1908-1993), a longtime admirer and supporter of Ellerhein. He described Ellerhein as “the best children’s choir I have ever heard.”³⁶

50. 34. Tallinna Pioneeride Ja Kooli-Noorte Palee, Ellerhein (Tallinna: Kirjastus Eesti Raamat, 1976.)

35. Ibid.

36. Ibid., 3.



Figure 8. Gustav Ernesaks, Estonian composer and choral director. (Photograph from public domain.)

Ernesaksa was an Estonia choral composer and choir director. He solidified his place in the history of Estonian choral music with his song *Mu isamaa on minu arm*, (My Fatherland is my Love) which became the unofficial anthem of Estonians during the Soviet era. He was also the general manager of the song festival, and his statue sits at the entrance of the song festival grounds in Tallinn.

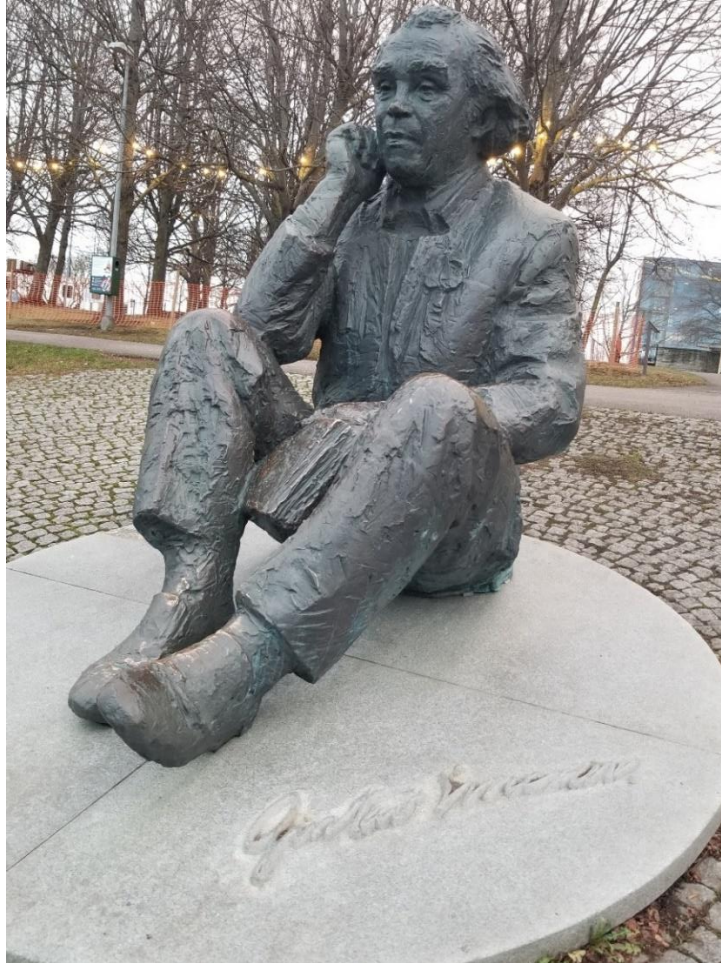
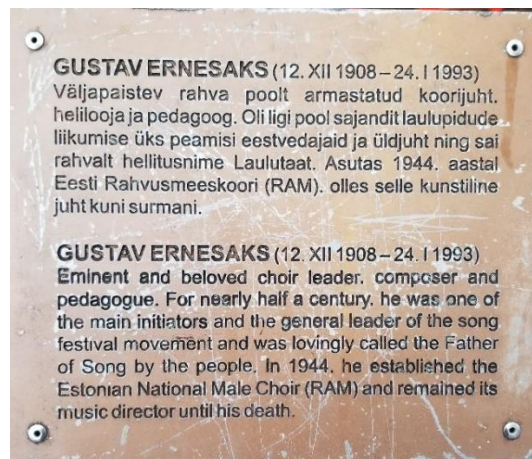


Figure 9. Statue of Gustav Ernesaks at the entrance of the song festival grounds in Tallinn, Estonia. (Photograph by Bobby G. Helms.)



With the success of the Tallinn Pioneeride Palace Children's Choir during the inaugural year, plans were made to include additional choirs the second year. Students in

second grade through fourth grade were allowed to join, and a two-voice preparatory choir of first and second grade students was formed.³⁷ The choirs began practicing twice each week. One weekday, choirs rehearsed each voice part separately and Sunday, all choirs came together to rehearse. During this year, the first concert tour was performed with the other groups from The Pioneer Palace (orchestra, ballet, folk dance groups).³⁸



Figure 10. The Pioneer Palace Children's Choir, 1952-1953. (Photograph used by permission of Ellerhein.)

36. Ibid

37. Ibid.

38. Ibid.

It should be noted that at this point, that there had not been an independent concert of the Tallinn Pioneer Palace Children's Choir.³⁹ All concerts have included additional choirs or other performing arts groups.



Figure 11. Art groups from The Tallinn Pioneer Palace: ballet, children's choir. 1953-1954. (Photograph used by permission of Ellerhein.)

During the fifth year, the choir travelled to Leningrad to perform. In that same year, they performed at the Soviet Estonian Music Festival in the Estonia concert hall.⁴⁰

39. Ibid.

40. Ibid., 14.



Figure 12. Performance at the Soviet Estonian Music Festival in the Estonia concert hall, 1956. (Photograph used by permission of Ellerhein.)



Figure 13. After the concert picture of the choir members, conductors, and teachers. (Photograph used by permission of Ellerhein.)

During the sixth year, choir camp started a month earlier than usual in preparation for the trip to Moscow. This was one of the busiest years for the choir. This was the first trip to Moscow and in addition concerts, some singers were also participating in performances of A. Jakobson's *Paradise Lost* and Mussorgsky's *Boris Godunov*. While in Moscow, the singers visited Lenin Hills and Moscow State University, among other places in Moscow.⁴¹ From December 20th-24th, five concerts were given in various concert halls. On December 22nd, a performance was televised.

On April 15th, 1957, the choir had a large celebration in honor of the 100th concert performance.⁴² Over the next years, the choir had many performances. They celebrated

41. Ibid.

42 Ibid., 14.

Gustav Ernesaksa's 50th birthday, Lenin's 90th birthday, the 20th anniversary of the Estonian SSR, and the 100th anniversary of the birth of Gustav Mahler. In addition to local concerts, they continued performance tours including two performances in Kyiv.⁴³

The next momentous event for the Tallinn Pioneer Place Children's Choir was the 10th anniversary season in 1960-61. The choir made another trip to Moscow to perform. While there, they went on excursions to the Kremlin and Leningrad.⁴⁴ Significant changes were made to the choir during the next year. A 100-member preparatory choir for second through fourth grades was made. This replaced the previous preparatory groups.⁴⁵

JO-LE-MI

At the beginning of the 14th season, a new system of note reading was introduced. The *JO-LE-MI* system was set to be a groundbreaking experience for the choir from the viewpoint of music literacy.⁴⁶



Musical Example 2 The *JO-LE-MI* system of note reading and music literacy.

This system of note reading was adapted from Kodaly's method and developed by Kaljuste in collaboration with Riho Päts. They created the *JO-LE-MI* note reading system

43. Ibid., 17.

44. Ibid., 22.

45. Ibid.

46. Ibid., 27.

which resembled Kodaly's Hungarian method in "structure and illustration".⁴⁷ Rather than being based on the "fixed Do" system of note reading, which was already being used in Estonia, *JO-LE-MI* uses relative pitches and degrees. This idea of relative pitches and degrees is also known as moveable Do. Kaljuste believed that the DO-RE-MI syllables used by Kodaly, were so deeply rooted in the mind of music teachers as the absolute or fixed pitches that they would not be able to use them as relative pitches or degrees for note reading.⁴⁸ He believed that it was impossible to implement and use Kodaly's method as it was. Because of this belief, the *JO-LE-MI* system was adapted and developed as a relative pitch or degree note reading system.⁴⁹ After the *JO-LE-MI* method was implemented in the choir, demonstrations were given at concerts, workshops, and while the choir was touring. Although this method is not as widely used in schools in Estonia as it once was,⁵⁰ Ellerhein continues to use the *JO-LE-MI* system for note reading and learning new music.

47. Zsuzsanna Polyák and Gábor Bodnár. "International Dissemination of Zoltaán Kodály's Concept of Musical Education." *Educació I Historia: Revista d'Història de l'Educació*, no. 37 (July 2021): 183.

48. Anu Sepp and Inge Raudseep. "The Music Teaching Concept of Riho Päts through the Lens of Praxial Music Education." *Musiikkikasvatus The Finnish Journal of Music Education FJME* 20 (February 2017): 22–27.

49. Tiina Selke. "History and Practice of Kodaly's Method (Relative Solmization) in Estonia." *Bárci Geza Kiejtesi Alapitvány*, 16 (2008): 77-83, <http://vala.hu/eszt/tiia-selke-history-and-practice-of-kodaly's-method>.

50. Ibid.

C-DUUR **JO L M N S R D JO**

c | d | e | f | g | a | h | c
 c | d | e | f | g | a | h | c

HELILAAD → **JO L M N S R D JO**

R, D, JO L M N S R
 (NI) (SI)

A-MOLL

a | h | c | d | e | f(♯) | g(♯) | a

a | h | c | d | e | f(♯) | g(♯) | a

loomulik **R, D, JO L M N S R**

harmooniline **R, D, JO L M N SIR**

meloodiline **R, D, JO L M NISI R**

(nagu loomulik) ←

Figure 14. JO-LE-MI poster used by Ellerhein for teaching note reading. (Photograph by Bobby G. Helms.)

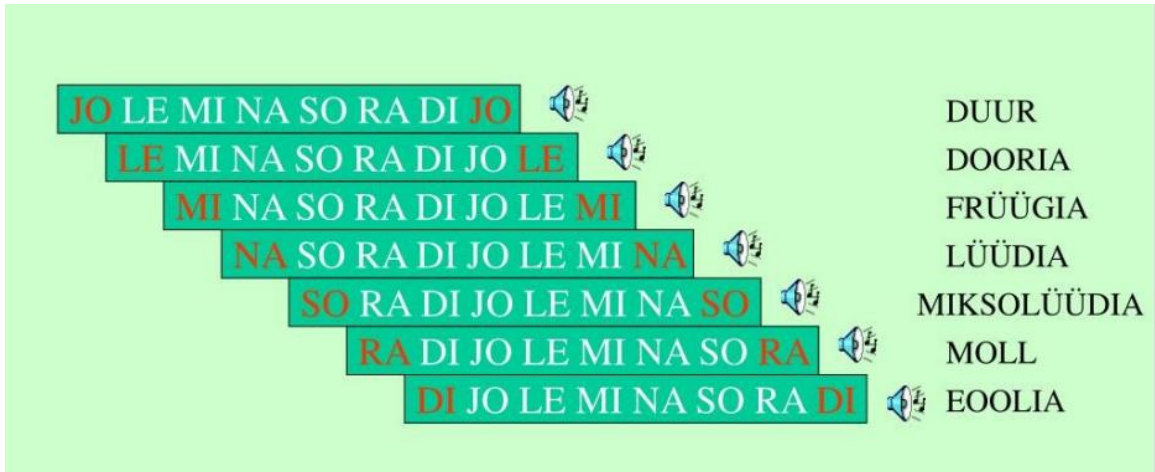


Figure 15. JO-LE-MI relative pitch and degree chart. (Image public domain.)

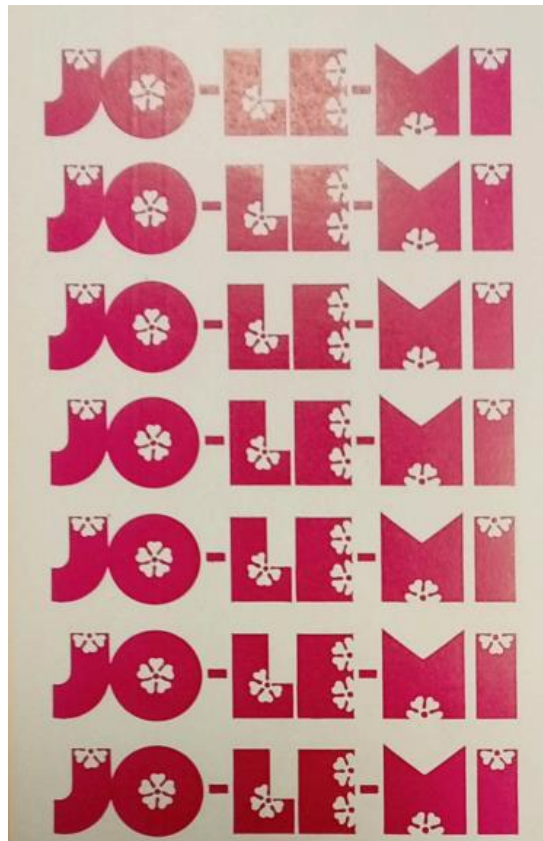


Figure 16. JO-LE-MI poster. (Graphic used by permission of Ellerhein.)

In 1965, the Estonian Presidium of the Estonian Supreme Council of the USSR bestowed upon the Tallinn Pioneer Palace Children's Choir the honor of Merited Children's Choir of the Estonian SSR.⁵¹

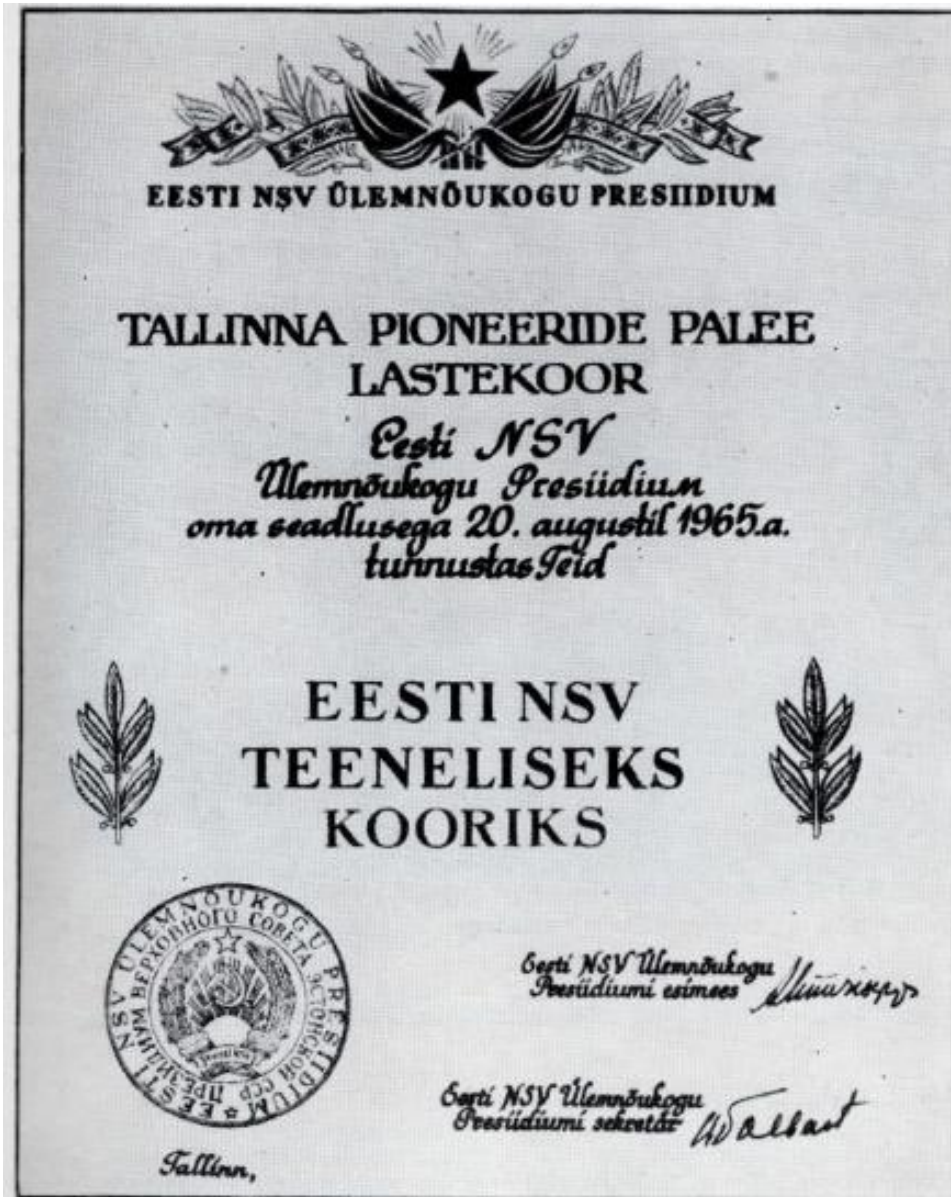


Figure 17. Certificate of Merit presented by the Eesti NSV Ülemnõukogu Presiidium, 1965. (Graphic used by permission of Ellerhein.)

51. Tallinna Pioneeride Ja Kooli-Noorte Palee, Ellerhein (Tallinna: Kirjastus Eesti Raamat, 1976), 31.

In 1968, the Tallinn Pioneeride Palace Children's Choir celebrated their 500th concert. This year there was another significant change for the choir. After much consideration and voting, the Tallinn Pioneeride Palace Children's Choir officially changed their name to Ellerhein. It was named after the well-known children's song of the same name by Estonian composer, F. Saebelmann.⁵² As it is known today, Ellerhein, is a spring flower that is native to Estonia. In 1970, Tiia-Ester Loitme became the choirmaster-conductor. She remained in this position until she became the head director



Figure 18. Tiia-Ester Loitme. (Photograph used by permission of Ellerhein.)

in 1989.

52. Anne Midgette, "Estonian Choir Inspires Rock-Star Reactions," Washington Post, February 26, 2015, https://www.washingtonpost.com/goingoutguide/music/estonian-choir-inspires-rock-star-reactions/2015/02/26/df8d1af4-b858-11e4-9423-f3d0a1ec335c_story.html.

During the next five years, Ellerhein traveled to Bulgaria, Czechoslovakia, Germany, and Russia performing concerts. Kaljuste gave presentations of the *JO-LE-MI* note reading system to hundreds of music teachers and educators. More than 600 concerts were performed during the first twenty-five years of the choir's existence and hundreds of singers were members of one of the three choirs. Ellerhein had gained the reputation as the premier children's choir of Estonia and was an example of choral excellence for other countries.

A BRIEF HISTORY OF ELLERHEIN CHAMBER CHOIR

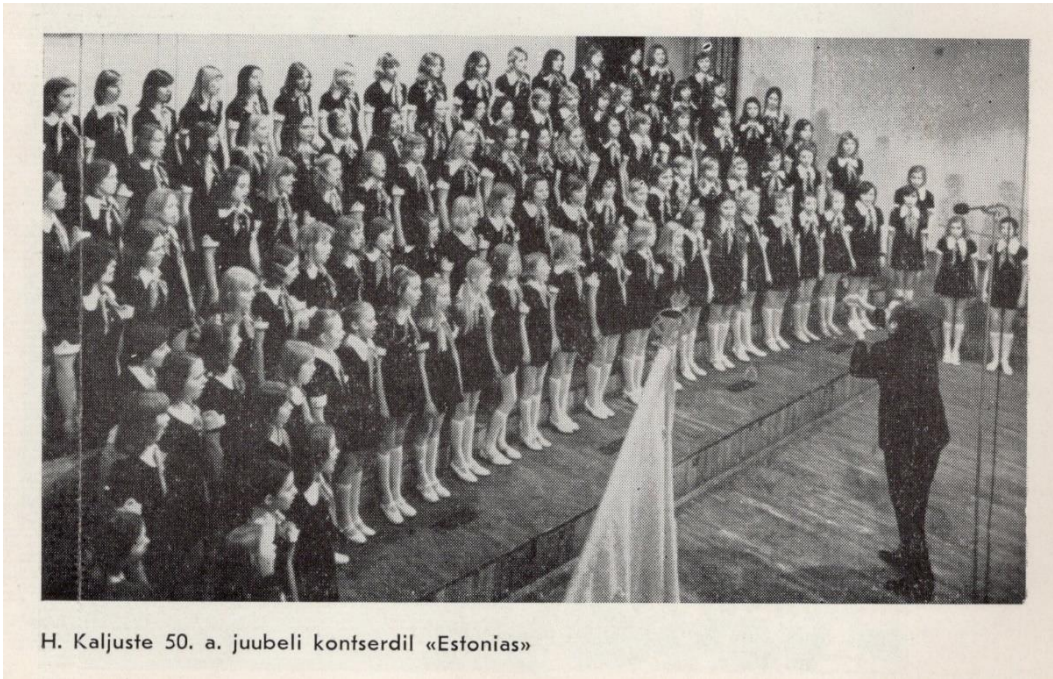
Former members of Ellerhein who wanted to continue singing formed an amateur group, Ellerhein Chamber Choir in 1966, under the leadership of Heino Kaljuste. In 1971, Tonu Kaljuste, Heino's son, assumed the role of conductor of Ellerhein Chamber Choir.⁵³ This newly formed choir consisted of alumni of the Tallin Pioneeride Palace Children's Choir and Ellerhein Girls' Choir. At one time, there were male singers in the Tallinn Pioneeride Palace Children's Choir, but later they were no longer members.

When the Ellerhein Chamber Choir became professional in 1981, they changed their name to Estonia Philharmonic Chamber Choir. Ellerhein was viewed as the mother of the Estonia Philharmonic Chamber Choir (EPCC).⁵⁴

In 1976, Ellerhein celebrated the 25th year anniversary of the choir. There was a jubilee concert with the Ellerhein Girls' Choir and the Ellerhein Chamber Choir.

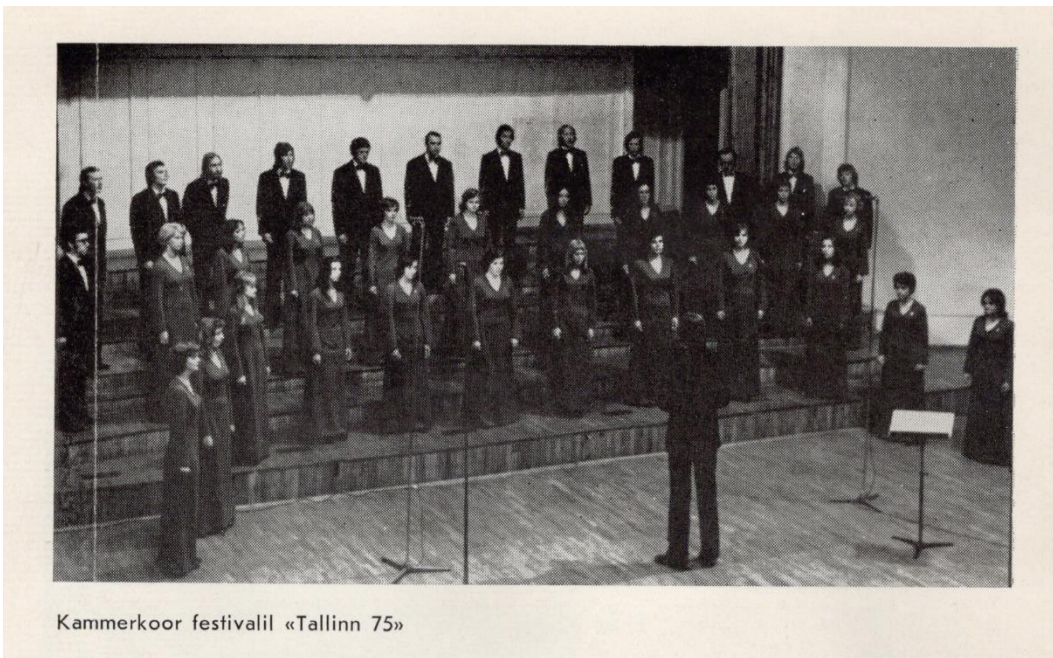
53. Ibid.

54. Ingrid Kõrvits, interview by Bobby G. Helms, Tallinn, Estonia, December 20, 2021,



H. Kaljuste 50. a. juubeli kontserdil «Estonias»

Figure 19. Ellerhein Girls' Choir at the 25th year anniversary concert. (Photograph used by permission of Ellerhein.)



Kammerkoor festivalil «Tallinn 75»

Figure 20. Ellerhein (Ellerheina) Chamber Choir. (Photograph used by permission of Ellerhein.)

The following letter from Tiia-Ester Loitme was printed in *Ellerhein:1951-1976*. This letter has been translated into English and every attempt has been made to ensure its accuracy. In some cases, in the English language, there are not equivalent words or translations for Estonian.

(H) ELLERHEIN - flower with many small petals. The flowers are in a dense cluster around the stem, knowing the coming of spring with their simple beauty.

ELLERHEIN - a song from the beginning of our great song river.

ELLERHEIN - many nice children who are gathered around the song itself.

ELLERHEINA CHOIR STUDIO » a large hard-working, happy collective includes students from the first grade to the eleventh grade.

In the last ten years, the age range of Ellerheina has expanded even more: the senior level of the studio is now made up of alumni of the choir, those who have become known as the "Ellerheina" CHAMBER CHOIR.

The first four years in "Ellerheina" preparatory choirs go like a game. In 1st and 2nd grade, fun children's songs and games are learned, where you often have to participate in the orchestra. As if by accident, the first pitch relationships and rhythm patterns become clear.

The third and fourth grade choir is called a preparatory choir, but it is actually a children's choir in the most serious sense. Three-part a capella songs are mainly sung here.

Additional solfeggio lessons in class II and violin or recorder lessons for the more agile ones help to deepen the ability to read sheet music. In these classes, so-called acquaintances are made. with absolute note names.

You can enter the main composition of the "Ellerhein" children's choir in class V. But first, the singer has to show his skills and knowledge at the Illuste camp. The older singers take care of the younger ones for the time being and teach them the simple camp wisdom of never whining, because it is easier to sing next to a friend if you have not only eaten candy together, but also licked a grain of salt.

Transitional exam ... The eternal dream of choir leaders, that one singer has a beautiful vocal material, the ability to read notes and expressiveness of performance, is fulfilled only in a few children. Large choirs are still conditionally accepting singers with no

expression from sheet music and poor literates with very good vocal material. In the case of concert trips, however, they usually have to stay in reserve. And there are also those whose singing is limited to the preparatory choir.

Despite the tight screening, about 120 children sing in the Ellerhein children's choir. 120 instruments. Different age levels, different sound colors - a whole orchestra.

It has been asked why the age range of "Ellerheina" is larger than that of school children's choirs. I do not believe that all choirs should fit under the iron standard. The sopranos in the first class give the choir a bright piccolo. Girls from older classes add to the sound. In total, you will get something new that neither children's nor women's choirs have. While the young singers of the alto group usually reach I alto, the X-XI class is the "cannon" of the choir. Such a choir is capable of performing songs with 8 or more voices, and the range of the voice is not limited.

The early onset of voice dialect brings some boys singing "cocks" before long. There are not many boys in the choir, but they still add a male tone to the choir. Unfortunately, he is forced to wait until he is a full-grown man, so that he can continue to sing either in "Ellerheina" kam merkoori or elsewhere. By that time, the ability to sing from a sheet of music is acquired.

Our best helper is the ability to read sheet music. We can start learning a new song in Illuste park under a big fir tree or on the rocks on the beach. We don't need to carry the piano, which is an inseparable companion of the choirmasters, like in a box. We are independent.

We are not doing anything new for it. In Oksne, we teach the children what we have already been taught in a slightly different form when we started climbing the stairs of the children's music school: "Sing the steps: first, third, fifth, raised fourth, lowered sixth...!" »

Wasn't that already JO-LE-MI, only without the relative symbols.

We talk to children in a language they understand. Just as Guido from Arezzo once gave his singing boys the sound names ut, re, mi, fa, so, la to make it easier for them to learn songs, just as the syllables do-re-mi of Kodály's method help singers quickly orientate themselves in their voice part in the middle of a maze of phonemes, so our singing children help JO-LE-MI degree syllables. By teaching singers to use them to perceive pitch relationships between steps, we give them the ability to read musical notation in any scale. Inclination, modulation, tonic changes its location, what happens now? A quick analysis and the song goes on without worry.

"Ellerheina" young people come from schools in Tallinn. In a year, the school teacher will have an experienced singer in the children's choir. A few more years, and he has a

good assistant who can be trusted with more responsible tasks than he just wants to have good singers and good choirs at school.

To date, more than a thousand young music lovers have sung together in Ellerheinas. Today, conductor Heino Kaljuste, who started at the age of 25, has turned 50. And all this time tirelessly took care of promoting the musical life of Estonian schools. How much energy has been spent on the preparation of singers in order to keep the musical literacy and singing of the student body as a whole at an elementary level.

At the Tallinn State Conservatory, new music teachers are emerging under the guidance of H. Kaljuste, many of them "Ellerheina" alumni, who have a love for music in their hearts since long ago. But this area needs love the most.

TIIA LOITME, conductor - choir master⁵⁵

Tiia-Ester Loitme lived by the words of this letter during her time as assistant director and head director of Ellerhein. She dedicated over four decades of her life to Ellerhein. Music was very sacred to her. When she was fourteen years of age, she was sent to Gulag, a concentration camp in Siberia with her family. Loitme describes the day as "I, as a fourteen-year-old child, was just a number.. .you go to school and have a piano exam and end up in a cage like an animal. It was bizarre."⁵⁶

Tiia-Ester Loitme served as assistant director of the Ellerhein Girls' Choir for the next fourteen years. The choir continued to prosper and grow under the tutelage of Kaljuste and Loitme.

In the early and mid-decades of Ellerhein, many traditions and rituals developed that go beyond just singing choral music. These traditions and rituals are especially visible each year during the summer camp that is held in Karepa.⁵⁷ New singers are

55. See Appendix C for the complete letter from Tiia-Ester Loitme in Estonian.

56. Tusty, James, and Maureen Castle Tusty, directors. *The Singing Revolution*, 2006. (Sky Films, Northern Lights Productions, and Allfilm, 2007).

57. Reet Grosberg, "Ellerhein – A Flower that Blossoms Every Spring," *Life in Estonia*, June 28, 2016, 73.

admitted to the choir, evening events such as a "magic ritual" are held for singers who are in their last year of the choir, candlelight events, plays, and soloist concerts are also part of the traditions.⁵⁸ A final concert is held at the Karepa community center.



Figure 21. Karepa camp and location of the summer concert. (Photograph from public domain.)

58. Ibid., 73.



Figure 22. Heino Kaljuste at summer camp. (Photograph used by permission of Ellerhein.)



Figure 23. Summer camp at Karepa. (Photograph used by permission of Ellerhein.)

In an interview for the magazine, *Life in Estonia*, Ingrid Kõrvits describes what it is like at summer camp:

This is where we get the feeling that Ellerhein is not just about singing. There are clearly developed friendships and a strong connection between the girls of the same year. The camps and trips are the times where we get to know each other better, find friends, and soulmates because we stay together for longer periods. The choir is like a big organism which lives and breathes in one rhythm.⁵⁹

By 1976, Ellerhein had become one of the most well-known girls' choirs and had performed many concerts representing the city of Tallinn and the Estonia Soviet Socialist Republic. Below is a map that follows the routes of travel for Ellerhein.

59. Reet Grosberg, "Ellerhein – A Flower that Blossoms Every Spring," *Life in Estonia*, June 28, 2016, 73.

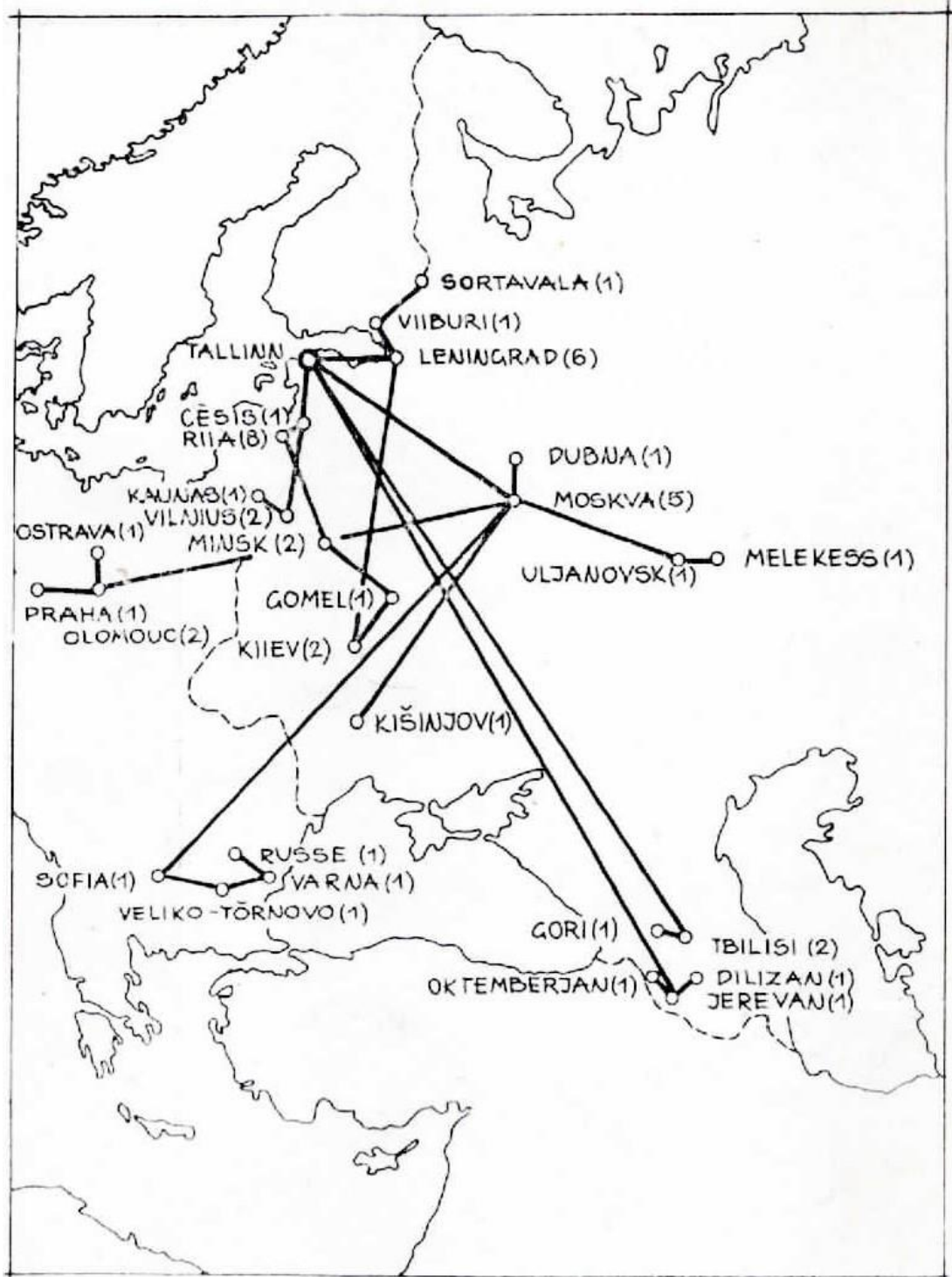


Figure 24. Ellerhein travel route 1951-1976. (Graphic used by permission of Ellerhein.)

During her tenure as assistant director to Kaljuste, Tiia-Ester Loitme was the co-author of several textbooks for 9th through 11th grades and was the co-author of the Jo-LE-Mi method book.⁶⁰ In 1989, she became head choir director of Ellerhein, after the death of Kaljuste. As the new head director, she continued in the vein of greatest that had been established under the former director.

In addition to choral festivals and competitions, Ellerhein began to make many recordings of both classical and contemporary composers. Perhaps the most well-known album is the 2003 recording of Jean Sibelius' *Cantatas*. It was performed by the Estonian National Symphony Orchestra, Estonian National Male Choir, and Ellerhein Girls' Choir. Paavo Järvi served as conductor and Loitme was chorus master.⁶¹ In 2004, this recording was nominated for a Grammy Award and was the winner.

60. "Ellerhein," accessed August 15, 2020, <http://ellerhein.ee/tiia-ester-loitme/>.

61. "Ellerhein History." Accessed August 15, 2020. <http://ellerhein.ee/ajalugu/>



Figure 25. Tiia-Ester Loitme after winning the Grammy Award for best choral performance, 2004. (Photograph used by permission of Ellerhein.)

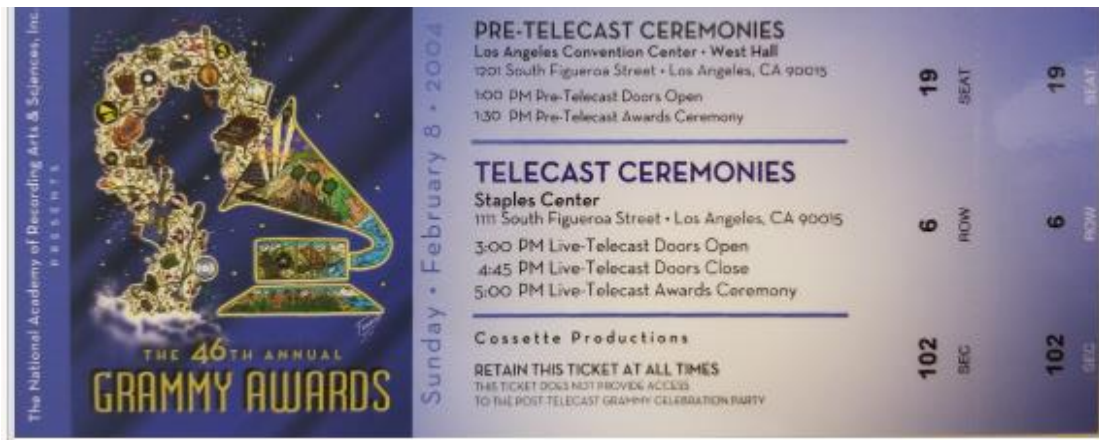


Figure 26. Grammy Award ticket. (Photograph used by permission of Ellerhein.)

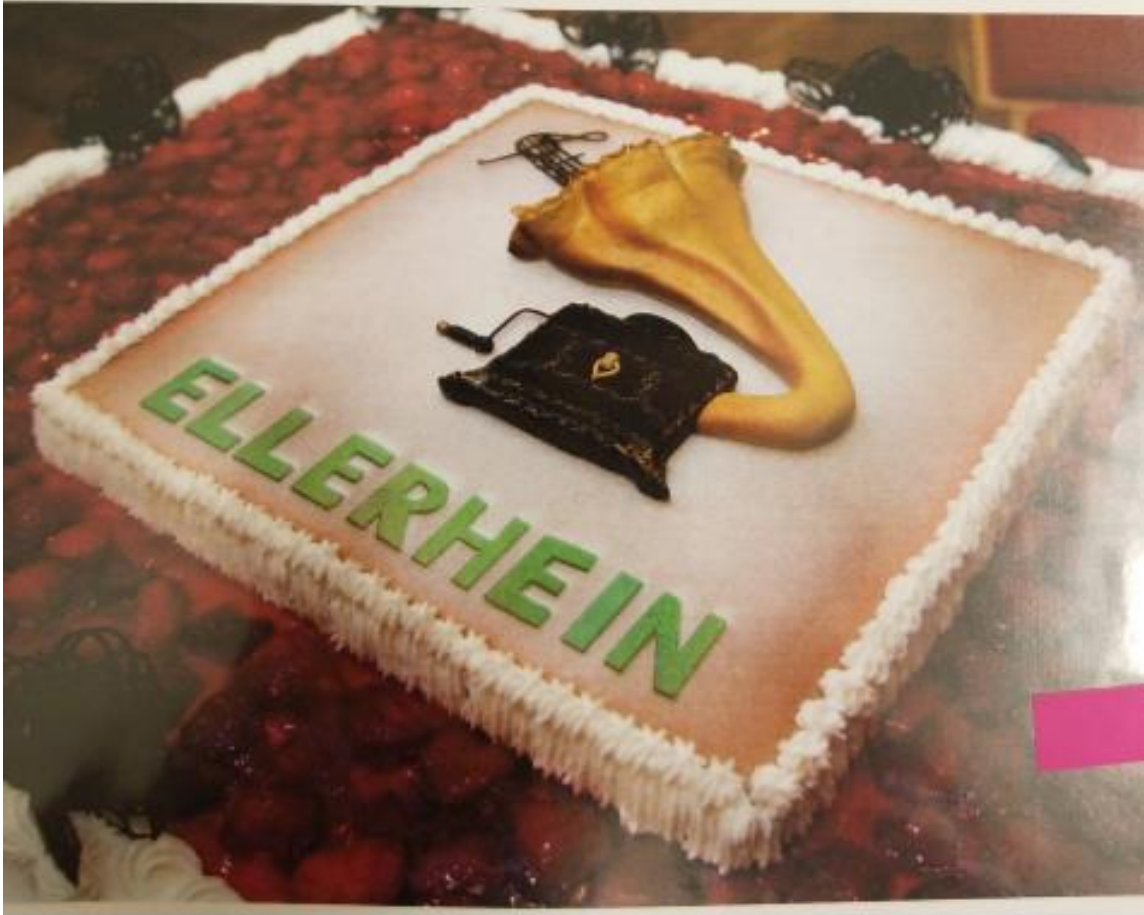


Figure 27. Celebration with Ellerhein after winning the Grammy Award. (Photograph used by permission of Ellerhein.)

Upon returning home from the Grammy's, Tiia-Ester Loitme and the singers of Ellerhein had a Grammy party to celebrate their win. This was the first Grammy for the choir.



Figure 28. Celebration with Ellerhein after winning the Grammy Award. (Photograph used by permission of Ellerhein.)

In spring 2012, Tiia-Ester Loitme stepped down as head director after twenty-three years. Loitme had been involved with Ellerhein for 42 years as either an assistant director or head director. During the summer of 2012, after having served as assistant director, Ingrid Kõrvits became the official head director of Ellerhein.



Figure 29. Ingrid Kõrvits, Artistic Director of Ellerhein Girls' Choir. (Photograph used by permission of Ellerhein.)

After assuming the role of head director, Ingrid was asked in reference to following Tiia-Ester Loitme, “were the shoes you had to step into frighteningly big?”⁶² Ingrid’s response was “The shoes were indeed big, but not frighteningly so. Of course, I thought long and hard about it and felt an enormous sense of responsibility.”⁶³ Ingrid was hand-picked by Loitme to be her successor in 2011, leaving Ellerhein in very capable hands.

Ellerhein, under new direction, continued to grow and progress. To date, there are over 250 total singers in all four combined choirs. There is a preschool children’s choir

62. Reet Grosberg, "Ellerhein – A Flower that Blossoms Every Spring," *Life in Estonia*, June 28, 2016, 72.

63. *Ibid.*, 72.

for children ages four to six which meets for 45 minutes twice each week. Small children's choir starts when they are seven years old. They have sol-fa class once each week for 45 minutes, then twice each week they have rehearsal. They work in small groups, first grade, second grade, third grade, and fourth grade meet separately and then there is a rehearsal all together. They sing in mostly three voices, sometimes four, but mostly three.

Children's choir starts when they are in fifth through seventh grades. They have sixty minutes of group voice once each week, then two hours of rehearsal together. From eighth through twelfth grades, students are in Ellerhein. They rehearse for two hours, twice each week, then once each week, two and a half hours. They also have a forty-five minute to sixty-minute sol-fa class and one and a half hours of singing once each week, for a total of about eight hours.⁶⁴ Kõrvits said, "I think it's a very good system because you always have new singers coming. You don't have to call somebody, find me singer or something."⁶⁵

When asked what changes she has made since becoming head directed, Kõrvits said:

I think the first thing is how somebody makes a referral, how we teach music and musical things. She (Tiia-Ester Loitme) and I are different. She has...something you can't explain with words. When she makes music, there is some fluid. If you listen to the recording, you can understand that it's very professional actually. Every conductor has his own style, how I work I think I'm more calmer than she was. But also, I think there are conductors that are even more calmer than I am.⁶⁶

64. Kõrvits, interview.

65. Ibid.

66. Ibid.

According to Kõrvits, “now, there are some other choirs in Tallinn that are very good so not all singers are coming to Ellerhein. Ellerhein is more academic than some of the others.”⁶⁷ One of the features that attracts singers to Ellerhein is the possibilities of working with professional musicians. The symphony and other choirs like the National Male Choir, together with Ellerhein, have collaborated on big projects, since there is not a large mixed professional choir in Estonia.⁶⁸

FUNDING

Each year, Ellerhein has a very active schedule with concerts and travel. As with all choirs, acquiring funding for activities, music, and travel is an important aspect to consider. Ellerhein belongs to Tallinn so part of the salaries are paid by the town. The students pay about \$50 to participate. They do not have to pay for rehearsal spaces or classrooms; it is all free since they belong to the Tallinn organization, and they meet at Kullo Hobby School.⁶⁹ There is also a very supportive foundation that assists with funding. When they travel, there is a cultural foundation that will assist, but they do not pay 100%. The students do have to help pay for some travel.

Several years ago, the Estonian Tallinn Transport decided to renovate trams with important names on them. It was decided that a tram would be named after Ellerhein.

67. Ibid.

68. Ibid.

69. Ibid.

When the city of Tallinn celebrates music days, members of Ellerhein will sing on the tram for those riding.⁷⁰



Figure 30. The Ellerhein tram. (Photograph used by permission of Ellerhein.)

In 2016, the choir traveled to the United States for the International Choral Festival in Montana. It was the first and last time Ellerhein had traveled to the states since Kõrvits became the director. In 2020, a trip to Canada had been planned, but because of Covid, all plans were canceled, not once, but twice.⁷¹

70. Ibid.

71. Ibid.

One of the other areas that has changed over the years is the audition process. Usually, singers go from one choir to another. They all are required to sing a solo for the teachers. In the preparatory choir, they sing a solo and a duet. The children's choir sings a solo and trio, to make sure they can stay in tune. From this, they can progress fully or be given a one-year probationary period. Then, in the spring, it is decided if they can continue.⁷² Sometimes, girls feel it is too difficult for them and they quit and find something other than singing. Ellerhein has continued to maintain the highest standards for choral music throughout the last 70 years. Its long-lasting traditions that have been passed from generation to the next generation, have influenced the lives of thousands of girls in Estonia.



Figure 31. 2021-2022 members of Ellerhein waiting for rehearsal to begin, December 2021. (Photograph taken by Bobby G. Helms.)

72. Ibid.



Figure 32. Current rehearsal space of Ellerhein, since 1979. (Photograph taken by Bobby G. Helms.)



Figure 33. Tallinn Hobby School Kullo, home of Ellerhein since 1979. (Photograph from public domain)

FESTIVALS, COMPETITIONS, AND CONCERT TOURS 1970-2019

Since 1970, Ellerhein has participated in more than eighty festival competitions and concert tours. Many of these festivals have resulted in first, second, or third place wins. The following five choir festival awards are representative of each decade of Ellerhein's existence since 1970. A complete list of festivals from 1970-2019 can be found in appendix I. In 1977, they received first place and gold medal at the children's choir competition in Celje, Yugoslavia.⁷³ In 1988, Ellerhein received first place at the international choir festival Kathaumixw in Powell River, Canada.⁷⁴ In 1995, they won Grand Prix and first place in the category of female choirs at the international festival in Takarazuka.⁷⁵ In 2008, they won main prize (Choir of the World) at the international choir festival Kathaumixw in Powell River, Canada.⁷⁶ In 2014, they won Grand Prix at the 53rd International Seghizz Choir Competition in Gorizia, Italy. At the same festival, they also won highest score in the female voices category, special award for Veljo Tormis' *Vermaliste*, and the audience award in the folk music and gospel music categories.⁷⁷

73. "Ellerhein Achievements/Travels" Accessed October 11, 2022.
<http://ellerhein.ee/saavutused/>.

74. Ibid.

75. Ibid.

76. Ibid.

77. Ibid.

In addition to choir festivals and competitions, Ellerhein has toured extensively in Spain, Hungary, Cyprus, Japan, Latvia, Australia, Israel, Germany, Belgium, Finland, and Czechoslovakia.⁷⁸ A list of concert tours can be found in appendix I.

In 2022, the Tallinn Hobby School will be demolished to make room for a new building. It is unsure where Ellerhein will rehearse, but they will need a large space because of the number of students in choir. There are more than 250 choir members that participate in one of the four choirs.⁷⁹

78. Ibid.

79. Ibid.

CHAPTER III – INGRID KÕRVITS

Ingrid Kõrvits assumed the role as head director of Ellerhein in summer 2012 after serving as assistant director since 2011. Kõrvits has had a long history of involvement with Ellerhein. She began singing in the preschool choir. It was different then; there were only three choirs. Kõrvits sang for 9 years and in 1986, she graduated from Ellerhein.⁸⁰ She had the opportunity to sing under both previous directors. Kõrvits graduated from the Tallinn State Conservatory in 1992. Estonia had been an independent country for one year and it was not possible to have additional degrees such as a doctorate. Anyone wanting a doctorate during this time had to go to St. Petersburg or Moscow.⁸¹



Figure 34. Ingrid Kõrvits, head director 2012-present. (Photograph used by permission of Ellerhein.)

80. Kõrvits, interview.

81. Ibid.



Figure 35. Ingrid Mäeots when she was a member of Ellerhein, 1979. (Photograph used by permission of Ellerhein.)

When Kõrvits was 18 years old, she was a student at the music conservatory, now the Estonian Academy of Music and Theatre, she started with the children's choir as the sol-fa teacher. She was there a year and a half. Her mother, Anneli Mäeots was director of the children's choir. Kõrvits was asked to be her mother's assistant.⁸² She was there many years, until Tiia-Ester Loitme asked her, in 2011, to be the assistant director of Ellerhein.

82. Ibid.



Figure 36. Anneli Mäeots, Ingrid Kõrvits' mother and director of the children's choir. (Photograph used by permission of Ellerhein.)

When Kõrvits was a member of Ellerhein, Estonia was under Soviet occupation.

Because of this, things were very different than now.

We had to sing very specific songs about Lenin and about our big country, Soviet Union. We really hated it.”⁸³ Heino Kaljuste hated it, too. But, if you wanted to exist, you had to do it... And then I remember there were big gala, gala concerts, singer, concert players, then all those politicians were sitting there. And then we had to sing to them how we love our big country. Huh..It was really...We hated it, but nothing was done. We had to do it.⁸⁴

83. Ibid.

84. Ibid.

Kaljuste was very professional and the music he picked was also very interesting, even with the awful other music. No religious music could be sung in Estonian. Religious music could be sung in Latin, German, or English. There was no god. God was there, Brezhnev or Lenin were gods. “I think people who haven’t been here in the, system could not understand actually what is was..why couldn’t you do this or that? We weren’t allowed.”⁸⁵

Choral literature selection is vital to the success of any choir. Repertoire should be challenging for the singer but at the same time, accessible. When asked about how literature is selected, Kõrvits said.

I think repertoire is very important. What you are singing they must like it. They must feel they have to... try harder. Sometimes the whole repertoire too is very hard. And we have situations where you have very short time, and you just have to do it. Very often there are some occasions, some kind of theme and you have to find songs for that or cooperation with the orchestra or choir. You already get the score for that. For instance, in 2019, the World Music Days were here in Tallinn. New music and it’s every year in every different continent, I think. Everything was new for us. And before that we had a trip to Poland. There was a competition and we only had one month, which is not enough. The music was for us, not very common, it was contemporary, and we just made it. There was a school holiday and we had rehearsals almost every day here. They had no free time, but everybody was here, everybody was doing and actually the concert was okay.⁸⁶

She continued:

Just find something interesting, that I like. And of course, new Estonian music. Quite many times, we have music from different composers on the CD. All the songs have been performance on the CD already four years ago released...but have some choir musical from younger generation. Pärt Uusberg. He’s thirsty-five now but very famous choirs like music.⁸⁷

85. Ibid.

86. Ibid.

87. Ibid.

There are always choral songs of Vejlo Tormis in the repertoire. Tormis is a favorite composer of Kõrvits. When asked about having works commissioned for Ellerhein. She said they do “sometimes. The last time was Tõnu (Kõrvits) *Sky Songs*. That first performance is in the end of November and beginning of December. I think you can hear it on Estonian Classic radio.”⁸⁸

Since 2012, there have been about 30 concerts each season. But, in 2019, there were 46 concerts. Kõrvits said “I remember thinking that’s too much because we are not professional.”⁸⁹ During the time of Covid, there were only 12 concerts as the first half of the year was shut down.

When asked about her future plans for Ellerhein, Korvits said,

Of course, I want the choir to be better and better. I don't know if it's possible. I can say that when I was singing in the choir then in schools this Kodaly method was also used in normal schools in music lessons they also studied and they sang and that was very much helpful for Ellerhien because it's parallel in schools not anymore, only very few schools use it. You can make plans, but you don't know what you can do. We are now happy that we can sing. But of course girls always like to travel, to see different places and to be part of festivals. That is now not happening, but I hope in some days or possible again. So now we just go step by step hoping that we can do it. Next is our big birthday concert. And actually a month we want to have different not only concerts but also some other things. For instance, we want to make an exhibition from all the dresses we have had. There are really many of them. And also some other things to show that are important for us. And then we want to have a kind of party or with all the singers, because usually only Girls’ choir has possibility to do some bigger things. But also

88. Ibid.

89. Ibid.

younger singers can be with us together and so we can feel us more like a big family.⁹⁰



Figure 37. Ingrid Kõrvits and her mother, Anneli Mäeots, December 2021 in the Ellerhein Choir room. (Photograph by Bobby G. Helms.)

For seventy years, Ellerhein, formerly the Tallinn Pioneeride Palace Children's Choir, has maintained the reputation as one of the premiere girls' choirs in the world. They have toured the world, presented concerts, and received numerous awards, including a Grammy award, as a representative choral group of the now independent nation of Estonia. Under the leadership of Ingrid Kõrvits, Ellerhein has participated in and won many accolades at festivals around the world. In 2012, Ellerhein participated in the International Choral Festival in Baden, Austria where they received Second Prize Gold Level. In July 2013, they participated in the 31st International Choral in Cantonigros, Spain and received third prize in the female choir category and second prize in the folk music category.⁹¹ The choir then performed several concerts in Andorra, Madrid, and Burgos. In July 2014, Ellerhein won the Grand Prix at the 53rd Seghizzy International Choir Competition.⁹²

In 2017, Ellerhein participated in the 15th International Choir Festival in Tallinn and received first place in both the folk music category and the equal voices category and received the highest points in the entire competition. That same year they toured Spain, Germany, and Berlin.⁹³ In 2018, Ellerhein toured Israel for two weeks and gave thirteen concerts in different cities in coordination with Israel Symphony Orchestra, the Jerusalem Symphony Orchestra, and the Israel Camerata in Jerusalem.⁹⁴ In addition to international festivals and concert tours, Ellerhein maintains an active concert schedule in Tallinn and

91. "Ellerhein," accessed August 15, 2020, <http://ellerhein.ee/en/avaleht/>.

92. Ibid.

93. Ibid.

94. Ibid.

in Estonia. Kõrvits is excited about what the future holds and looks forward to making more music and singing again.⁹⁵

Although Ellerhein (The Tallinn Pioneeride Palace Children's Choir) was founded while Estonia was under Soviet occupation, it's deeply rooted history in choral music laid the foundation of what would become one of the premier children's choirs in the world.⁹⁶ The superior musicianship of the directors pivoted this choir to excellence and onto the national and world stage.⁹⁷ With the implementation of the *JO-LE-MI* system of note reading and music literacy based on the Kodály method, Ellerhein soon set the standard for excellence in choral music. Demonstrations of this newly adapted note reading system were presented to hundreds of music educators in conjunction with concert tours.⁹⁸ Over the past seventy years, Ellerhein has become a staple in the choral singing world and an ambassador for choral music, especially that of Estonia. June 4, 2022, Ellerhein celebrated its seventieth-year anniversary with the concert, "Journey with Friends," in the Estonia concert hall.⁹⁹

95. Kõrvits, interview.

96. Anu Sepp and Inge Raudseep. "The Music Teaching Concept of Riho Päts through the Lens of Praxial Music Education." *Musiikkikasvatus The Finnish Journal of Music Education FJME* 20 (February 2017): 22–27.

97. Kõrvits, interview.

98. Anu Sepp and Inge Raudseep. "The Music Teaching Concept of Riho Päts through the Lens of Praxial Music Education." *Musiikkikasvatus The Finnish Journal of Music Education FJME* 20 (February 2017): 22–27.

99. "Ellerhein News." Accessed May 1, 2022. <http://ellerhein.ee/z/uudised/>.



Figure 38. Doll in a former Ellerhein costume dress given to me by Ingrid Kōrvits and Ellerhein Girls' Choir. (Photograph by Bobby G. Helms.)

APPENDIX A
IRB APPROVAL LETTER

Office of
Research Integrity



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NOTICE OF INSTITUTIONAL REVIEW BOARD ACTION

The project below has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services regulations (45 CFR Part 46), and University Policy to ensure:

- The risks to subjects are minimized and reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered involving risks to subjects must be reported immediately. Problems should be reported to ORI via the incident submission on InfoEd IRB.
- The period of approval is twelve months. An application for renewal must be submitted for projects exceeding twelve months.

PROTOCOL NUMBER: 21-125
PROJECT TITLE: Ellerhein Girls' Choir: Seventy Years of Estonian Choral Excellence
SCHOOL/PROGRAM: School of Music
RESEARCHERS: PI: Bobby Helms
Investigators: Helms, Bobby-Fuller, Gregory-
IRB COMMITTEE ACTION: Approved
CATEGORY: Expedited Category
PERIOD OF APPROVAL: 10-Dec-2021 to 09-Dec-2022

A handwritten signature in cursive script that reads "Donald Sacco".

Donald Sacco, Ph.D.
Institutional Review Board Chairperson")

APPENDIX B
LETTER OF PERMISSION

Permission

10/12/2022

Ellerhein grants authorization to Bobby G. Helms to use and include photographs in his dissertation entitled: Ellerhein Girls' Choir: Seventy Years of Choral Excellence.

Ingrid Kõrvits
Conductor of the Ellerhein Girls' Choir
Vana-Pärnu mnt 15, Tallinn 11614
+372 5533163

APPENDIX C

ORIGINAL LETTER IN ESTONIAN FROM TIIA-ESTER LOITME PUBLISHED IN ELLERHEIN 1951-1976

(H)ELLERHEIN — Jil paliude väikesfe öiekesfega. Öied on fihedas kobaras varre
üumber, feafades oma lihfsa iluga kevade fulekusf.

ELLERHEIN — laul meie suure lauljõe algläffest.

ELLERBE-IN — palju foredaid lapsif kes on koondunud ümber
laulu enese.

«ELLERHEINÄ KOORISTUUDIO» suur föofahieline, röömus kollekfiiv hölmab öpilasi
esimesesf klassisi kuni üheteistkümnendani. Viimase kümne aastaga on «Ellerheina»
vanusediapasoon veelgi avardunud: siudio vanema asfme moodustavad nüüd koori
vilistlased, need, kes on saanud tunfuk5 «Ellerheina» KAMMERKOORI nime all.
Nagu mängul lähevad esimesed neli aastaf «Ellerheina» ettevalmistuskoorides. I ja II
klassis öpifakse löbusaid lastelaule, mänge, kus tihfi tuleb ka endal orkestris kaasa teha.
Nagu kogemafa saavad selgeks esimesed heliastmete suhted ja rütmijoonised.

III ja IV klassi koor kannab küll ettevalmistuskoori nime, kuid on tegelikult juba lasfekoore
kõige tösisemas mõttes. Siin lauldakse põhiliselt kolmehääelseid a capeLla laule.

Noodilugemisoskusi aifavad süvendada II klassis lisanduvad solfediofunnid ja agaramafele
anfavad viuli- või plokkflöödifunnid. Neis fundides fehakse fufvusi n.-ö. absoluufsete
noodinimefusfega.

Lasfekoore «Ellerhein» põhikoosseisu pääseb V klassis. Enne fuleb aga lauljal Illusie
laagris oma oskusi ja feadmisi näidata. Vanemad lauljad võfavad noore— mad esialgu oma
hoole alla ja öpefavad neile lihisaf laagriiarkus+, ef iial ei fohi viriseda, sest ka laulda on
sõbra kõrval kergemr kui enne on söödud koos miffe ainulf kommi, vaid limpsifud ka
soolaferi.

Uleminekueksam Koorijuhtide igipöline unisfus, ef ühes laulias oleks koos ilus
häälematerjal, noodilugemisoskus ja esinemise ilmekus, täifub vaid vähesfe laste juures.
Suurde koori võefakse veel tingimisi vastu ilmetuid noodist lauljaid ja väga hea
häälemaierjaliga hädiseid kirjaoskajaid. Konfserdireiside korral iuleb neil aga tavaliselt
reservi jääda. Ja on ka neid, kelle laulmine ettevalmistuskooriga piirdubki.

Tihedast söelast hoolimata laulab lasfekooris «Ellerhein» umbes 120 last. 120 pilli. Eri vanuseastmed, eri kölavärvid — ferve orkesfer.

On küsitud, miks «Ellerheina» vanuseskaala on suurem kooli lastekooride omasf. Ei usur et kõik koorid peaksid raudse sfandardi alla mahfuma. Algklasside sopranid annavad koorile heleda pikoloflöödi. Kölale lisavad füsedusf vanemafe klasside fütarlapsed. Kokku Saab midagi uuf, mida pole ei lasfe- ega naiskooril. Kui noored aldirühma lauljad küünivad harilikuli I aldini, siis X—XI klass on koori «kahurvägi». Selline koor on võimeline esifama ka 8— või enamahäälseid laule, hääleulafusega häHa ei jää.

Poisse pole kooris palju, kuid meesiefooni nad koorile ikkagi Iisavad. Kahjuks foob varakult algav häälemurre mÖnegi poisi laulmisele enneaegu «kuked» sisse ja sunnib oofama +äismeheiga, ef siis edasi laulda kas «Ellerheina» kammerkooris või mujal. Noodisf laulmise oskus on selleks ajaks omasf käest vÖffa.

Meie parim abimees on n o o d i I u g e m i s o s k u s. Võime uuf laulu öppima hakata Illusfe pargis suure kuuse all või mererannas kivide otsas. Meil pole vaja nagu teol karpi kaasas kanda koorijuhfide lahufamafut kaaslasf klaverif. Oleme i s e s e i s v a d.

Me ei fee selle heaks midagi uuf. Oksnes öpetame lastele seda, mida juba siis, kui hakkasime lasfemuusikakooli freppe kulufama, on meile endile öpefafud veidi erineval kujul: «Laulge järele astmeid: esimene, kolmas, viiesr kõrgendatud neljas, madaldatud kuues. . .!»

Eks seegi olnud juba JO-LE-MI, ainutt veel ilma relafiivsefe sümbolifefa. Me räägime

lastega neile mõistetavas keeles. Nii nagu Guido Arezzosf andis kunagi oma laulupoistele laulude hõlpsamaks öppimiseks helinimefused ut, re, mi, fa, so, lar nii nagu Kodály meefodi silbid do-re-mi aifavad lauliail kesef helisfike rãgas+ikku oma häälepariis kiiresii orienfeeruda, nõnda abisfavad meie laululapsi JO-LE-MI asfmesilbid. Öpefades lauljaid nende abil asfmefevahelisi kõrgussuhieid fajuma, anname neile oskuse lugeda mis fahes helisfikus noodikirja. Kaldumine, modulafsioon, Toonika vaheiab oma asukohfa — mis nüüd saab? Kiire analÜÜs ja laul läheb mureful+ edasi.

«Ellerheina» noored tulevad Tallinna koolidesf. Aasfa pärasf on kooli öpefajal mudilaskooris kogemusiega laulja. Veel paar aasfaf, ja fal on fubli abilinet kellele võib usaldada juba vasfufusrikkamaid ülesandeid — kui fa vaid fahab, ef ka femal oleksid koolis head lauljad ja head koorid.

Tänaseks on «Ellerheinas» laulnud ühfekokku üle fuhande noore muusikasõbra. Tänaseks on tema 25-aastasena alustanud dirigenf Heino Kaljusfe saanud 50-aastaseks. Ja kogu selle aja kandnud väsimatult hoolt Eestimaa koolide muusikaelu edendamise eest. Kui palju energiat on kulunud ainuüksi laulikute koostamisele selleks, ef hoida elemenfaarsel tasemel öpilaskonna kui terviku muusikalist kirjaoskust ja laulmist.

Tallinna Riiklikus Konservatooriumis on H. Kaljusfe käe all võrsumas uued muusikaõpefajad, paljud neist «Ellerheina» vilisflased, kel armasfus muusika vastu ammust ajast südames.

Aga arm a s t u st vaiab see ala kõige rohkem.

TIIA LOITME, dirigent-koormeisfer

APPENDIX D

TRANSCRIPT OF INTERVIEW WITH INGRID KÕRVITS, DECEMBER 21, 2021,

TALLINN, ESTONIA

Interviewee: Ingrid Kovvits (IK), current Artist Director of Ellerhein

Interviewer: Bobby Gillespie Helms (BH), researcher

Date: Tuesday, December 21, 2021 at 2:00 p.m.

Location: Tallinna Huvikeskus Kullo

Mustämae tee 59,

10621 Tallinn, Estonia

Note: Every effort has been made to reproduce this interview in its entirety.

Ingrid Korvits' native language is Estonian and while she does speak some English, it is not her native language.

IK – Ingrid Kõrvits

BH – Bobby G. Helms

IK: You can have this one also because this is the last one. That the former conductor.

IK: She's conducting here. Mostly Estonian. Let me see. I think it's all about female choir songs. He doesn't have any more for the female choir.

IK: Yesterday we sang this twice better. But he also has a very good piece upon New Jerusalem.

IK: Yes, it's all Estonia music. And then it's

BH: Thank you.

IK: Here is title book of the choir started. The choir's chrony, chrony. No that's not the right word. History. The choir's history. The first rehearsal was 14 September 1951. And this was started next day. The whole. All the history is written as handwriting.

IK: You can find it there in the museum.

IK: But of course it's all in Estonia and of course it was in Soviet times. And the name of the choir was Tallinn. The school hobby school was called palace of Pioneers and the children's choir of the palace of Pioneers. What's the name of the choir? Pen. And this is a book about the choir's history and started next day after the first rehearsal of the choir. So yeah, maybe it's also something... now, this building is from 1979, but before that we were in the center. There was also a very nice old kind of palace mall whereas rooms and make herself and then Hana Baluster was thanks to him, you have this building here because he said that it's too small there

and we have to have more space for all those groups who were studying in this hobby school. And then they give to this not very beautiful building. And now next year they will take it off and build a new, totally new building here on this thing. We don't know yet, but they will find the places for all the groups because we have like in Ellerhein, we have something like 250 singers altogether. And then we have dance groups here with 200 dancers. We need a lot of space, actually.

BH: And there are four choirs in all.

IK: There are four choirs. They start in four years, small children, four, five, six and then in seven years they go to school and then they start to sing in this how it's called in English? Small children's choir. And then children's choir starts when they already are in fifth grade, fifth to 7th and 8th grade until 12th, facing in Girl choir. So we have four choirs. And I think it's a very good system because you always have new singers coming. You don't have to call somebody, find me singer or something, I don't know. They are always and they already have used to sing. They also have those sol-fa lessons once a week. So it's kind of a music school. But choir singing is the main subject.

BH: When do they start the sol-fa?

IK: Sol-fa in first grade. So when they are seven, when they go to school. But actually, the so part in some ways is also before, but it's not cold. There are some elements in their refresh. They have twice a week, 45 minutes and then some rhythmic things. And often singing it's mixed. It's not only singing. There's still lots of different things in this preschool choir.

BH: What are the rehearsals for the other choirs?

IK: How many rehearsals do you mean? Uh huh. Okay, Preschool choir has twice a week 45 minutes.

IK: Then in this small girl's choir I think it has a name.. let me see, let me see how it's English. Toddler choir , they have twice a week with her sol-fa, 45 minutes and then they have twice a week they have rehearsal and they sing in two voices mostly, but also some songs in three voices. They work in small groups like first grade, 2nd, 3rd, 4th separately and then once a week they are singing mostly in three voices, sometimes four, mostly three. And once a week they have 60 minutes voice group and 2 hours, 1 hour and 20 minutes is all together. So they have longer rehearsals and also 45 minutes of sol-fa. And here in the girl's choir, we have twice a week 2 hours and two and a half hours and once a week, one and a half hours singing and then 45 minutes of sol-fa or about 60

minutes. So it's quite long, like 8 hours. But yes, of course, sometimes when we have contest and then we say that next time we have no rehearsal. But now we had not those possibilities. and that's why now they don't have to come to the first of next week. Because of Christmas we had really busy time, almost like in normal times when there was no Covid.

BH: What are some of the changes that have been made since you became the director?

IK: Of course, I think the first thing is how somebody makes the referral, how we teach and musical things. I think every conductor has his own style and writing, how he or she works. You saw Tia Lotte yesterday. Could you talk to her?

BH: I spoke with her and she said to go through Tonu and he could set up a time for me to speak with her and meet with her and talk to her.

IK: So she's very special lady. She's crazy. You can see that she and I are different. But she has a very specific humor and how, sometimes not everybody could understand it and could stand it. So some of the singers just left. But, but she has... something that you can't explain with the words that she has. When she makes music, there is some fluid. If you listen to the recording you can understand that it's very professional,

actually. And she was very different from Heino Kaljuste. Every conductor has his own style, how to work I think I'm more calmer than she was. (laughing) But also I think there are conductors that are more even more calmer than I am.

BH: And she was an assistant.

IK: To Heino Kaljuste. She started here in the beginning of 70. Here is a song book with old Estonian songs that Veljo Tormis arranged for Ellerhein. Here is also the last one is this motto here I remember I was singing also the songs.

IK: I think it was from the 80s, the middle of 80s. I remember I was singing also the songs. I graduated from Ellerhein in 86. Here is his handwriting. And when I started to work with girl's choir only Ulla stayed as a teacher, there was a new local teacher, not a lady. Her teacher was first year and she retired from here. She's now working she was also working in the Music Academy but it was too much for her because her husband is ill and then she could not work here anymore but Egler, she's very good. I think. She's very like a mother to those children. I'm very satisfied with her work and also a new pianist came. Now we have Kadri, who played organs. She's actually our pianist. First, we had a young boy I knew him from the music high school where I teach and I knew that he's a very good musician

and good player and he was three years with us but then he went to study in London and he could not be here anymore. But Kadri. She is our former singer so she's, for us again very good because she can play piano. She can play organ and also she has been our former singer she very well understands how singing is going. How loud you can accompany the choir and so on and Ulla has been here since 81. I was singing here and she was already teaching and he's also a chorus master and Sol-fa Sophia teacher but she doesn't like to conduct but there has been one time I was so ill that I could not perform and then she had to. (laughing)

BH: What are some of the things that you see in the future that you want to do?

IK: Of course I want the choir to be better and better. I don't know if it's possible I can say that when I was singing in the choir then in schools this Kodaly method was also used in normal schools in music lessons they also studied and they sang and that was very much helpful for Ellerhien because it's parallel in schools not anymore, only very few schools use it. That means that we have to teach more and maybe singers are not any more so good writing scores than they used to be before... and as we have so many good choirs in Tallinn, then not all the good singers are coming to Ellerhien. There are other possibilities too. For instance, we have Television Girl's choir, which is also a studio and some good quality singers prefer to sing there. Ellerhein is more academic. I think more

classic music. I think more than any other girl's choir in Estonia and also what is very interesting and what really singers like that quite often we have possibilities to work with professional musicians for symphony orchestral or other choirs like National Male Choir..we have made a lot of big things with them that need big mixed choir but in Estonia we don't have big professional mixed choir and then very often they take Ellerhein and National Male choir and nowadays they also use they put together three chamber choirs.

IK: For instance, and make them big mixed choir, but yeah. Also we have been singing with professional orchestras and choirs. Which is interesting. The last was just a few weeks ago with Vox Clementis, a Gregorian ensemble. It was very interesting. And Tõnu wrote a piece for us. A new piece to premiere. Sky songs.

BH: Where does the funding come from?

IK: We belong to Tallinn. Part of our salaries and all the we can manage comes from the town. And part of it is singers have to pay. They pay I think 40 euros, \$50 I think, which is not very much. Of course in other places where we are not a private kind of studio, we have this town spot which is very important. We don't have to rent the whole hall or the classrooms. That is all for free. So, I think it is good for us that we belong

to the Tallinn organization who is responsible for all the education, intelligence, normal gymnasiums, all basic school things and also hobby schools. I hope you understand.

BH: I do.

IK: If you don't understand yourself, maybe I can explain with other words.

BH: What about when you go on trips or tours? How is that paid for then?

IK: We have actually quite good foundations. You can ask money, but I know that in the States there is sponsorship. It's very like uh, common and always we have to ask money from different foundations. And also sometimes parents have to pay some part of the costs. Sometimes we are asked to come to perform, then we don't have to pay anything. But if we want to, for instance participate in festival doesn't like uh, invite us there, we just want to go there. Then we have to pay everything and then we find money here and there in this foundation. That foundation. But we have the cost cultural foundation, which is very good things and they always support us, but not 100%.

BH: When is the last time that you went?

IK: Of course, we also get money for the performance here. That money is also only used for the travel cost.

BH: When is the last time that you went to America?

IK: It was the first and last time was in 2016. It was the first time for Ellerhein and the last time until today.. Yes. And we were in Washington state, and we were in San Francisco. We met San Francisco Girl's choir and we had a few days together and concert, of course. There was a festival in Montana. I think it must be somewhere there also. It was a bigger, bigger....

IK: This was a very special cooperation with a theatre and Estonia nation theatre Mendelssohn Shakespeare's Midsummer's Night Dream and it was a drama and music together. It was a very interesting program. We had it here in Tallinn, I think ten performances. And also in Berlin three performances. Very, very special. That is something that we singers like to participate in different projects. Here we were in the States, but somewhere has to be. Maybe we will find it's.

IK: We can't find that moment. But I think I have itunes, the big book of the festival in Montana. So we were in Montana first in Washington state

where we have a friendship conductor Timothy Fitzpatrick. You know him?

BH: I know him.

IK: Oh, really nice. So he is our honorable conductor after he had the whole year here, he was here let me see 2014 or 15. Time flies so fast that you don't remember what happened. I think it was 2014 he was here. Yes, yes, yes...

IK: He was conducting my choirs, so Ellerhein and music, high school girls choir or youth choir, but they are all girls. And then we had a concert together, songs from over the Ocean. He brought some American music and fantastic. And it was very interesting for me and for him. And it was really nice time here together. My husband Tõnu, of course he knew him before and then he wanted to know more about Estonian choral music, especially Mart Siimer was his favorite composer and he was here also in the museum looking for music and manuscripts. And then he was always with me in my rehearsal and then also conducted some pieces and it was very interesting. I really liked the time.

BH: I listened to an interview that you did in the States.

IK: I don't remember anything about that.

BH: I downloaded it somewhere. It's on the Internet.

IK: Okay.

BH: And so I downloaded it to listen to it again. Is there any opportunity to go back to the States?

IK: Yes, of course. We wanted to go to Canada last summer, 2020. Everything was already paid and then Covid came because there is a very big community of Estonians in Vancouver. We went over there and then there was a festival also not far from Vancouver. But fortunately, we got money back, as we made for everything.

BH: There's a very big children's choir festival in Texas every year and the boy choir went last year or this past summer. I was not the conductor then, but they went. But I would love for you to come to Mississippi sometime.

IK: I haven't been in that part anymore with my other choir at the same year I had two very long trips to the States in the same summer with Ellerhein first and then with my music high school girl. We were in New York and we were in Annapolis and I'm too old to remember everything, and Florida

then we were in Bahamas. There was a kind of festival, but all the conductors all over the States and America, not only North America, but everywhere from Latin America and from everywhere, conductors together. And we were asked to come to the festival, but it was only three or four days. And then we decided that as we go so far we could have concerts in other places too. In Florida, Miami. There is also a community of Estonia. We met them and they organized church concert for us. And in New York. It was organized by Estonia Embassy. It's really hard just to go to New York and have a choir concert. It's almost impossible. But with the Estonian Embassy it was possible and it was on a very important day for Estonia. It was rare. Independence Day or not to say our Independence Day of Independence is 24 February and now we get 104 years.

IK: But in between that time, 50 years was the occupation time. And then after that there was a new independence. Started 1991, August 20 and it was 25 years. And we were in New York then. The concept was for that occasion.

BH: I watched the video *The Singing Revolution* several times.

IK: Yeah.

BH: And read more about the history and read about the history of the there was an interview that someone gave, I think it's the Washington Post about the EPCC and how a lot of those people were members of the Tallinn Children's Choir.

IK: Yes.

BH: And the men were not able to sing after that. And they wanted to you know that.

IK: Estonia Philharmonic Chamber Choir, Ellerhein is the mother of the choir. First the choir was called Ellerhein Chamber Choir. All the singers were former Ellerhein singers, also male singers. Because years ago we had also boys in the choir. And then they became professional. Then they had to change the name and as they belong to Estonian Philharmonia, that doesn't exist anymore. Now it's Estonia Concert called the Agency, but then it was called Estonian Philharmony and that's why the Estonian Philharmonic Chamber Choir. The organization changed the name. But the choir kept the name that they had. But first they were called Ellerhein. And yesterday, lady with a big pack with a sweets, she came and said that thank you for the concert and Happy Christmas. And we are very thankful for the Ellerhien because we came from Ellerhein. Actually, years ago.

BH: I read that in one of the sources that I started writing for. But it was only listed in one place and so I wasn't sure much about that. But that clears a lot.

IK: And Heino Kaljuste's son, Tonu Kaljuste, he was former of the, founder of the choir

BH: And I read that they went to a competition in 1989 and won the competition and that's when they changed their name to the.

IK: Yeah, then they became professional.

BH: What are some of the things that you would like to do with the choir?

IK: You mean anything at all?

BH: Anything at all. Your future plans, conductor plans are now.

IK: Future plans. You can make plans, but you don't know what you can do. We are now happy that we can sing. But of course girls always like to travel, to see different places and to be part of festivals. That is now not happening, but I hope in some days or possible again. So now we just go step by step hoping that we can do it. Next is our big birthday concert.

And actually a month we want to have different not only concerts but also some other things. For instance, we want to make an exhibition from all the dresses we have had. There are really many of them. And also some other things to show that are important for us. And then we want to have a kind of party or with all the singers, because usually only Girls choir has possibility to do some bigger things. But also younger singers can be with us together and so we can feel us more like a big family. And then we have a tram called Ellerhein. Trem, trem, you understand me? A trolley, trolley bus.

BH: Tram

IK: Tram. Okay. A few years ago, Estonian Tallinn Transport I don't know who from the Tallinn Transport decided that we will name some of the renovated trams with important names. There are some singers, there are some conductors like Neeme Järvi is one of the name of the tram or some old politicians from the last century, from the beginning of Estonian independence. And then they decided last was Gustav Ernesaks, who is a very famous composer. And before that they gave Ellerhein name to a tram. So you can see on the street there on the street go there, people are inside and there is Ellerhein written and picture also. But unfortunately at the moment it is broken. They have to fix it. But we have even sang once there in and the 1 October in Europe we celebrate as a music day of music.

And we have several concerts all over Estonia in very different and strange places. And we had concert in tram, so people came in and we were singing there for them. And some players were playing in plane or in bus or on the market everywhere. So the idea here in Estonia is to celebrate it everywhere, so that everybody can feel that music is everywhere else.

IK: So that is a very big power for us that they decided to give to a tram our name. I don't know if somewhere else something like that is happened.

BH: I have not seen that anywhere.

IK: Me too.

BH: And Ellerhein it's a flower.

IK: Yeah, it's a flower. The blossom comes in very early of spring, in the beginning of May here, or even in April here. April is still quite cold, maybe five to ten Celsius, I don't know. It's cold and May is already getting warmer. And in the end of May already everything is green. And so then June, July, August is warm summer and then again it goes back.

BH: I plan to be here in May again.

IK: A really nice time. Sometimes May is very warm, sometimes last year, not this year, but before that was very, very nice, May. It was almost like summer. So, I like warm summers.

BH: When you were singing, was it Soviet occupation of Estonia? How are things different from that, music wise?

IK: Of course, we had to sing some very specific songs about Lenin about our big country, Soviet Union. But we hated it. We really hated it. And I know that Heino Kaljuste also hated it. But if you wanted to exist, you had to do it. And then I remember there were big gala, gala concerts, singers, concerts, players then all those politicians were sitting there. And then we had to sing to them how we love our big country. Huh... It was really.. We really hated it, but nothing was done. We had to do it. And then, fortunately, Heino Kaljuste always had a very good professional and interesting music. Besides this awful music also. For instance, not very, was not allowed to sing religious things in Estonian, but in Latin or in English or in other languages you could do it. No problem. So we had Mendelssohn and different composers and persons and we sang also religious music but in Latin or in German, or in English

BH: Was there a reason for that?

IK: Of course, the Soviet times no God. God was there... Brezhnev or Lenin was our god. I think people who haven't been here in the, that system could not understand actually what it was why couldn't you do this or that? We weren't allowed. We would not go abroad. Traveling only in Soviet countries. And I was first time outside Soviet Union when I was 18. It was we went to Finland. There was a festival and we prepared it. One year. We started one year earlier to prepare for that festival to make visa to get all kind of permissions from schools, your teacher had to write that you are politically correct and you are not dangerous or something like that. It was awful. Now you just buy a ticket and you go there and you are there. Nobody asked anything, but it was really because the stage was impossible. Only I don't know, maybe some pianists or my own ballet dancers could go and have their performances, but not Ellerhien.

BH: Was there a song that you had to sing? One song or theme song, I guess at every concert during that time? Or was there.

IK: One song but you always had to have in your concert program two or three songs that were about Soviet Estonia or the idea had to be like something like that and then you could sing your own song. Always in the beginning of the concert we had to sing the songs and then the concert started.

BH: Is all of that music in the history? Is all of that in the....

IK: Yes, yes you can find that. You can find that. You can find those old programs and you can see it. You can find it. And Heino Kaljuste always had to find a way how to explain us why we have to sing songs. And he was a good diplomat, I think also he was a really good man. And to think that he was very young when he started to conduct a choir or he founded it actually children's choir. Usually students want to work with youth choirs or other choirs, not children's choirs. And that he was a male conductor young man who wanted to conduct children's choirs. It was unusual. It is still unusual. Everybody wants to have very good choir. Choir good singers or I love choir, not children's choir.

BH: I love children's choir.

IK: Yeah, me too. Actually, I have at school I have also children's choir.

BH: There's one song that I've seen several times. It's the title of a song *Tütre täino*. I did not remember it yesterday.

IK: Yes, this is an Estonian folk tune arranged by Heino Kaljuste. And this is a tradition that always the last song in our big Chorus Studio concert in Springs. The last song is Raduga. Usually we sing it all choirs together sometimes also with the audience. There are several singers who have been singing in Ellerhein and this is a big tradition. That's why we sing it

always. And the Music Academy organizes always in the middle of November, when Heino Kaljuste's birthday is a school music day and very often we are also performing this year also. And they're always the same song. That's why

IK: It means.. it is a daughter's. Daughter says thank you to her parents, thanksgiving or no daughter Thanksgiving, kind of thing like that. Daughter's thanksgiving. How could it be in English? So that daughter is thankful to her mother and father for their care and so on. It's a meaning of the song.

BH: Okay, and what was the song were the former singers that came up last night.

IK: Yeah. This is song by Ola Vijala. He's a very, very famous Estonian composer. Not only choral composer, but also for mostly vocal music, but for soloists, for different vocal groups and also for choirs. And that song is called Jouluingel, which means angel of Christmas. Yeah. And that is also a tradition always in the beginning of our Christmas concert, which is always in Niguliste (St. Nicholas church), we sing it with our former singers yesterday. I know there were other singers too, sitting, they were not coming. But some of the things there was also a lady there was a lady

who is 50. She also came and sang with us too. Sometimes there is even almost 20 singers coming. But this year there were only seven, eight.

BH: Approximately how many performances do you have a year?

IK: I think something like 30. But for instance, 2019 we had 46. I remember thinking this is too much because we are not professionals. We are just amateurs in a way. But I think 30 is maybe the number. That year. It was less, of course, because we started in June first concert was in June and we had 13 performances. 12 concerts we have had this year. The first half of the year was empty. I think 30 is the number.

BH: And you started with as an assistant.

IK: When I was 18. And the student at the music then was in conservatory school. And now it is the Music Academia, Music and Theatre, And I started with a children's choir as a sol-fa teacher. And then I was like one year, I think one and a half. And then my mother was conducting the children's choir. She asked me to be her assistant conductor. And I worked here many, many years. The other things.. Many, many years I was assistant conductor. In 2011, from March, I was rehearsal with girl's choir. And one year I was working as assistant with children's choir and the girl's choir with Tia Ester Loitme.

IK: Then in 2012, in summer we always have a camp, one week since that camp. I was conductor

BH: How many years did you spend in the girl's choir?

IK: I sang, uh.. At first I was in pre. Then it was different. We had three choirs first and second-grade choir, third and fourth-grade choir and from fifth grade, it was children's choir. Until the end of June 18, it was all children choir. And then I think it was in 19th when it changed like preparation choir first to fourth grade choir, children's choir fifth through seventh, and then girl's choir eight through twelfth. and then something like 12 - 13 years ago with preschool choir we also. ASnd I sang here for 2 years in pre children's choir. Nine years. Handmade (this is where we ate chocolate)

BH: How do you select the literature, your songs?

IK: Very often there are some occasions, some kind of theme and you have to find songs for that or cooperation with orchestra or choir. You already get the scores for that. I also sometimes buy scores from the Internet. Just find something that is interesting, that I like. And of course, new Estonian music. Quite many times we have all the music from different composers on that CD. All the songs have been first performance? Yeah, of course it's

already four years ago released to that one. It's a cycle. Interesting composer. He's mostly not a composer but have some choir musical now from younger generation. Pärt Uusberg. He's 35 now but very famous choirs like music very much last one we have also made quite lot of cooperation with Robert Yuriendal who is jazz music actually has a very specific style of writing music.

BH: Do you have a lot of work commissioned?

IK: You mean? We have commissioned. We have sometimes. Last time was Tõnu's Sky Songs that the first performance is in the end of November and the beginning of December. It's also. I think you can even hear it from the listen it from the classic, Estonian classic radio because the concert was recorded and the last piece was this piece. It's interesting but as it is for Girl's Choir and mixed ensemble we have not too many possibilities to perform it. We always need also male voices.

BH: Is there any piece of music. That you would like to perform it? But haven't had the chance.

IK: That you would like to perform it but at the moment maybe at the moment your singers maybe are not in that level. Especially now after two years break some pieces for two choirs, for instance, we have quite big choir but

not all the singers are in that level that you can do it. It's always with the big choir. You can select half of the choir of very good singers and then the second half is maybe not so good singers, but you have to have them too.

BH: Right, well, I would definitely love for you to come to Mississippi sometime.

IK: Do you have any festivals?

BH: We don't yet, but I've been trying to reorganize the boy choir because it has only existed for 25 years and there are only 17 people in the choir. It's more of an ensemble and our biggest issue is recruitment and because the show choir what most people like around that area and the person before me and a couple of other people went more on the pop route for the boy choir and I like the English tradition and so that's what I'm trying to go back to. The English tradition and it's been a little difficult.

IK: But you say that the audience also accepts more like style. Okay.

BH: And one of the reasons is because we don't have the opportunity to hear it. Of all my students, none of them have sung with a symphony before none of them had opportunity to even sing with one or two instruments. Most of

them have never sung anything that had the organ played. Most of them have never seen a ballet or an opera or a musical or anything. So they don't know about all these other experiences and I think if they heard it once then they would like it.

IK: Yeah. I think Ellerhien is different from the other use choir as I told you already. Because our effort was mostly classical I myself also don't like very much I like pop music. I listen to pop music but I don't very much like the arrangements of pop music I don't think the music has been written for choir and it doesn't sound with a choir as it sounds with a pop singer or pop crew and then Ellerhein has a big tradition of academic choral music and nobody expects to become our singer that we are now going to sing only about pop music. Of course, we have sometimes different musicals for instance, Olva Ehala... his music is different, he's not academic classical composer, it's different, but he's also not pop music. I can't even explain his style, what it is it's just his sounds maybe more like popular music than classic music and we have even sang some spiritual when we were in a states. Then we had a song with piano accompaniment the audience always stood up and was clapping but it is music that of what we hear in north. Don't feel as used to it there, but we tried.

BH: So what is your degree?

IK: My degree is choral conducting. I studied choral conducting at the Music high School now I'm teaching choral conducting there. In music academy also but afterwards I got this teacher diploma too on my.

BH: Is it a bachelor or master?

IK: Master. Five years in that time we had actually it was named not master I got it afterwards because now we have three years and two years and then you have this master degree and then you can have doctor nothing like that was not possible at that time. I was graduated in 92Estoniaa was really independent one year and if you wanted to get higher like doctor. You had to go to St. Petersburg or Moscow. Not here we had the studio five years and everything was done as masters now do. Then afterwards we got this master degree of our study.

BH: What are your plans for the spring? What do you have spring?

IK: Spring, uh.. We are asked to participate in a festival here in Tallinn with an old music ensemble Hortus Musicus. There is a festival called I don't know if you know the position Estonian contact, the association is organizing the festival. We are participating there then we have different church concerts in different towns of Estonia as a birthday concert in different cities and then we have a big celebration concert 4 June and then

we go to Finland there is a youth choirs festival near to Helsinki, Tapiola to perform. We are asked to join the festival there. The choir who is organizing the festival used to be when Heino Kaljuste was our conductor used to be the kind of friendship choir the choir's conductor was a good friend of Heino Kaljuste and then we were kind of friendship choirs and that's why I also had possibility to travel to Finland to participate there in the festival in choir because of the relationship between those two conductors and two choirs but now there has been a long break and now they again asked us and let's make something together. And there are other choirs to come. And I like the idea very much to warm up this old and we are also asked to come to Canada.

IK: That now twice was canceled, but I don't think we will start to organize it because it took very much time and energy and then it was canceled to do it now again, actually, I don't know what will be in the beginning of July 5, or something.

BH: There is a children's choir festival in New Orleans every year in June.

IK: Oh, Okay.

BH: But they have one in New Orleans during the summer every year. But there are several festivals around the United States. There's usually one in

Georgia, but we're starting one in Mississippi. If we could get it as early as next year, I would like to do one next year. We have a choir tour to Florida next year, and we're doing a big concert. We have a concert in Mississippi, five concerts in Florida, and then one concert back in Hattiesburg, our founder for the choir. And that's one of the problems with the boy choir. It has existed 25 years, but there have been one director was there for eleven years, and then in the last 15 years, I believe I'm director six. So it is a big turnover and it makes it very difficult to build a program. And that's what I find fascinating about this. In 70 years, three conductors.

IK: Yeah. Heino was the conductor until he got very ill. 42 years, and Tia Ester Loitme was conducting for 20 years, and I have been here 10 years.

BH: Since 2012.

IK: Yeah. In 2012 I was taking over, but one year before that, I will.

BH: And how long was she his assistant?

IK: She was assistant for a bit more than 20 years. She came in 71 and head director in 89. Less than 20 years. 17 years. And Heino passed away in 89. Summer. In 88 he was with the choir in Canada for a festival competition. Everything was ok. Then he passed.

BH: And his son was a singer in the Children's Choir.

IK: Yeah. And afterwards, he founded this chamber choir. And now we have a professional choir. And also my daughter is singing. Yesterday she was with me. She started two years ago. She's also at Music High School. She was a violin player there and then she had no time. But then she decided to change the subject and now she's studying conducting.

IK: When would you like to meet the seniors? Maybe Monday or Tuesday.

BH: Monday or Tuesday.

IK: Okay. Then I will ask them when they will ask. How many do you think?
3, 2, 3, 4.

BH: As many as possible, that are at least 18 or 19 years old.

IK: Yeah. Okay. Then it means 18 or 19 years. It means the last grade, actually, or maybe some of them. My daughter is 17 and she's 11th grade and 12th is the last. Mostly they are younger than 18. But I think ten to 12 are. But I can be a translator, and.

BH: And Ulla, I just have just a couple of questions for her.

IK: Yeah, she is here on Monday. Tuesday.

BH: So she would be here Monday.

IK: If you have nothing to write with, I don't know if it's right. Good present

BH: I just like the pen.

IK: What do you really like to focus in your work?

BH: These are some of the questions that I'd like to really focus on with those who work with the choir. And then some would apply to you or the other teachers and some to just the singers. And that was when I didn't ask you. What do you attribute the success of the choir. What makes the choir successful?

IK: Very important. We always have in our camp, which is again a big tradition. One week on a seaside 100 km from here. Even more and then we have kind of candlelight evening there and then everyone who is having the last year in Ellerhein and some of the girls who have already graduated and the teachers we have kind of party there and then everybody

will tell about their learning feelings. What was very good. What was bad. But in fact most of them say Ellerhien was even more important than the school. What they get here, friends making music. But it's something special because at the school they used to have this opportunity, this very important part of their life. And that is also something that joins them together. And this feeling of wishing to make something big together, something really, special together. That is one I think it's very important. Not only that I say it's low here, it's also important, but without this other kind of social thing, it would not be as good. I don't know if you understood this.

IK: The repertoire, I think is also important. What you are singing that they must like it. They must feel that they have to...try harder

BH: Are there some songs that are easier than others for them to pick up? How do you decide the difficulty level of the song? Some easy, some harder, some in the middle is that.

IK: Sometimes the whole repertoire too is very hard. And we have had situations where you have very short time and you just have to do it. For instance, 2019 the world music days were here in Tallinn. New music and it's always in every year, in every different continent, I think. And it was in Europe, Tallinn, we had to.. everything was new for us, all the music

and it was also with something we made with an old music ensemble, all those musicals and the other things we made our own a capella things and also with different instruments. And before that we had a trip to Poland. There was a competition and we had only one month, which is not enough. And the music was for us not very common, it was contemporary, and we just made it. There was a school holiday and we had rehearsals almost every day here. They had no free time, but everybody was here, everybody was doing and actually the concert was okay. Yeah, there were composers, one was from Holland and the other was from Canada and from Estonia. There were many premieres, I remember that was really hard. But we did it because everybody felt that we must do it. And it's interesting and it's an opportunity. We can sing in that festival. And then sometimes there are very easy going concerts and there is and also audience coming.

BH: Do you have a favorite piece that you've done, that you like to do? Maybe not every year, but something yes.

IK: I should say it's Veljo Tormis' music. There are many songs that we have had in our repertoire all the time. There are some of his pieces that always are in our repertoire.

BH: I did. What is the audition process to be in Ellerhein? What requirements are there for the audition?

IK: You mean how do you get in? We have the studio. To go from one choir to another there is always kind of they have to sing for the teachers a solo song and then from the preparatory choir to children's choir duet, they all have two singing duets. And from the children's choir one solo song and one trio, so that we can hear that they can be in tune singing in three voices. Usually they can do it. Usually. But for some girls we have to say that this is your one year. Then in spring we decide if you can continue. Or sometimes the girls feel that it's too hard for them. They just quit and find something else. Not singing.

BH: What about attendance, being at rehearsal? Do you have a policy for that?

IK: Being in the rehearsal?

BH: Showing up for rehearsal?

IK: You mean participating in rehearsal?

BH: If they miss a rehearsal, if they're.

IK: Not present, they always have to send a message or something. When they can't come to the rehearsal. Everybody has to do it for me or for Elise, who is our manager. And then we have kind of they're right there, for instance. Some of them always are late 1 hour, for instance, one day. Then we know this girl always comes 1 hour later. Or somebody once a week cannot come. Some girls are from the music schools, they are have orchestras and things. And I know that every Friday she can't come. And then she is only twice a week here.

BH: Have you ever had to kick someone out or whatever you call it, to not let someone come back for missing too many days?

IK: Or we usually call to the parents and there has been situations that the parents know that she's here, but she's not here. Maybe she has a boyfriend or something, or something more interesting to do. Some years ago one girl was already two weeks, three weeks not here. And then I called to my mother asking what has happened? Is she ill? Or she hasn't said that she can't come. And she's not saying oh really? I thought she's in the rehearsal. And then we gathered all together, her parents and she and me and Ulla discussing what we can do now. And then she started to be here again. And now we have a new singer. Some singers also can come, not only from the children's choir, from different choir twice a year, in spring and in September we have kind of if you want to, can comment if they have to

sing. And we decide yes, you can be a part of the choir. And then one girl, a new girl, she was with us in summer camp and she was very enthusiastic. But then she was also from studying at the music school. She had not very much time to be in the rehearsals. And now, before the concert she was quite missing from the rehearsals and we have before the concert on the stage of Music Academy we have concert and her step before the concert and she's in mask, only one. And I said please take mask off because anyway, in the concert we have to think without a mask and I want to see all your faces. And what then happened? She did not know the music. And once other teachers saw that if one singer is singing like this, you can see it from the audience. And then I went to her, not in front of the others, but I asked her to come and I said today's repertoire what songs you can sing with us. Okay, then in between, please you can step out, you can go to the backstage and then you come back, if that's okay. And then she was so much she did not like that at first she said yes, yes. And then she went away. She did not come to the stage at all. And next day she brought all her dresses here and left the choir. I was thinking what I made wrong? If you don't know the songs, you can't be on the stage. Imagine if you are piano player or wireless player, you can't go to the stage not knowing what to do. How can you sing not knowing your scores? And then yeah, she was angry with me and left the choir.

BH: I've had that happen when I taught middle school. I had a student that could not attend the concert and we were required to have them do a writing assignment. She would not do that. And then she left after that.

IK: Yeah, of course. Nowadays you control yourself much more than it used to be before. You have to control what you say and how you manage the different situations. You have to also be a psychologist sometimes, yes. Okay, maybe for today you can now finish.

APPENDIX E

PORTRAITS OF ELLERHEIN HEAD DIRECTORS



Ingrid Kõrvits, Head Director of Ellerhein 2012-2021. Artistic Director 2021-present.

(Photograph used by permission of Ellerhein.)



Tia-Ester Loitme, Head Director of Ellerhein 1989 – 2012. (Photograph used by permission of Ellerhein.)



Heino Kaljuste, Founder and Head Director of Ellerhein 1951 – 1989. (*Photograph used by permission of Ellerhein.*)

APPENDIX F

PARTIAL ITINERARY FOR ELLERHEIN TRIP TO BULGARIA, 1970

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ei (9Lnud racile vastu gaadetud. Oosc, asi/2û tuzuüi,
teisc. makkes

juba külra. Biis tnoodustaeitne ta!æoeeatuses
üliiüil:a rivi Ja poole tunni jaolæul olid Lcëik

ini. xess teci a;-iceùc poole

Pioneoridc Paieesso..

Moelwa Pioncoridc L)aioo on arhitektu zuriIiseLG
sise.

kujuneuaelt Izaunis: palJA klartsi, avar, paLju
rolleListt ceintel nosaiicid ja trosl:od..

Neile IcorraIQati elëkarcioon tutvumiselcs
t.ioskvaca.

Gëttgine kolme buggica. Imrini taliaedeLb nügino

Luanilzi staa- dionit, Forvalni naja. Peaci

gtaadionile, saure jõudsime Iah- tige bassoinl

vaatazine ujudasid. Tee temperatuur bas- coinio olovat
praecu 25-26, talvel at;a 21).

TALLINNA PIONEERIDE
PALEE LASTEKOORI
"ELLERHEIN"
esimene välisreis.

8.aprill 1970.a.

Balti jaama kogunesime ärasõiduks kell 18.30. Meie uhiuued vormimütsid äratasid suurt tähelepanu. Kisiti, kas Tallinna on asutatud uus ülikool.

9.aprill 1970.a.

Hommikul ootas meid Moskvas oes ebameeldivus: busse ei olnud meile vastu saadetud. Ootasime tunni, teise. Hakkas juba külm. Siis moodustasime taksipeatuses ülipika rivi ja poole tunni jooksul olid kõik 94 inimest teel Lenini mägede poole Moskva Pioneeride Palcesse.

Moskva Pioneeride Palee on arhitektuuriliselt ja sisekujunduselt väga kaunis: palju klaasi, avar, palju rohelist, seintel mosaiigid ja freskod.

Meile korraldati ekskursioon tutvumiseks Moskvaga. Sõitsime kolme bussiga. Lenini mägedelt nägime Lužniki staadionit, Ponomjani maja. Peagi jõudsim staadionile, suure lah-tise basseini juures vaatasime ujujaid. Vee temperatuur basseinis olevat praegu 25-26°, talvel aga 29°.

№

СКОРОСЦИВАТЕЛЬ

APRILL 1970

LASTEKOORI ELLERHEIN

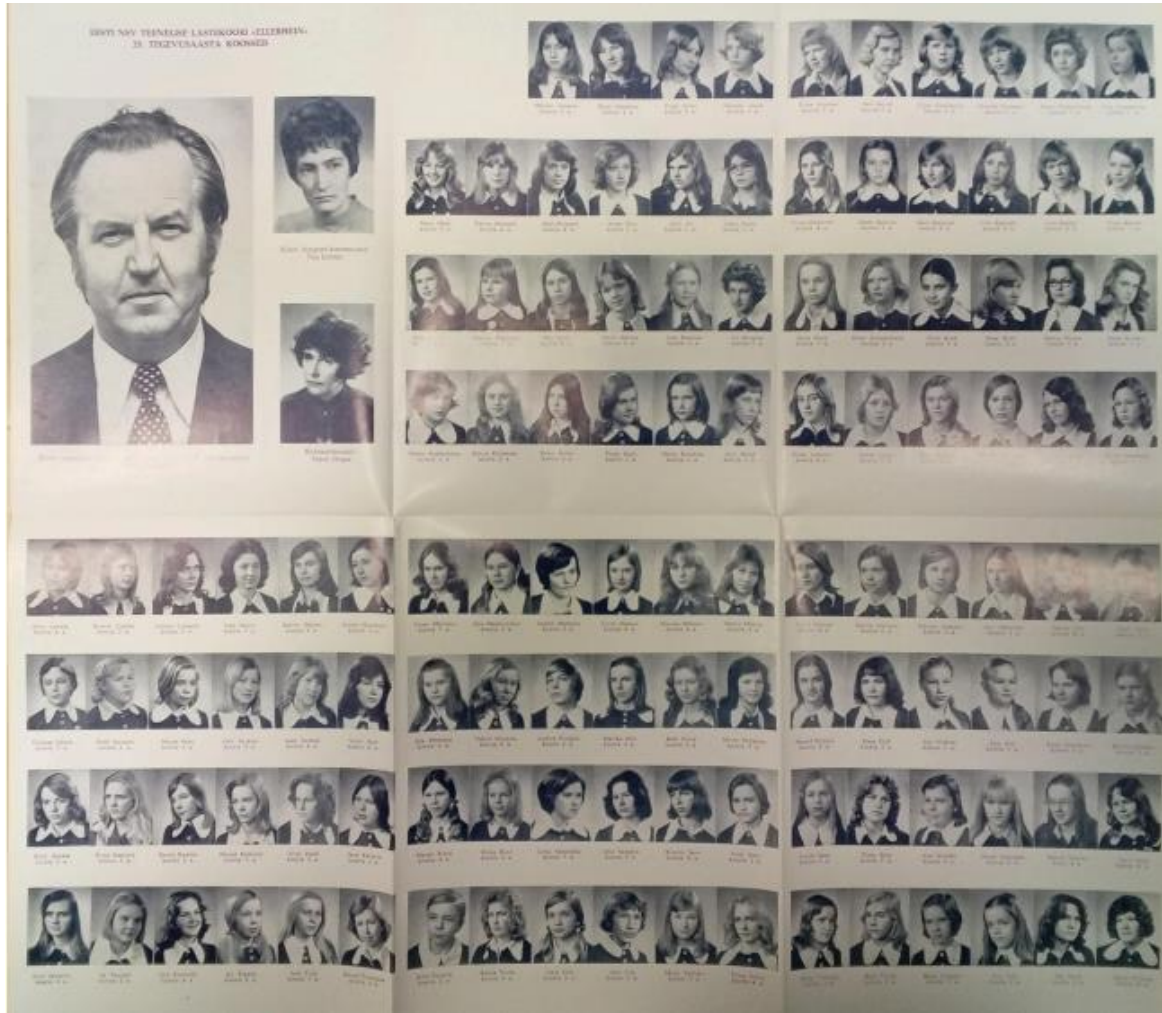
ESIMENE VÄLISREIS

BULGARIA

APPENDIX G

PHOTOGRAPHS OF ELLERHEIN

(All photographs used by permission of Ellerhein.)

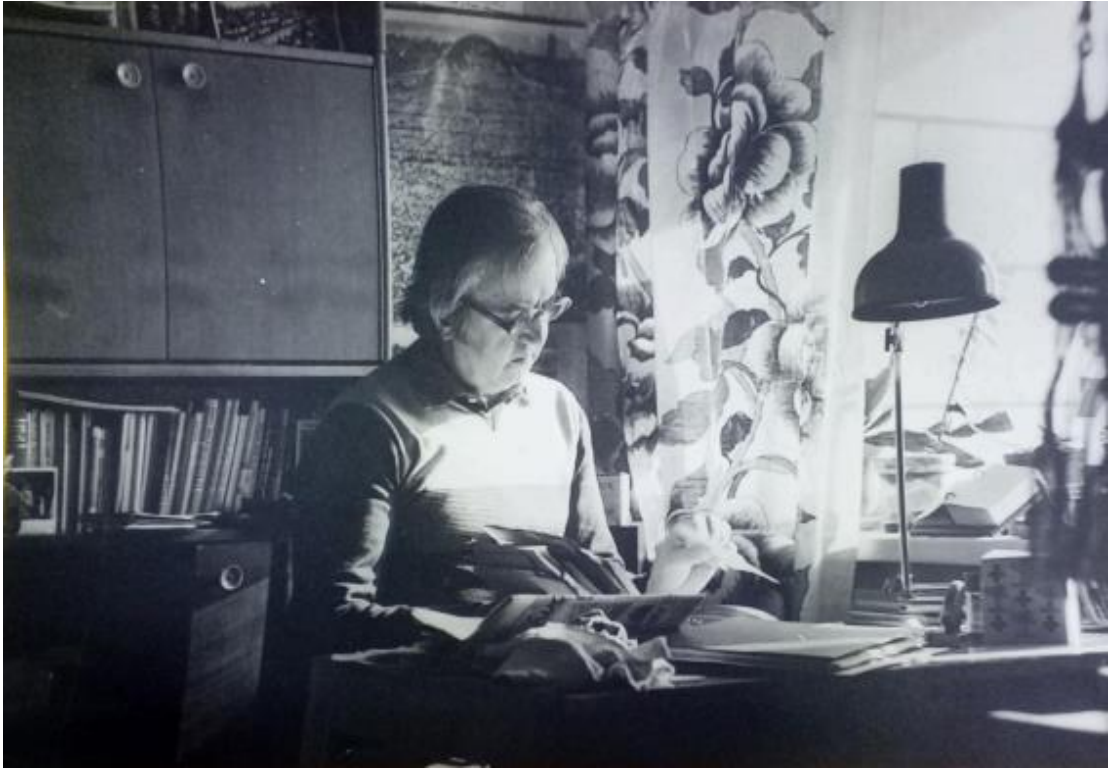












...kuid siinne rahvas täis on imeväge...













APPENDIX H

ELLERHEIN CONCERT POSTERS



TALLINN - HELSINKI
13.18.06.2000
EESTI-SOOME LAULU- JA TANTSUPEET



EESTI-SOOME ÜHISLAULUPIDU

TALLINNA LAULUVÄLJAKUL 17.06.2000 KELL 14.00



VIROLAIS-SUOMLAISET LAULU- JA SOITTOPEEDET
TALLINNASSA

ESTONIA-FINLANDISE SÄNG- OCH MÅSKEFEST
I TALLINN

ESTONIAN-FINNISH SONG FESTIVAL
IN TALLINN



Organisatsioon ja toetus
Eesti Laulupeet
Helsingin Laulupeet
Kokkuvõtte ja toetus
Kokkuvõtte ja toetus
Kokkuvõtte ja toetus

30. mai 2004 kell 15 Estonia Kontserdisaal

Kooristudio
Ellerhein
Kevadkontsert



Dirigendid

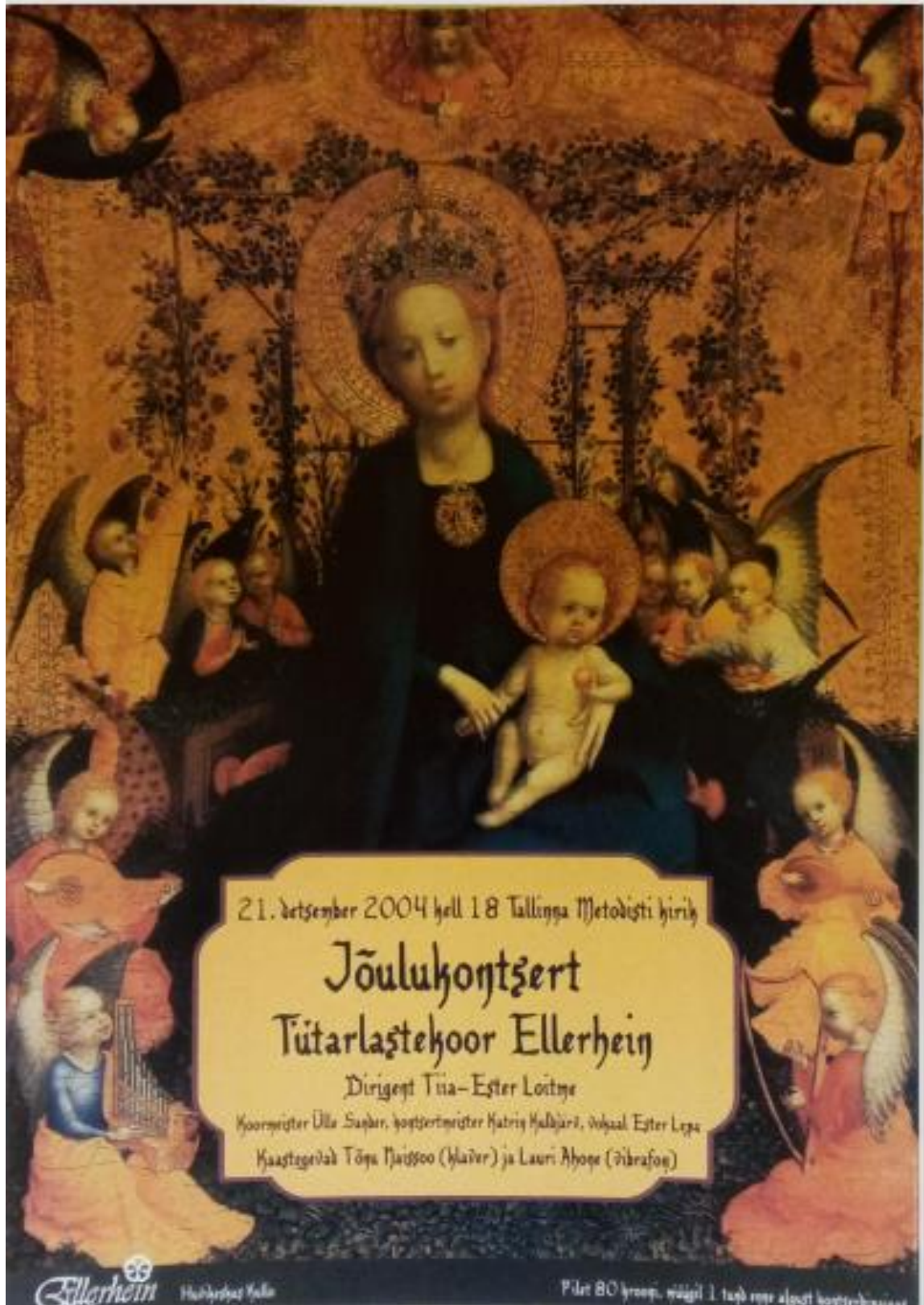
Tiiu-Ester Loitme
Anneli Mäsois
Maailika Veeperv

Koormeisterid Ille Sanda, Ingrid Kõivits ja Marit Mäsois

Kontsertmeisterid Kadri Kuldjõe ja Reinud Tepp

Häälsõnadia Ester Lepa

Konstlojad Olav Elala, Kristjan Mäsois ja Andrus Iida



21. detsember 2004 kell 18 Tallinna Metodisti kirik

Jõulukontsert Tütarlastekoor Ellerhein

Dirigeent Tiia-Ester Loitme

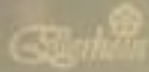
Koormeister Ülla Saaber, kontsertmeister Katri Haldjäre, viiulid Ester Lepa

Kaastegijad Tõnu Naissoo (klaver) ja Lauri Ahoje (vibrafon)

 Muusikakool Kalle

Pilet 80 krooni, väikse 1. tundi enne algust koostöökaardiga

22. detsember 2005 kell 18 Niguliste kirik



Tütarlastekoor **Ellerhein**
Jõulukontsert

Dirigent **Tiia-Ester Loitme**
Koormeister Ülle Sander
Kontsertmeister Katrin Kuldjäv
Vokaal Ester Lepa

Kaastegevad Andres Uibo (orel)
Jaan Ots (trompet)
Meeli Ots (klaver)

Piletid hinnaga 100-, müügil Niguliste kassas



P. 3. juuni 2007 kell 16 Estonia kontserdisaal

Ellerhein 55.

kooristuudio

Juubelikontsert

Dirigendid: Tüa-Ester Leetma, Anneli Aasaots, Dagrid Kõrvits, Mallika Vropper

Kontsertmeisterid: Katrin Kuldjärv, Reinut Tepp

Kooremisterid: Ülle Sander, Maret Aarela

Vokaal: Ester Lepa

Kaastegijad: Eesti Rahvamuusikoo, dirigent Mihhail Gerts,
Olav Khala (klaver), Kristjan Aasaots (löökpillid)

Õhku ja veele Eesti Rahvamuusikoo, veebileht: www.era.ee



KULLO

Ellerhein

6. juuni 2009 kell 18.00
Estonia kontserdisaal

Kooristuudio Ellerhein
kevadkontsert

Solistid Tiiu-Ester Loitme, Anneli Mäeots, Ingrid Kõrvits, Malika Veeperv
Kõrvaldised Ülla Sander, Mari Mäesalu, Viikar Eha Pääg
Kontsertmeisterid Katrin Kuidjärv, Olav Ehala, Katrin Peitso

Kaastõlgijad Hanna-Liisa Viska, Riivo Kallaste, Kristin Mäestu, Iire Eemmaa, Riina Mäeste

Programmi hinnang Eesti Kultuuriläbiand (EKL) 2/125



Ellerhein



27. mai 2010 kell 19
Estonia kontserdisaal

Kooristuudio ELLERHEIN
KEVADKONTSERT

REIN RANNAP
ROCK-KANTAAT

TAEVAS JA MAA

Tütariastekoor ELLERHEIN
EESTI RAHVUSMEESKOOR
KOSMIKUD

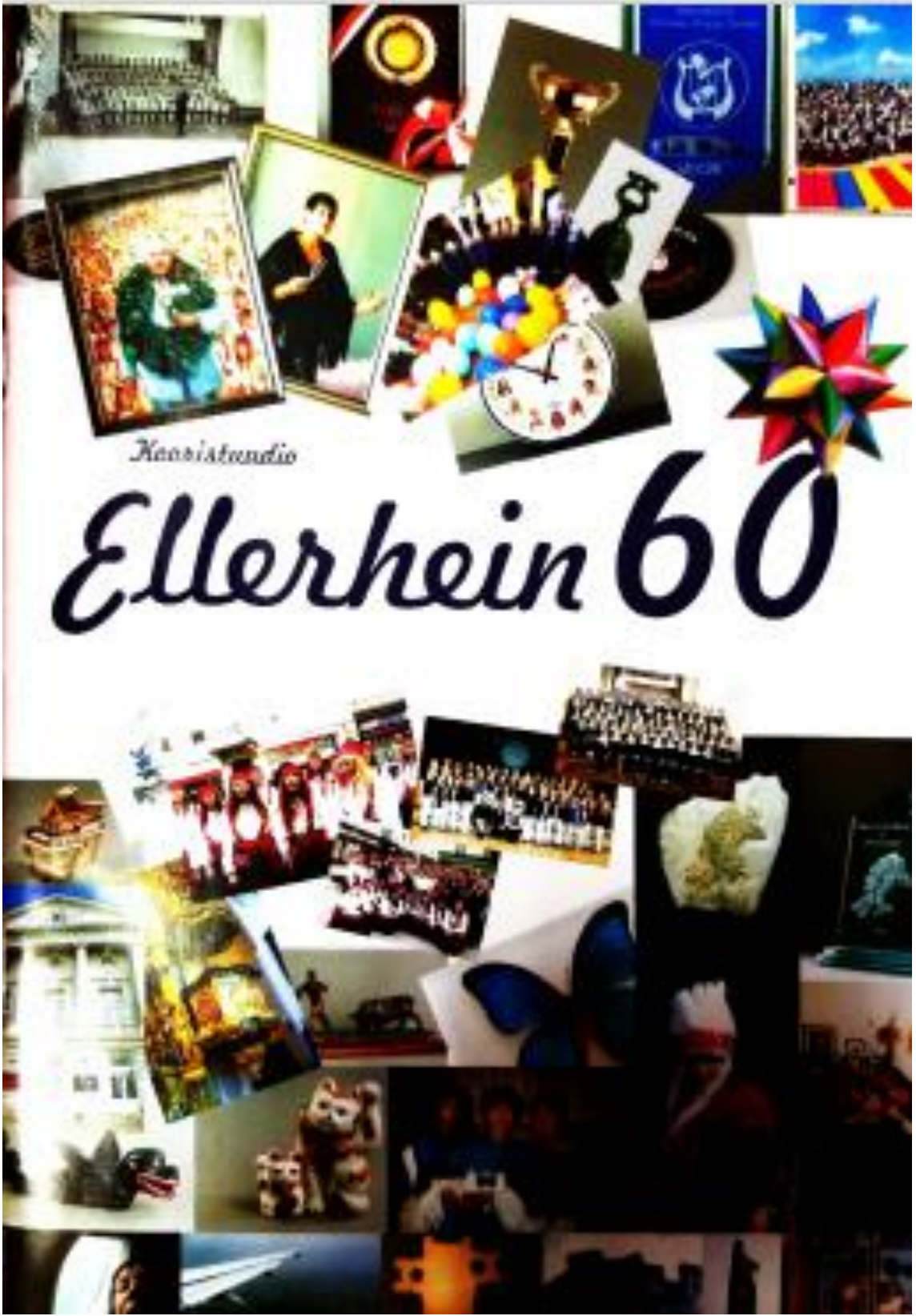
Solistid Priit Volmer, Meelis Hainsoo
Dirigent Tiia-Ester Loitme
Koormeister Ülle Sander

LASTEKOOR
Dirigendid Anneli Mäeots ja Ingrid Kõrvits
Kaastegev Kristjan Mäeots (loõkpillid)

MUDILASKOOR
Dirigent Mallika Veeperv
Koormeister Marit Mäesalu
Kaastegevad Olav Ehala (klaver),
Lauri Liiv

Piletid 150/125 müügil
Eesti Kontserdi kassas ja
Piletimaailmas

KULLO



24. detsember kell 12 Niguliste kirik

Tütarlastekoor
ELLERHEIN 50

JÕULUKONTSERT

dirigent Tiia-Ester Loitme

kontsertmeister Katri Kaldjõe
koormeister Ulla Sander
hüüesõnad Ester Lõps

Ellerheins viiuldased

Tüt Kik, orel
Toomas Dubert, viul
Tõru Narvsoo, süntesaator

 Ellerhein

ELLERHEIN 50

24. mai 2014 kell 17
Estonia kontserdisaal

Kooristuudio Ellerhein

KEVADKONTSERT

Müüjaskoor
Dirigent Mallika Veepere
Koormeister Marit Koit

Lüüstekoor
Dirigendid Anneli Mäeots ja
Ilona Ernes
Klaaver Reinut Tepp

Tütariustekoor
Dirigent Ingrid Kõrvits
Koormeister Ulla Sander
Häälejuht Vilja Sliževski
Klaaver Sten Hõnaja

Krastegevad
Olav Ehala
Kristjan Mäeots
Ulla Krigu
Timothy Fitzpatrick
Katarina Maria Kits
Marcel Johannes Kits



Piletid hinnaga 8-12 € müügil piletiloiva ja
piletimaailmas ning Eesti Kontserdi kassas



TALLINNA
HUVIKESKUS
KULLO

Swedbank

ELIISA KONTSERI

T 28. september kell 15 Estonia kontserdisaal
Lõunamuusika

Kontsert on pühendatud Veljo Tormisele

Tütarlastekoor
ELLERHEIN

Koormeister Ülle Sandar, kontsertmeister Katrin Kuldjärv

Dirigent **TIIA-ESTER LOITME**

Ellerheina ja heina Tormise loomisel valitud aastajärgne laulu ja muusika ühenduse tütarlastekoor. Koosseisus 40. aastajärgne jahtide tütarlastekoor Ellerhein Eesti Raadio "Tormise" muusika nähtavalt vaheldu juhendamisel. Kontserdi eelavastu loetakse saadet. 1928. aastal valitud tütarlastekoor, mis loodi "Lõunamuusika".



HEINO KALJUSTELE PÜHENDATUD

KOOLI- MUUSIKA PÄEV

18.11.2016
KELL 14.00-16.30
TALLINNA
HUVIKESKUSES
„KULLO”
(MUSTAMÄE TEE 59)

Ettekanded:

Uurides muusikalist võimekust.
Magistritöö panus noore õpetaja
portfelli

Reet Ristmägi - Riiia Põhikooli
muusikaõpetaja, H. Kaljuste fondi
 laureaat 2014

Õpetaja ja õpilase (dirigendi ja
laulja) mitteformaalne kontakt
kasvamise olulise osana

Enn Tammaru - Tallinna
Tehnikakõrgkooli ehitusteaduskonna
õppejõud, Tütarlastekoori
Ellerhein lastevanemate komitee
 liige aastatel 1982-1990

Muusikalised etteasted Tallinna huvikeskuse „Kullo” kollektiividelt:
Kullo Poisteansambel, kooristuudiod Ellerhein ja Raduga ning solistid.

Koolimusika päeval antakse üle Eesti Rahvuskultuuri Fondi Heino Kaljuste
sihtfondi stipendium muusikapedagoogika üliõpilasele ning tunnustatakse
Eesti Muusikaõpetajate Liidu korraldatud konkursi „Loo laulule kaasmäng!”
parimaid.



20. MAI 2017 KELL 17
ESTONIA KONTSERDISAAL

TALLINNA HUVIKESKUS KULLO

KOORISTUUDIO
Ellerhein 65

SUUR SÜNNIPÄEVAKONTSERT
„LAS MINA HAKKAN LAULEMAIE...”

MUDILASKOOR

Mallika Veeperv
Marit Koit

LASTEKOOR

Anneli Mäeots
Ilona Muhel
Reinut Tepp


TÜTARLASTEKOOR

Ingrid Kõrvits
Kadri Toomoja
Robert Jürjendal

LAVASTAJAD

Anne Tõrnpu
Eva Koldits

PILETID PILETIMAAILMAS, PILETILEVIS, EESTI KONTSERDI KASSAS



24. märts 2018 kell 18
Tallinna Filharmoonia Mustpeade maja

„Linnulennul linnukuu“

Kullo tütarlastekoor Ellerhein
Tallinna Muusikakeskkooli noortekoor
Tallinna Muusikakeskkooli lastekoor
Ingrid Kõrvits
Jaanika Kuusik
Ode Pürg
Leo Mattias Leete
Ingrit Malleus
Merit Männiste
Kadri Toomoja
Katrín Peitre

Kavas Kreek, Tormis, Pärt, Kõrvits, Siimer, Voorand]

Prii sissepääs

26. mai 2018 kell 17
Estonia kontserdisaal

Tallinna Huvikeskus Kullo



Kooristuudio Ellerhein kevadkontsert „Nüüd ep on ilus elada”

Mudilaskoor

Mallika Veeperv
Marit Koit
Õnne-Ann Roosvee

Lastekoor

Anneli Mäeots
Ilona Muhel
Reinut Tepp
Kristjan Mäeots

Tütarlaskoor

Ingrid Kõrvits
Ode Pürg
Kadri Toomoja
Tanel-Eiko Novikov

**Kaastegev Kullo tantsuansambel Sõleke
Oma luulet loeb Kristiina Ehin**

Kontsert on pühendatud Eesti 100. sünnipäevale

Piletid Piletilevis ja Eesti Kontserdi kassas

EESTI VABARIIK



22. detsember 2018 kell 13
Niguliste kirik

Tallinna Huvikeskus Kullo

Tütarlastekoori **Ellerhein** jõulukontsert

Tiia-Ester Loitme 85

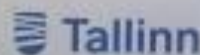
Dirigendid **Ingrid Kõrvits** ja **Tiia-Ester Loitme**
Orelil **Kadri Toomoja**

Koormeister **Ülle Sander**
Hääleseadja **Egle Veltmann**

Kaastegevad
Ellerheina vilistlased
Tanel-Eiko Novikov (vibrafon)
Joosep Reimaa (viul)
Fred Heinoja (viul)

Kavas Penderrecki, Strohbach, Schneider,
Donkin, Pärt, Rannap, Uusberg, Höbe

Piletid hinnaga 12 € / 10 € müügil tund enne algust kohapeal



8. juuni 2019 kell 17 Estonia kontserdisaal

Tallinna Huvikeskus Kullo
KOORISTUUDIO ELLERHEIN
kevadkontsert

„LENDAB LILLEST LILLESSE“

Ettevalmistuskoor
Maarian Lend
Gerli-Aet Arras

Lastekoor
Anneli Mäeots
Ilona Muhel

Mudilaskoor
Mallika Veeperv
Marit Koit

Tütarlaskoor
Ingrid Kõrvits



Klaveril Kadri Toomoja

Kaastegevad Olav Ehala (klaver), Lembit Saarsalu (saksofon),
Kristjan Mäeots (löökpillid), Katrin Peitre (klaver), Kaari Uus (nükkelharf)

Piletid Piletilevist ja tund enne kontserdi algust kohapeal.



21. detsember 2019
kell 14
Niguliste kirik

Tallinna Huvikeskus Kullo

Tütarlastekoori Ellerhein jõulukontsert

Dirigent Ingrid Kõrvits
Orelil Kadri Toomoja
Klaveril Triin Sarap
Marimbal Tanel-Eiko Novikov

Kavas Mendelssohn-Bartholdy,
Poulenc, Pärt, Uusberg jt

Robert Jürjendali kooritsükli „Tuisust saan tuju“
tütarlastekoorile ja marimbale esiettekanne!

Piletid hinnaga 14 € / 10 € müügil Piletilevis ja
enne kontserdi algust kohapeal



16. detsember 2021 kell 19
Niguliste kirik

Tallinna Huvikeskus Kullo

Tütarlastekoori
Ellerhein
jõulukontsert
„Vaikuse valgus”

Dirigent Ingrid Kõrvits
Orelil Kadri Toomoja
Saksofonil Karl Tipp

Kavas Holst, Kodály, Pärt,
Kaumann jt

Piletid müügil Fientas

Ellerhein⁷⁰
TALLINNA HUVIKESKUS KULLO

APPENDIX I

FESTIVALS, COMPETITIONS, AND CONCERT TOURS 1970-2019

- 1970 festival in Bulgaria
- 1974, 1975 Children's Choir Festivals in Olomouc, Czechoslovakia
- 1977 1st place and gold medal at the children's choir competition in Celje, Yugoslavia
- 1981 concert tour in Finland
- 1985 Children's Choir Festival in Olomouc, Czechoslovakia
- 1986 international choir festival "Sympaatti" in Finland
- 1988 Second place in the category of female choirs at the international choir competition "Tallinn 88"
- 1988 1st place at the international choir festival Kathaumixw in Powell River, Canada
- 1989 festival in Harrogate, England
- 1989 Christmas concerts in Finland
- 1990 concerts in Stockholm, Sweden
- 1990 1st place in the girls' choir category at the International Children's Choir Festival in Giessen, Germany
- 1990 1st place in the category of children's choirs at the international choir competition in Tolosa, Spain
- 1991 song party in Joensuu, Finland
- 1991 Second place in the category of female choirs at the international choir competition "Tallinn 91"
- 1991 concerts in Säfte, Sweden
- 1992 concerts in Esbjerg, Denmark
- 1992 Z. Kodaly seminar in Finland
- 1992 International Festival of Children's Choirs in Ulm, Germany
- 1992 International Youth Choir Festival in Basel, Switzerland
- 1992 international festival "Les Petits Chanteurs" in Paris and Bourgogne, France
- 1992 II and III place in the category of female and male choirs at the international choir competition Tolosa, Spain
- 1993 Grand Prix at the international children's choir competition in Nantes, France
- 1993 Concerts celebrating the 75th anniversary of the Republic of Estonia in Gothenburg, Sweden
- 1993 Third place at the international choir competition "Florilege Vocal de Tours" in Tours, France
- 1994 concert tour in Belgium, France, Germany
- 1994 Second place at the international choir competition "Singing Youth 1994" in Tokyo, Japan (tape competition)
- 1994 first place in the category of women's and children's choirs at the international choir competition "Tallinn'94"
- 1994 1st and 2nd place in the category of female and male choirs at the international choir competition "Guido 'Arezzo 1994" in Italy
- 1995 Concerts celebrating the 77th anniversary of the Republic of Estonia in Riga, Latvia
- 1995 Concerts celebrating Estonian national culture in Turku, Finland

- 1995 European youth choir festival "Basel'95" in Switzerland. Concerts in Belgium, Germany
- 1995 choir festival in Sandes, Norway
- 1995 Grand Prix and 1st place in the category of female choirs at the international choir festival "Takarazuka '95" and a concert tour in Japan
- 1995 concert tour Germany-Belgium-France
- 1996 Finnish-Ugric Music Festival in Budapest, Hungary
- 1997 1st place in the girls' category, 1st prize in the folklore category and conductor's prize and 2nd place at the international children's and youth choir competition in Giessen, Germany
- 1997 International Youth Choir Festival in Kiimink, Finland
- 1997 European Grand Prix and 1st place in the category of children's choirs at the international choir competition in Tolosa, Spain
- 1998 concerts to celebrate the 80th anniversary of the Republic of Estonia: Paris-The Hague-Brussels-London
- 1998 C. A Seghizzi X European Great Choral Singing Award. Made it to the finals among the five best choirs in the world in Gorizia, Italy
- 1999 Australian International Choir Festival in Sydney, concerts in Melbourne and Adelaide
- 1999 international festival of girls' choirs "Meitenu Balsis '99" in Latvia
- 2000 1st place in category A of Veljo Tormis 70th year. at the republican women's choir competition dedicated to the jubilee
- 2000 Five-week (24 concerts) concert tour in Japan
- 2000 Second place in the category of children's choirs at the international choir competition in Tolosa, Spain
- 2001 1st place in the category of female choirs at the 7th International Choir Festival "Tallinn 2001"
- 2002 guest of honor at the XX International Bela Bartók Choir Competition in Debrecen, Hungary
- 2003 1st place in the category of female choirs at the 8th International Choir Festival "Tallinn 2003"
- 2003 festival Europa Cantat XV, Urmas Sisaski's cantata "Benedicamus Patrem"
- 2004 Grammy Award, for "Cantatas" by Jean Sibelius, in category #96 – Best Choral Performance.
- 2005 1st place at the Ankara Choir Festival
- 2006 EBU Radio Contest in Wuppertal, Germany
- 2007 Estonian National Broadcasting Award for the best Estonian choir
- 2007 1st place at the Tallinn 2007 choir festival in the category of male and female choirs.
- 2008 main prize (Choir of the World) at the prestigious choral singing festival "International Choral Kathaumixw" in Powell River, Canada
- 2009 concert tour in Japan
- 2009 at the *grand prix* choir festival "Tallinn 2009", 2nd place in the category of female and male choirs, special award for the best performance of the obligatory song, Arvo Pärt's "Peace Upon You, Jerusalem".
- 2012 gold level II place at the international choir competition Ave Verum in Baden, Austria
- 2013 Second place in the category of youth choirs at the international choir festival "Tallinn 2013"
- 2013 3rd place in the category of women's choirs and 2nd place in the category of folklore at the 31st International Cantonese Music Festival
- 2013 Concert tour in Spain and Andorra

- 2013 Participation in the international choir festival Choral Crossroads 2013 in Limassol, Cyprus
- 2014 *grand prix* at the 53rd International Seghizz Choir Competition in Gorizia, Italy; special award for the highest score in the category of female voices, special award for Veljo Tormi's "Vermaliste", audience awards in the categories of folk music and gospel music, conductor's award in the categories of romanticism, contemporary music and gospel music
- 2015 concert trip to Israel; participation in MustonenFest in Tel Aviv; Bach "Matthew Passion" in collaboration with Andres Mustonen, RAM and Jerusalem Symphony Orchestra
- 2015 concert trip to Hungary
- 2015 prize trip to Italy for winning the 2014 *grand prix* at the international Seghizz Choir Competition in Gorizia
- 2016 concert tour in the USA; participated in the Drayton Harbor Music Festival in Washington State and the 10th International Choir Festival in Missoula, Montana
- 2017 international choral music competition Tallinn 2017. The girls' choir won two first places at the festival competition - 1st place in the category of female and male choirs and 1st place in the folk music category. Six choirs also participated in the *grand prix* round. Girls' choir Ellerhein received the highest score in all categories from the jury
- 2017 festival Kissinger Sommer in Germany. Bremen German Chamber Philharmonic, Ellerhein girls' choir, German chamber choir and soloists, conductor Paavo Järvi. Felix Mendelssohn Bartholdy's "A Midsummer Night's Dream" recorded
- 2017 11th World Symposium on Choral Music in Barcelona, Spain
- 2017 participation in the concert-performance "Twilight sleep" in Berlin, Germany. Scenario, production, design Ene-Liis Semper, Tiit Ojasoo; conductor-music director Olari Elts; on stage Marika Vaarik, Rea Lest, Helena Pruuli, Jörgen Liik, Simeoni Sundja, Ragnar Uustal (all Teater NO99), Konzerthaus Berlin orchestra, girls' choir Ellerhein; soloists Arete Teemets, Kadri-Liis Kukk
- 2018 participation in the MustonenFest Tallinn-Tel Aviv festival in Israel; 12 concerts with 6 different programs were given during the festival
- 2018 cooperation project with the Kullo dance ensemble Sõleke, within the framework of which the concert performance "Aastaajad" to the music of Veljo Tormis was created
- In the summer of 2018, participation in the premiere of Rudolf Tobias's oratorio "Joonas" in Estonia
- Performance in August 2018 at Viljandi Traditional Music Festival with jazz quartet - Kadri Voorand, Liisi Koikson, Jaak Sooäär and Paul Daniel
- 2019 Gold Diploma, Gold Medal and *Grand Prix* at the 8th International Choir Competition Festival in Gdansk, Poland
- 2019 2nd place in the category of youth choirs and sharing 1st place with the Finnish choir Spira Ensemble at the XVI International Choir Festival Tallinn 2019
- In October 2019, a concert tour in the People's Republic of China

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