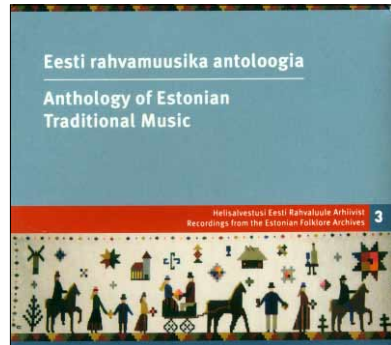


COMPACT DISK REVIEWS

Herbert Tampere, Erna Tampere, Otilie Kõiva (compilers)
EESTI RAHVAMUUSIKA ANTOLOOGIA [Anthology of Estonian Traditional Music]. Helisalvestusi Eesti Rahvaluule Arhiivist [Recordings from the Estonian Folklore Archives] 3. Eesti Kirjandusmuuseum. 3 CDs and booklet (228 pp.). EKMCD 005, ISSN 1736-0528. Tartu, 2003.

The anthology of Estonian traditional music is the largest audio publication of Estonian traditional music so far, including 115 traditional pieces from 62 different performers. The first edition of the anthology was published in 1970 as a five-record set with an accompanying booklet of the song texts under the title “Estonian Folk Songs and Instrumental Music”.



The anthology centres on one folkloric genre: *regilaul*, the earliest traditional Estonian song type, which is here represented by 98 recorded songs, and which belongs to the common Balto-Finnic lore in Kalevala metre. (The more recent stanzaic songs with end rhyme were published in another anthology a few years following the original edition: “Estonian Folk Songs and Instrumental Music 2”, Tartu 1974, compiled by Ingrid Rüütel, Herbert Tampere, and Erna Tampere.)

The selection of instrumental music in the anthology is relatively modest, including only 17 pieces. The compilers’ intention was to present a thorough introduction into *regilaul* and a brief look at the Estonian traditional music instruments and the music played on them. Such proportion of older folk songs and instrumental music appears justified in this anthology; at the same time it reflects the historical canon of the Estonian folklore studies, which centre on *regilaul* as an archaic, authentic and unique native tradition.

Since the 20th century scholars could observe and record *regilaul* in its traditional context only in two peripheral regions of Estonia, it is inevitable that the anthology does not convey the active song tradition but has preserved its distance in sound and time. Most of the *regilaul* genres (except for incantations accompanying domestic chores, children's songs, lamentations, and some lyric songs) have traditionally been performed by a group of singers with one of them performing as a lead singer. But on the archival recordings the songs are mostly performed solo by an elderly singer. Instrumental music has been performed by well-known musicians or groups: performing solo or with a smaller group is actually very characteristic of the Estonian instrumental music tradition.

The recording of the songs has largely been limited by technical potential: most songs have been recorded in studio or temporarily set up studios at collection expeditions. Except for a couple of instrumental pieces that were recorded onto wax cylinders in 1912 (which also marks the beginning of recording the Estonian traditional music), the older songs originate in the shellac records files of the Estonian Folklore Archives and were recorded during 1936–1938 at the National Radio in Tallinn. The songs performed by another group of singers and musicians were recorded during the 1960s fieldwork expedition with the equipment of the National Radio.

The learning period of the performers (of these songs) recorded in the 1930s coincides with the period when (the style of) *regilaul* still had a traditional function in everyday life. Several of the recorded performers were wedding singers: the *regilaul* remained the strongest in the wedding context for a long time. After the Second World War the art of singing *regilaul* was passed on within families. Performers had inherited the songs, as well as the will or at least the ability to express themselves in the language of *regilaul* from their grandmothers or mothers, who had been wedding singers. Two regions where the song tradition is still alive, the Setu region and the island of Kihnu, are represented mostly by studio recordings from the 1930s. One reason for it may have been the lack of contemporary recorded material during the compilation of the anthology. Studio recordings also suited to the general conception of the anthology: even in modern publications the sound quality of recordings is favoured over the content.

The selection of material was also conditioned by the principle of genre proportion and, of course, by aesthetic considerations, not merely from the musical but also from the textual aspect. Perhaps that is why the anthology includes performances that would fall under the category of “memory of memories”. Such are the songs recorded from the linguist Hella Keem, which she had learned from the old tradition carriers of the Põlva and Kanepi parishes during her fieldwork expeditions as a student: the texts of these songs are well-formulated works of art from the contemporary point of view.

The new publication of the anthology may be regarded as a dialogue between the then compilers and today’s editors (among them the author of the present article). By revising and making alterations to the material we had activated a new recontextualisation process at the archival recordings that had already been contextualised according to certain principles. On the one hand we wished to preserve the entirety of the publication, but on the other we needed to add elements that we regarded essential for a modern publication. The blending of concepts from different periods, however, proved to be quite complicated and time-consuming.

The selection of sound recordings and the general order of songs have been republished unchanged. The compilers’ aim was not a scientific genre and regional survey of the Estonian *regilaul* tradition, so the structure of the publication is based on the systematisation principles created by Herbert Tampere, the grand old man of the Estonian folklore studies and comparative musicology. The songs are categorised by their traditional performance context, which largely determines the musical characteristics as well as the text structure of the sc. group tunes, common in all the text groups of the same function. Herbert Tampere has also written an extensive historical overview of the older Estonian folk music tradition.

The emphasis on the academic nature of the original anthology was the key issue during the compilation. The compilers certainly took an academic approach to the material, but it had also a protective function: for the wider public and also for those, who made political decisions about the publishing of the anthology, traditional music was generally associated with contemporary stage performances with adulations to the Soviet regime and often with elements of stylisation.

In the new edition additions have been made to the song material. Many of the longer archival recordings were shortened because of the limited space, but in this edition all songs have been included in their complete entirety. Owing to the combining of song motifs into longer songs, the listener will get the idea of associativity, characteristic of oral poetry, which for a modern listener may sometimes sound illogical. At the same time these variants may in a way contradict the principle of preferring the clear-cut songs in their entirety in the original anthology.

Compared to the original edition the general translation concept has also changed. The song texts are no longer complemented with summaries in Russian and German, but with full parallel translation into English by Harri Mürk. Translation is not intended for foreign readers only: some song texts, where the dialect was very different from the literary language, have been translated verbatim into literary Estonian. The idiosyncrasies of *regilaul* language (rich in archaisms, pseudoarchaisms and dialectal forms) combined with poetic figures, which may remain incomprehensible for a modern reader, would require the verbatim translation of all texts into common literary Estonian, but the space of the booklet was limited. The anthology also contains “translation” of music: all pieces are accompanied by abbreviated notations; full notations have not been published due to limited space.

Since the anthology has been arranged on the genre basis, the editors of the new edition have considered important to emphasise the individual aspect of the songs, i.e. the performers. Therefore the introduction of singers and musicians was included in the booklet. While compiling data for each performer, we faced the problems of inaccuracy and incompleteness, though these problems are familiar to all users of archival materials. Name forms that are included in the archival data and are traditionally known differ from the official variants (often more than one) of the names of the performers and the nick-names that were used in the local community, which were often a combination of the official surname and the nick-name formed from the first name. The folkloric name forms used in the original edition of the anthology were therefore preserved in the new edition. Another problem that we encountered was that the story of several performers ends with the last collec-

tion expedition to the performer and contains few background information related to only single performances. The lack of personal information is often inevitable as collection work has its limits in time and technical solutions. But the tendency may also hide a folkloric or ethnological discourse on the point of emphasis in collection work: the collector's interest towards the tradition carrier is limited to the "life" of the text rather than the life of the performer. The improved choice of photographs provides visual representations of performers in their living surroundings and the authentic performance situations of the material included in the anthology, presenting the collector and his or her relationship with the performer.

The anthology reflects the history of Estonian folkloristics in many ways, introducing the half a century long sound recording process of the older traditional music as well as the life works of prominent ethnomusicologists and folk song collectors Herbert Tampere and Otilie Kõiva and the collector-archivist Erna Tampere. The professionally compiled anthology is a reliable guide for anyone who wishes to take a deeper look into the Estonian *regilaul* tradition and the traditional instrumental music.

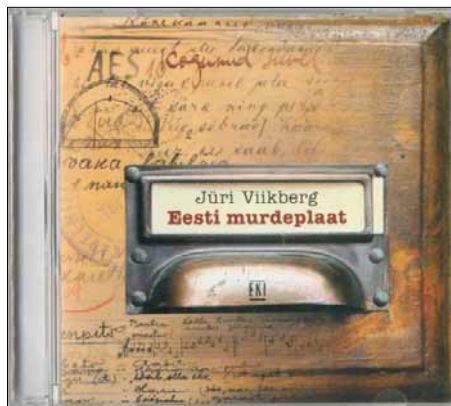
Janika Oras

Jüri Viikberg

EESTI MURDEPLAAT [Estonian Dialects]. CD-ROM. Tallinn: Estonian Language Institute, The Tiger Leap Foundation, 2002.

Jüri Viikberg

EESTI MURDEPLAAT. [Estonian Dialects]. CD-ROM. 2nd edition. Tallinn: Estonian Language Institute, 2003.



Educational material for 7-12th grade secondary school students: a convenient combination of sounds, texts and images. The purpose of the CD is to give modern people the opportunity to listen to ancient authentic Estonian dialects. The Estonian dialectal material is represented by 12 dialects from all over the country. Another idea of this educational material is that the secondary

school students, who are known to be curious by nature, can click and find a variety of additional information from distribution maps of dialects and photos of parish churches to guessing tasks.

The main page of the CD displays the map of Estonian parishes. A click on a dialectal region opens the closest parish (in red font) with links to historical data, characteristic features of the region and a short dictionary, best informants and the most productive collectors. You can also click on the map of parishes and the photos of churches. The *Keelejuhid* 'Informants' button opens the list of dialect narrators and the *Tekstid* 'Texts' button opens the narrated stories. While listening to a narrative from loudspeakers, you can parallelly follow the text in the text window. If the dialectal text remains confusing, just open comments or hints; if the meaning of the dialectal word is incomprehensible, then the dictionary will help. Six South Estonian texts come with the translation into literary Estonian. You can test yourself at guessing tasks, and if you don't get it right for the first time, you can always double-check the material.

The CD-ROM contains 50 minutes of dialectal speech, and includes 24 photographs, 27 maps and 350 pages of text, direct links to the Estonian dialect web-pages in the Internet and... more. The rest is left for users to discover. The CD-ROM itself will provide all the answers.

The CD of Estonian dialects was compiled by Jüri Viikberg, senior researcher at the Estonian Language Institute, technical solutions by Marko Petron and design by Kalle Toompere. The CD-ROM was prepared as the project of the Estonian Tiger Leap Foundation; the foundation has already distributed the first edition to all the Estonian schools.

Jüri Viikberg

A DISCOGRAPHY OF ESTONIAN LANGUAGE ON CD-DAS AND CD-ROMS

The following is an overview of linguistically interesting Estonian material on CDs. The list is compiled by Jüri Viikberg, an Estonian linguist.

VILBASTE: the electronic index of Estonian plants. Version 2.1. Tallinn: ECOLINK, 1993. In Latin and Estonian.

VILBASTE 2.1. is an electronic index to the publication *Eesti taimenimetused* [Estonian plants] by Gustav Vilbaste. Emakeele Seltsi toimetised, 20 (67). Tallinn: Eesti Teaduste Akadeemia, 1993. 708 pp.

VILBASTE 2.1. is designed by ECOLINK, the Enterprise of Environmental Education, on request of the Estonian Language Society of the Estonian Academy of Sciences and is supported by the Open Estonia Foundation.

Jüri Viikberg (compiler)

EESTI MURDED [Estonian Dialects]. Technical design by Toivo Peegel. Tallinn: Estonian Language Institute, 2000.

The CD is the descendant of the vinyl LP *Eesti Murdepalu* [Estonian dialects] (1975) and includes 10 narratives in dialects from informants from different regions of Estonia.

TEA VÕORSÕNASTIK VS2000 [TEA Dictionary of Foreign Words VS 2000]. CD-ROM 2001.

The CD-ROM is an electronic version of the publication *TEA Võõrsõnastik*. Chief editor Ruth Mägi, editor Rein Kull. Tallinn: TEA, 1999. 696 pp.

EESTI-INGLISE SÕNARAAMAT 2001 [Estonian-English Dictionary 2001].

The CD-ROM is an electronic version of the publication *Eesti-inglise sõnaraamat*. Eds. Mari Kerge, Maarja Märss, Inga Mölder. Tallinn: Festart, 2001. 879 pp.

WASTNE TESTAMENT 1686 [The New Testament 1686]. Tallinn: Estonian Language Institute, 2001.

The CD-ROM is an electronic version of the publication *Wastne Testament 1686* [The 1686 New Testament. 484 pp.]. Board of editors to the facsimile edition: Urmas Sutrop, Mati Hint, Kristiina Ross, Toomas Väljataga.

KIRDERANNIKUMURDE PALU [Estonian Dialects on the North-Eastern Coast]. Tallinn: Estonian Language Institute, 2001.

The sequel to the CD *Eesti murdepalu* [Estonian Dialects. Tallinn, 2000] with a focus on dialects on the north-eastern coast of Estonia. Texts, sound samples and map schema with comments. Includes 26 dialectal narratives from 12 informants. Recorded in 1938, 1962–1982.

Mari Kendla (editor)

VÕRU MURDE PALU [Narratives in Võru Dialect]. Tallinn: Estonian Language Institute, 2001.

The CD includes 15 narratives in the Võru dialect with translations into literary language from 9 informants. Texts, sound samples and map schema with comments. Recorded in 1960–1986.

Piret Norvik

KÄSMU RANDLASTE JUTTE [Narratives from the Käsmu Coast]. Tallinn: Estonian Language Institute, 2001.

The CD accompanies and copies the content of the publication *Käsmu randlaste jutte* (175 pp), including 77 narratives from 4 informants.

Ain Sarv (compiler)

KELLÄGA KAHR. SETO JUTUSÕ' JA PILLILUU' [The Bear with the Bell. Narratives and Instrumental Music of the Setu]. 2001.

The CD accompanied the publication under the same title (32 pp). The CD includes the title narrative and 7 other dialectal narratives (narrated by Leeni and Heino Sõrmus) and 4 accordion pieces (performed by Heino Sõrmus).

KU PIKÄSSILLAST ÜLE SAA. LUULETUSI MULGI KEELEN [Poems in the Mulgi Dialect]. Tartu: The Centre for South Estonian Language and Cultural Studies at the University of Tartu, 2002.

A born *mulk* – an inhabitant of South Estonian Mulgimaa, a dialectal region in the Viljandi area – and actor Lembit Eelmäe recites poems by Hendrik Adamson, Nikolai Baturin, Lembit Eelmäe, Siim Kärner, Eha Lättemäe, Pent Nurmekund, Mare Osi, Mart Raud and Andres Rennit.

Lõkõriq (performing ensemble)

“Süä kisk”. Võro Selts VKKF and Kauksi Ülle Mänedsment, 2002.

The CD-DA contains 19 songs in the Võro dialect, performed by Võro singers.

ARVUTIKASUTAJA SÕNASTIK [Computer Dictionary]. Tallinn, 2002.

The CD-ROM accompanied the publication *Taskuteatmik: viirused ja turvalisus, riistvara ja tarkvaravalik, Internet, e-post ja infootsing, Exceli valemid, algaja meelespea* [Vademecum for Computer Users]. Compiled by Marilyn Kesa and Kaido Orav. Tallinn: Leksiko, 2002. 112 pp.

EESTI-INGLISE SÕNARAAMAT [Estonian-English Dictionary]. Tallinn, 2002.

The electronic version of the publication *Eesti-inglise sõnaraamat*. Edited by Mari Kerge, Maarja Märss, Inga Mölder. Tallinn: Festart, 2002. 879 pp.

Klaire Kolman

EESTI-INGLISE-EESTI ÄRI- JA MAJANDUSSÕNASTIK [The Estonian-English Dictionary of Business and Economy 2002]. Tallinn: Estada, 2002.

The electronic version of the dictionary *Eesti-inglise-eesti äri- ja majandussõnastik*. Klaire Kolmann. Tallinn: Estada Kirjastus, 2002. 352 pp.