

## Ensemble **Vox Clamantis**

Sihi 141a-1

Tallinn 10918

Estonia

[www.voxclamantis.ee](http://www.voxclamantis.ee)

e-mail : [voxclamantis@voxclamantis.ee](mailto:voxclamantis@voxclamantis.ee)

Formed in 1996, ensemble Vox Clamantis comprises a diversity of musicians – singers, composers, instrumentalists and conductors – who have a common interest in the Gregorian chant. Next to the Gregorian chant, considered to be the foundation of all European professional music culture, Vox Clamantis often performs early polyphony and contemporary music. Many Estonian composers, among them Helena Tulve, Toivo Tulev and Erkki-Sven Tüür have written compositions for Vox Clamantis.

Vox Clamantis has performed together with various internationally renowned organists like Jean Boyer, Werner Jacob, Jon Laukvik and others, and given concerts with ensemble Hortus Musicus, the Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra. Continuous collaboration with different musicians has inspired the birth of impromptu programmes, based on improvisation, with the Weekend Guitar Trio, saxophonist Villu Veski and the world-famous American percussionist Brian Melvin.

Vox Clamantis has recorded several CD-s for the French record company « Arion ». The CD « Annum per annum », where Gregorian Chant and early polyphony is interwoven with organ music by Arvo Pärt, recorded together with an Estonian top organist Aare-Paul Lattik, has received very positive international feedback.

The ensemble gives concerts in Estonia as well as abroad. Concert tours have taken Vox Clamantis to Finland, Norway, the Czech Republic, Belgium, France, Luxembourg, Portugal, Poland, Germany, Greece and Lebanon. Particularly should be highlighted the close collaboration with *Le Chœur Grégorien de Paris* (the Paris Gregorian Choir), which has resulted in concerts in different European countries, but also in Morocco and Japan.

The artistic director and conductor of *Vox Clamantis* is **Jaan-Eik TULVE**.

Jaan-Eik Tulve was born in Tallinn (Estonia). After obtaining his diploma in choral conducting at the Tallinn Conservatory in 1991, he learned to conduct Gregorian chant at *Le Conservatoire National Supérieur de Musique et de Danse de Paris* (the Paris National Conservatoire) (CNSM), where he was awarded first prize in 1993. He then worked at the CNSM as assistant to Louis-Marie Vigne. He has also given many courses in Gregorian chant, in France, Belgium, Italy, Norway, the Faroe Islands, Lithuania, Finland and Estonia. In 1996 he took up a post teaching Gregorian chant at the National Music Academy in Estonia. In 1999 he was appointed consultant on the Gregoriana Fennica project (study of early Finnish manuscripts). He is often invited to conduct work sessions in monasteries. In his musical training - Gregorian, in particular - Jaan-Eik Tulve has learned a great deal from his work in common with Dom Daniel Saulnier of Solesmes Abbey.

In 1992 Jaan-Eik Tulve became conductor of the Paris Gregorian Choir, with which he has appeared in many European countries and also in Lebanon. Many of the recordings made with the choir have received great critical acclaim. He has also conducted the Estonian Male Voice Choir. In 1993 Jaan-Eik Tulve formed the Lac et Mel ensemble in Paris, for the performance of medieval polyphonic works. He also formed the female-voice section of the Paris Gregorian Choir in 1994. Finally, in 1996, he formed the Vox clamantis ensemble in Tallinn.

Jaan-Eik Tulve is also artistic director of the Jewish cultural festival « Ariel ».

*Marju Riisikamp, Muusika (march 2006)*

The intense and focused performance of Vox Clamantis, not to mention its polished vocal and sound culture, is unquestionably a rarity in the Estonian music life.

*Nicholas Williams, BBC Music Magazine (march 2003)*

Steeped like all his work since the Eighties in plainsong and the techniques of Dufay, Ockeghem and other medieval composers, Arvo Pärt's organ music responds to the carefully chosen sequence of Gregorian chant on this collection, and vice versa. Simple yet sublime patterns of rhythm and interval speak to one another across the many centuries, as the composer's own voice reflects without pastiche the spirit of the chant as temporal medium for the eternal word. The dual identity of ancient and modern is perceived at several levels. In the final item, the multimovement organ piece *Annum per annum* becomes a symbol for the Ordinary of the Mass, its sections interleaved with Gregorian settings of the *Sursum corda* and Preface. This pattern is reflected in the overall structure of the programme, shaped by a sequence of Mass Propers between which other organ pieces serve as moments of spiritual and stylistic reflection. Recorded in the clear acoustic of Tallinn's St Mary's Cathedral, Vox Clamantis's singing is sustained and unanimous in the melismatic chant of the Offertory, and of faultless intonation in a recitation from Isaiah, the mixed intervals of its organum perfectly marrying the worlds of plainsong and Pärt.

*Evi Arujärv, Postimees, 30. VI 2001*

The concert showed how much their common work has polished the unity of the singers, and with it the fluidity of the melodic lines. The polyphony, which sparkled at occasions amidst monody, was also uncommonly clean – especially the difficult fourths and fifths. Soloists also made clear that Great Possibilities hide in monody and vocal culture. I think of Erik Salumäe, whose extensive solo parts made great impression, even near the very pleasant voices of Taniel Kirikal or counter-tenor Risto Joost.