



Conductor Lilyan Kaiv



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Lilyan Kaiv – Biography

Lilyan Kaiv was born in 1974 in Tartu, Estonia to a family of choir conductor and an engineer. In 1980 she entered children music school to study violin. In 1989 she started to study choir conducting in Tartu Music High School named after Heino Eller. During her studies Lilyan founded her first chamber choir „Ma non troppo“ with whom she worked eight years. With this choir she has won several prizes and become renowned. In 1994 started Lilyan her choir conducting studies in Estonian Academy of Music in Tallinn with Professor Toomas Kapten. In 2002 she got a degree master of music. In 2002-2005 she studied conducting of symphony orchestra with Professor Jüri Alperen in Estonian Academy of Music. During this period 1994 – 2005 Lilyan has worked as a conductor and manager of symphony orchestra of Tallinn Music High School, took part master classes of Eri Klas, Neeme Järvi, Paavo Järvi, Neil Thomson, Ilja Mussin, Alexander Dimitriev and Vladimir Ponkin. Master classes gave her authority to conduct different orchestras among them Moscow Chamber Orchestra, St. Petersburg State Academic Symphony Orchestra, Lithuanian National Symphony Orchestra.

In 2000 she started working in Tartu Music High school as a conductor of symphony orchestra „Eller Symphony“ with whom she is working till now. „Eller symphony“ is an orchestra where together are playing students, teachers and the professional players. The orchestra gives 4-5 concerts per year, some of them with an Eller Mixt Choir. Every year ends with big gala concert where young soloists have opportunity to play with the orchestra. Since 2008 she is working also as a head of conducting department and has her own students. In 2010 started Lilyan to work with Estonian Music Teachers Symphony Orchestra as a music director and conductor. Abnormally big desire to conduct operas has called to life several summer projects, during the projects „Carmen“ by G. Bizet, „Der Mond“ and „Carmina Burana“ by C. Orff have been performed, some of them in the middle of forest.

In her work with orchestras, Lilyan has presented a wide range of vocal-symphonic major works, symphonies and instrumental concerts. Her repertoire is very diverse, incorporating music from early classical right up to the 21st century and also a large selection of 21st century Estonian music. Lilyan has

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Lilyan Kaiv – Biography

now presented more than 70 major works. Lilyan has took part of several competitions for conductors as well: in 1997 and 2000 in Riga, Latvia where she won first prize both times and got as an award several concerts with Latvian tate Choir „Latvia“ and with Liepaja Symphony Orchestra. From these competitions she got a nickname „Lapi nõið“ (witch of Lapland).

In 2002 she won international conductors competition in Tallinn and 2003 got second prize from Jorma Panula symphony conductors competition in Vasa, Finland. 2013 and 2015 she become a finalist of Blue Danube opera conducting competition in Ruse, Bulgaria and in 2014 she become a finalist of Luigi Mancinelli opera conducting competition in Orvieto, Italy.

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Lilyan Kaiv – Curriculum Vitae

2005 graduated as a conductor of symphony orchestra from Estonian Academy of Music (prof. Jüri Alperden).

2002 graduated as a Master of Music from Estonian Academy of Music (prof. Toomas Kapten).

1998 graduated as a choir conductor from Estonian Academy of Music (prof. Toomas Kapten).

From 2000 worked as a conductor of symphony orchestra “Eller Sümfoniett” in Tartu Music High School, from 2008 worked also as a head of conducting department.

From 2008 worked as a music director and conductor of Estonian Musicteachers Symphony orchestra

From 1996 – 2002 worked as a conductor and manager of symphony orchestra in Tallinn Music High School.

Lilyan Kaiv was among the finalists at the Blue Danube International opera Conducting Competition 2013 and 2015 in Rousse, Bulgaria; and the Luigi Mancinelli Opera Conducting Competition 2014 in Orvieto, Italy.

2003 got the second prize from Jorma Panula International Competition for Conductors in Vasa, Finland

2002 won the international competition for conductors in Tallinn, Estonia

2000 won the international competition for conductors in Riga, Latvia

1997 won the international competition for conductors in Riga, Latvia

Lilyan has taken part of master classes of Eri Klas, Vladimir Ponkin, Neeme Järvi, Neil Thomson, Jorma Panula, Paavo Järvi, Aleksander Dimitrjev and Roman Matsov. Lilyan Kaiv has worked with several orchestras including Estonian National Symphony Orchestra, Moscow Chamber Orchestra, Liepaja Symphony Orchestra, St. Petersburg State Academic Symphony Orchestra, Vaasa City Orchestra and Latvian State Choir “Latvija”.

In her work with orchestras, Lilyan has presented a wide range of vocal-symphonic major works, symphonies and instrumental concerts. Her repertoire is very diverse, incorporating music from early classical right up to the 20th

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Lilyan Kaiv – Curriculum Vitae

century and also a large selection of 20th century Estonian music. Lilyan has now presented more than 60 major works. The largest of those she has prepared and presented include Mozart's Requiem, Mozart's opera Marriage of Figaro, Durufle's Requiem, Berlioz' Symphony Fantastique, Bacalov's Misa Tango, Dvorak's Symphony from the New World, Bernstein's Chichester Psalms, Poulenc's Gloria, Charpentier's Te Deum, Orff's Carmina Burana and opera The Moon, Bizet's opera Carmen, Puccini's opera La Boheme and Tosca.

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Lilyan Kaiv – Press

“Lilyan Kaiv seems to have an awe-inspiring energy field and great musical talent; she is an extremely active player, considering today’s culture and funding. She has managed to put together a high-level orchestra, where all the solos are played by talented people. The choir is dominated by the plump sound of female voices, but despite the modesty of male voices, their parts sound manly. This means that the musical instrument created is very flexible.”

“Carmen on Dome Hill”

Tiiu Levald, Culture-focused newspaper Sirp

“You could see and hear the joy emitted from the stage. Both the choirs and the Estonian National Youth Symphony Orchestra successfully tamed the complex rhythm of the piece and the tangoes came to life on stage. The soloists Mati Kõrts and Merle Silmato were great matches for their parts, and the conductor Lilyan Kaiv directed the performance with natural ease.”

On concerts: *“The Female Choir of 45 and Misa Tango”*

Heli Vaus-Tamm

“Lilyan Kaiv is valued by musicians as a meticulous and talented conductor, whose rehearsals have a nice pace and a professional feel.”

Liina Kütt, Magazine Muusika

“Lilyan Kaiv is a flexible partner for soloists, a feature that I find is important when it comes to assessing the level of a conductor.”

“Fascinating Programme from the Pärnu City Orchestra”

Toomas Velmet, Newspaper Sirp

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Fascinating Programme from the Pärnu City Orchestra

Toomas Velmet

PÄRNU CITY ORCHESTRA in the Pärnu Concert Hall on 30 April,
conductor Lilyan Kaiv

Two instrumental concertos by Shostakovich and orchestral miniatures by Giya Kancheli and Kristo Matson (1980) filled the Pärnu Concert Hall for the Pärnu City Orchestra concert on 30 April. It must be said once again that the Pärnu City Orchestra continues to provide cooperation opportunities for Estonian soloists, conductors and even composers. This time, the programme was a “full package” – Lilyan Kaiv participated as a guest conductor, Mihkel Poll played a piano concert and concert master Kristjan Saar from the Pärnu City Orchestra performed a cello concerto; A Little Daneliade by Giya Kancheli let shine the orchestra’s concert master Kristel Eeroja-Põldoja, and as we know, a piano concert relies heavily on a trumpet soloist (Karl Vakker), just like a cello score needs a French horn (Siim Vakker). One programme alone gave the stage to seven (!) Estonian musicians – this extraordinary event deserves a medal for the idea alone.

What also seemed extraordinary was the composition of the programme: large-scale instrumental concertos at the beginning and end with orchestral pieces in the middle, and a pause before the cello concerto. My standard brain would have come up with a different sequence, I would have started with the poem Act by Matson, then the piano concerto, then the intermission, next the cello concerto and finally the sad-but-funny composition by Kancheli. But the truth is that the sum is no different if its parts are rearranged in a different sequence.

Piano Concerto No. 1, Op. 35 by Dmitri Shostakovich was composed by the author for himself in 1933, when he was also active as a pianist.

Drawing on Prokofiev’s curt assessment, the concert is stylistically chequered, but this has made it even more popular from its premiere to this day.

Musicologists agree with Prokofiev and have found similarities between this piece and Stravinsky’s Capriccio, Rachmaninoff, Ravel’s Piano Concerto in G (Lento) and – it cannot be denied – the last movement contains direct quotes from Haydn’s Piano Sonata in D major as well as Beethoven’s show piece rondo Rage Over a Lost Penny, Vented in a Caprice.

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Adding to this the “commentary” of the trumpet soloist and the triumphant final notes, full of false pathos, I cannot think of any other composer who could fit so much parody, irony and banality in one piece and emerge victorious from this mess. But the same method was used by the composer later, even in movement four of Shostakovich’s Cello Concerto No. 1, Op. 107 reveals the beginning of Stalin’s favourite song “Suliko”, which is planted between two more original compositions like a cactus.

The concerto for piano, accompanied by a string orchestra and a trumpet (the original composition of the piece) is not technically challenging for Mihkel Poll at all, even the tempo of the last movement was truly Allegro con brio. By the way, historians know that no one has managed to play the piece as fast as the author, including virtuosos of the past such as Lev Oborin and Eugene Liszt. Despite that, my soul felt slight disappointment, mainly because of the uneven sound of the instrument. I have grave doubts about the condition of the piano, as Poll is actually a pianist with a sensitive understanding of sound. Judging from the original definition, a trumpet soloist should not be disparaged because of its accompanying role in the first movement, where it is reminiscent of chamber music, as by the finale, the soloist played its role with great effect.

The Pärnu City Orchestra must offer its members a lot of professional satisfaction, given that its concert master is Kristjan Saar, a high-level musician who has studied in the Sibelius Academy under world-famous professor Arto Noras. On the other hand, it is great to have your own orchestra at your disposal. Shostakovich’s Cello Concerto No. 1, Op. 107 in E-flat major is one of the more complex pieces, considering its content, form, and volume, but especially the level of skill required. There is no other piece like this in music history, one that would be so all-encompassing, covering a whole cycle; even more so, considering that cadence is attacca tied to both the movement before and after. This composition also features an accompanying French horn solo, which was masterfully performed by Siim Vakker.

Kristjan Saar is the kind of cellist who could prepare a benefit, i.e. three concerts with his orchestra – that kind of an event would be written about in history books.

Lilyan Kaiv is a flexible partner for soloists, a feature that I find is important when it comes to assessing the level of a conductor. Achieving a perfect harmony between sounds in this specific cello concerto is always a challenge,

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but wooden instruments can be tamed without losing tension in the orchestration. The author has made sure of that. The symphonic poem Act by Risto Matson, who is a student of Tõnu Kõrvits at the Estonian Academy of Music and Theatre, is perhaps a bit pretentious in form, but is otherwise a pleasant orchestral piece with character.

A Little Daneliade by Giya Kancheli for string instruments, piano and violin is so witty, funny and sad at the same time that I am not going to describe the performance or the piece, as I want you to go see it for yourself when you spot it in a programme somewhere. I will say this – the Pärnu City Orchestra is made up of performers who not only play their instruments well, but also master other ways of expression and have tremendous stage charm.

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Lilyan Kaiv – YouTube Links

P. I. Tchaikovsky “Romeo and Juliet”

St. Petersburg State Academic Symphony Orchestra

Conductor Lilyan Kaiv

<https://youtu.be/RUYBr2YR8s>

Eller Symphony Orchestra and Eller Mixt Choir

Luis bacalov “Misa Tango” Gloria/Credo

Ave Madiste (sopran)

Mati Kõrts (tenor)

Henn Rebane (accordion)

Conductor Lilyan Kaiv

<https://youtu.be/cJtziUbWyzc>

Moscow Chamber Orchestra

Galina Grigorieva “On the occasion of taking the veil of czarina Yevdokia”

Conductor Lilyan Kaiv

<https://youtu.be/jRiCHCtrehw>

G. Bizet “Carmen” III and IV mv.

KaivConsort Orchetra and Choir

Conductor Lilyan Kaiv

Carmen – Maria Kallate/ Merle Silmato

Don Jose – Mati Kõrts

Micaela – Hanna Kronqvist (Finland)

Escamillo – Rene Soom

Zuniga – Priit Volmer

Morales – Alari Põldoja

<https://youtu.be/YtrYlyCgXRA>

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Lilyan Kaiv – YouTube Links

D. Shostakovich Piano Concerto No. 1 in C minor

Eller Symphony Orchestra

Sven-Sander Shestakov (piano)

Mihkel Kallip (tromba)

Conductor Lilyan Kaiv

<https://youtu.be/dAmcpgJcwJQ>

Bulgarian State Opera Ruse

Blue Danube Opera Conducting Competition 2013

Conductor Lilyan Kaiv

<https://youtu.be/IUJiHbDMBss>

Arvo Pärt „Fratres“

Eller Symphony Orchestra

Conductor Lilyan Kaiv

<https://youtu.be/Ae5eP0DTXzQ>

Artist Website: <http://lilyankaiv.edicypages.com/en>

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Lilyan Kaiv – Photo Gallery



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