



ORDINE

RUDOLF TOBIAS
JOONAS

(Jonah Oratorio)

Mirjam Mesak | Kai Rüütel-Pajula
Mati Turi | Taavi Tampuu | Raiko Raalik

Estonian Philharmonic Chamber Choir
Tallinn Chamber Orchestra

TÕNU KALJUSTE

RUDOLF TOBIAS (1873–1918)

Joonas (Jonah), Oratorio (1909)

CD 1 50:06

Prologue

- | | | |
|---|---|------|
| 1 | <i>Teie, õelad (Ye, villans).</i> Choir | 2:26 |
| 2 | <i>Ei usu te mu sõna (Ye believe not my word).</i> Arioso. Jonah | 2:14 |
| 3 | <i>Nii ütleb Jumal (Thus sayeth God).</i> Aria with choir. Choir, tenor | 5:16 |

Scene 1

- | | | |
|---|--|------|
| 4 | <i>Kuhu ma lähen Su vaimu eest? (Whither shall I go from Thy spirit?).</i> Choir, tenor | 4:47 |
| 5 | <i>Torm: Aita meid päästa (Storm: Help save us).</i> Choir, tenor, Jonah | 3:56 |
| 6 | <i>Tänukoor: Ja nägid lained siis Sind (Chorus of Thanksgiving: And the waves then saw Thee!).</i> Choir, soloists | 4:01 |

Scene 2

- | | | |
|----|---|------|
| 7 | <i>Nii kui Joonas kord kolm päeva (For as Jonah was three days).</i> Chorus mysticus | 7:35 |
| 8 | <i>On Issanda arm (It is of the Lord's mercies).</i> Choir | 4:16 |
| 9 | <i>Palve: Mu Issandat küll hüüdsin (Prayer: I cried unto the Lord).</i> Jonah | 4:56 |
| 10 | <i>Terzett: Ei jäta tema hinge (Trio: Thou wilt not leave his soul).</i> Tenor, Jonah, bass | 3:03 |
| 11 | <i>Oh, anna tuhat keelt Sa mulle (O give a thousand tongues unto me).</i> Soloists, choir | 1:21 |
| 12 | <i>Fuuga: Sind, mu Jumal, armastan (Fugue: I love Thee, my God).</i> Choir | 6:08 |

CD 2 57:54

Scene 3

- | | | |
|---|--|------|
| 1 | <i>Kättemaksupsalm: Issand, ilmu meile (Psalm of Vengeance: Lord, show Thyself).</i>
Altos, children's choir, chorus mysticus | 3:21 |
| 2 | <i>Sanctus: Püha, püha (Sanctus: Holy, holy).</i> Choir, soloists | 2:15 |
| 3 | <i>Aria: Sinu tahet (Aria: Thy will).</i> Jonah | 4:11 |

- | | | |
|---|--|---------|
| 4 | <i>Oh, Issand, Su pühad, neid on väheks jäänud (O Lord, Thy faithful are few and far between).</i> | |
| | Choir | 5:17 |
| 5 | <i>Koraal: Oh, Issand, taevast vaata nüüd (Chorale: O Lord, look down from heav'n, behold).</i> | |
| | Choir | 1:32 |
| 6 | <i>Arietta: Jumal nüüd vaatab alla (Arietta: God looks now down).</i> | Soprano |
| | | 3:04 |

Scene 4

- | | | | |
|---|--|------------------|------|
| 7 | <i>Laskem meid süüa (Let us eat).</i> | Choir, Jonah | 8:12 |
| 8 | <i>Intermezzo: Ei inimene (Intermezzo: Neither man).</i> | Children's choir | 2:01 |
| 9 | <i>De profundis clamavi: Issand, halasta! (Lord, have mercy!).</i> | Choir | 5:06 |

Scene 5

- | | | | |
|----|---|-----------------|-------|
| 10 | <i>Ei Sinust hoolinud keegi (None pitied thee).</i> | Chorus mysticus | 0:56 |
| 11 | <i>Kui käes on viimne kohtupäev (When the last day of judgement is here).</i> | Choir, soloists | 7:17 |
| 12 | <i>Duett: Mis on see inimene (Duet: What is man).</i> | Soprano, alto | 4:16 |
| 13 | <i>Lõpukoor: Vaata, sääl on Looja maja (Closing chorus: Behold, the tabernacle of God).</i> | | |
| | Choir, chorus mysticus | | 10:19 |

MIRJAM MESAK, soprano | KAI RÜÜTEL-PAJULA, mezzo-soprano
 MATI TURI, tenor | TAAVI TAMPUU, baritone (Jonah)
 RAIKO RAALIK, bass

CHORUS MYSTICUS
 SINGERS OF THE ESTONIAN NATIONAL OPERA BOYS' CHOIR
 choirmaster: Hirvo Surva

ESTONIAN PHILHARMONIC CHAMBER CHOIR
 choirmaster: Mai Simson
 TALLINN CHAMBER ORCHESTRA
 concertmaster: Harry Traksmann

TÕNU KALJUSTE, conductor



RUDOLF TOBIAS

Rudolf Tobias began writing his first ideas for the oratorio *Jonah* while living in Tartu, between 1904 and 1907. At the beginning of 1908, however, he left Estonia and went to Western Europe to get to know the musical culture there and find better opportunities for work. Between 1908 and 1909, during his stays in Paris, Prague, Eichwald and Leipzig, Tobias rewrote, orchestrated and extensively revised the original score. The final score of *Jonah* was completed in 1909 and premiered with the composer himself conducting it on November 26, 1909, at St Andrew's Church in Leipzig. Tobias had hoped the work would also be published afterwards, but unfortunately this never happened. The oratorio was put on hold for a long time after its premiere – Tobias conducted parts of it in concerts in Germany and Estonia, but it was never performed again in its entirety during the composer's lifetime.

In Estonia, the first rise of interest in the manuscripts of the oratorio came in the 1930s. The Republic of Estonia bought the oratorio in 1939 and the original score of the work is still kept intact at the Theatre and Music Museum of the Estonian History Museum. In 1937 it was decided that Eduard Tubin would edit and re-organise the manuscript of *Jonah*, but the Soviet occupation of Estonia in 1940 and the outbreak of World War II meant that work on the score was put on hold for more than 30 years.

Between 1970 and 1971, Rudolf Tobias's daughter Silvia Tobias made a transcription of the work, the full score and piano reduction of which are also available at the Theatre and Music Museum of the Estonian History Museum. Silvia Tobias has described the work process in the preface to the piano reduction of the piece as follows:

"I began writing a new piano reduction to my father Rudolf Tobias's oratorio Jonah, from the original piano reduction, on November 1, 1970, and I finished it on December 30, 1970. There were blank bars in the original reduction and some pages were missing from it [...] which I then restored from the original score and orchestral parts, without adding anything of my own. I only inscribed the Estonian text of the work to the new reduction, which had been there in pencil in the original as well, and made minor changes to the rhythm of music so as to make it fit the Estonian language better."

In 1973 the manuscripts of *Jonah* were examined by the Estonian pianist and musicologist Vardo Rumessen, who wrote that there were notable confusions in Tobias's manuscripts and thought 'the technical execution and orchestration of the work was incomplete and sketchy in places'. With the help of the Russian musicologist Yuri Fortunatov, Rumessen decided to reconstruct and re-orchestrate the work by sections and added a new ending, claiming that the original ending had been lost. The work on this continued until 1988. Vardo Rumessen's version of the whole oratorio reached Estonian audiences on May 25, 1989, under the direction of conductor Peeter Lilje, and up until 2018, all subsequent complete performances were based on this orchestration, known as *Jonah's Mission*.

In the 2000s, conductor Tõnu Kaljuste also became interested in the manuscripts and performance of the oratorio and, in addition to Rudolf Tobias's autograph, discovered Silvia Tobias's transcriptions of the work at the Theatre and Music Museum of the Estonian History Museum. Since 2017, we have been working together on researching various manuscripts of Tobias and preparing a new score on their basis that could be used for a performance, as well as a recording. The first performance of this original music took place in June 2018, followed by performances in 2019 and 2023, and a recording of the work in the autumn of 2023.

For the recording of the album at hand, we have used the sheet music of Rudolf Tobias's original score, while Estonian text have been based on a transcription by Silvia Tobias. To solve inconsistencies in the original score, we have once again turned to Silvia Tobias's transcription, as well as to Rudolf Tobias's own alternative orchestrations for separate parts of the oratorio.

Working with Tobias's manuscripts has been a long and interesting process, during which we have sought answers to various questions and tried to get close to the author's intent in creating the piece. In our view, the work is neither unfinished nor has its ending been lost. With the help of the hand-written piano reduction and the full score, it is possible to reconstruct the ending. The transcription by Silvia Tobias is evidence of this as well.

When talking of the oratorio, we are now using the title *Jonah*, not *Jonah's Mission*, which was previously employed by most sources. On the title page of Rudolf Tobias's score, and in the orchestral scores, and letters sent to Estonia, the author refers to the oratorio as *Joonas (Jonah)*. The 1930s newspapers, a 1960s monograph of Rudolf Tobias and the 1970s transcription by Silvia Tobias all reference the work by the title of *Jonah*. Official documents also state that the state of Estonia bought an oratorio called *Jonah*. The title *Jonah's Mission* was first used by Vardo Rumessen in his publications in the 1970s.

We have performed *Jonah* in Estonian language for both the recordings and live performances. The manuscripts of the oratorio are in German, but in Rudolf Tobias's piano reduction, Estonian is present as a parallel pencilled-in text alongside the German text. It should be noted, however, that the Estonian there is not in Rudolf Tobias's handwriting and has been added later. In September 2018, when we got hold of Silvia Tobias's personal belongings, we also found the Estonian libretto of *Jonah* written surely by Rudolf Tobias himself, though it is unknown when exactly this has been completed, and separate Estonian-language transcriptions of the pieces *Introduction* and *Sanctus* – orchestrations of the first two parts of *Jonah's* third scene, *The Revenge Psalm*, and *Holy, Holy* – for the inaugural celebrations of the theatre and concert hall Estonia on July 18, 1913. In the latter case, it is interesting to note that Estonian text has been inscribed to the autograph first and German text has been added later – it is hence possible that the composer was planning a performance of the work in Estonian language at that concert hall. In several letters sent to poet Karl Eduard Sööt, where Rudolf Tobias was describing the creative process behind the oratorio, he had also expressed his desire to have the work performed in Estonian language. On October 1, 1908, he wrote to Sööt:

"Estonian text could well be worked into the oratorio, its 5 scenes and the epilogue; each of those can also be performed on their own (e.g. by our local performers)."

Rudolf Tobias (1873–1918) was the first Estonian composer to have obtained a degree in composing. In 1893, he entered St Petersburg Conservatoire where he initially studied organ with Professor Louis Homilius, and then composition with Nikolai Rimsky-Korsakov. Tobias graduated from St Petersburg Conservatoire in 1897 with degrees in both organ

and composition, with his cantata *John of Damascus* serving as his diploma work. From 1898 to 1904 he worked as an organist and choirmaster of the Estonian congregation of St. John's in St. Petersburg, before moving to Tartu in 1904, to work as a music teacher and private tutor. At the start of 1908 Tobias left Tartu and travelled to Western Europe, staying in Paris, Munich, Dresden, Prague and the resort town of Dubí (then Eichwald) near Teplice. At the end of that year, he and his family moved to Leipzig, which is where most of his oratorio *Jonah* was written. In 1910 Tobias moved on to Berlin, giving private lessons, as well as working as an organist and journalist, and acting as a member of the evaluation committee at the Consortium of German Composers. In the spring of 1912, he took up a temporary lecturing position at the Royal Music Institute of Berlin, teaching theoretical subjects, until two years later, in 1914, his acquisition of German nationality allowed him to become a full-time professor at the same school. Tobias thus worked in Estonia only for four years (1904–1907) of his life, but his contribution to enliven our music scene was colossal even during the years he lived abroad. While his predecessors had mostly composed only choral music, Tobias, by significantly expanding the genre boundaries of Estonian music, laid down the foundations of Estonian instrumental music: he composed Estonia's first overture (*Julius Caesar*), first string quartet (No. 1), first piano concerto, first piano sonata, first organ fugue (in D minor), the first piece of programmatic work (*The Walpurgis Burlesque*) and the first oratorio (*Jonah*).

The first in Estonia to make an in-depth study of the manuscripts of the oratorio *Jonah* and work on its transcriptions, was **Silvia Tobias** (1908–1985), daughter of Rudolf Tobias. She graduated in harp from the Berlin University of Arts in 1932 (or 1931), under the tutelage of Professor Max Saal (1882–1948), and at the same time took lessons in composing from Professors Walter Gmeindel (1890–1958) and Paul Hindemith (1895–1963). He also studied composition with Arnold Schönberg (1874–1951) at the Prussian Academy of Arts. After graduating from the Berlin University of Arts, Silvia Tobias played in several German orchestras and the Ankara Symphony Orchestra in Turkey. She later worked as a harp teacher at Ankara Conservatory. In 1935 she was invited to return from Ankara to her homeland Estonia to become a harpist in the orchestra of the national theatre, Estonia, and give lectures at Tallinn Conservatoire. Aside from her work as an orchestra musician at the national theatre, Silvia Tobias was engaged in composing, and in transcribing her

father's manuscripts. As a composer, her three-act opera *Winds from Tartu* and a variety of small-scale works are there to be discovered. Silvia Tobias played a major role in preserving the legacy of his father: in addition to re-transcribing the oratorio *Jonah* some time between 1955–1957 and 1970–1971, she also restored the oratorio *On the Other Side of Jordan*, composing additional material and adding commentary where necessary. Silvia Tobias also preserved newspaper clippings, concert programmes, music publications, correspondence and personal documents in regard to Rudolf Tobias's work.

Mai Simson

(English translation: Margus Lattik)



The original manuscripts of Tobias's *Jonah*

Mirjam Mesak (soprano) is a current member of the Bayerische Staatsoper ensemble, where she has left an indelible impression with her roles, from Iolanta to Musetta. In September 2022, she starred in the lead role of Axel Ranisch's film *Orphea in Love*, which premiered at the Bayerische Staatsoper. The film, which was later screened in cinemas across Germany, showcased not only her "outstanding voice" (Crescendo) but also her impressive acting talent.

In recent seasons, Mirjam Mesak has performed various exciting roles at her home theatre, the Bayerische Staatsoper, including Juliette (*Die Tote Stadt*), Freia (*Das Rheingold*), Gretel (*Hänsel und Gretel*), Frasquita (*Carmen*), Erste Nymph (*Rusalka*), Xenia (*Boris Godunov*), Musetta (*La bohème*), Dama di Lady Macbeth (*Macbeth*), Oscar (*Un ballo in maschera*), Ines (*Il Trovatore*), Anna (*Nabucco*), Ännchen (*Der Freischütz*), and others. Outside of her home theatre, she has recently appeared at the Royal Danish Opera (Michal in *Saul*), the Semperoper Dresden (Ännchen in *Der Freischütz*), the Opéra de Monte-Carlo (Tebaldo in *Don Carlo*), and Opera Rara in Kraków (*Das Paradies und die Peri*). In Estonia, Mesak performs regularly at the Estonian National Opera (most recently as Norina in *Don Pasquale*) and at Vanemuine Theatre (as Mimi in *La bohème*).

Mirjam Mesak is also a frequent concert soloist, with recent performances including Beethoven's Ninth Symphony with the Rundfunk-Sinfonieorchester Berlin conducted by Vladimir Jurowski at the Berlin Konzerthaus, Mahler's Second Symphony at the Oldenburgisches Staatstheater under Hendrik Vestmann, and in Estonia with the Estonian National Symphony Orchestra under maestro Neeme Järvi. Commemorating the 150th anniversary of Rudolf Tobias's birth, she sang oratorio *Jonah* together with the Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra, conducted by Tõnu Kaljuste. Recently, she successfully participated in maestro Marek Janowski's farewell concerts as the Music Director of the Dresdner Philharmonie.

Mirjam Mesak is a graduate of Guildhall School of Music & Drama (First Class Honours) where she studied under the tutelage of Prof. Rudolf Piernay. She has performed as a soloist in several prestigious London concert halls, including the Barbican Hall, Milton Court Concert Hall (as part of the LSO's "This is Rattle" festival), and Wigmore Hall.

In 2019, she received the Bavarian Arts Award in the Performing Arts category (Bayerische Kunstförderpreis in der Sparte "Darstellende Kunst").

Kai Rütel-Pajula (mezzo-soprano) has appeared to critical acclaim on the stages of the Royal Ballet and Opera, Dutch National Opera, Theater an der Wien, Teatro Real, Opera Vlaanderen, Gran Teatre del Liceu, Théâtre du Capitole Toulouse, Opéra National de Lyon, Grand Théâtre de Genève, and Dallas Opera. A consummate singer and actress, she has collaborated with notable directors such as Robert Carsen, Laurent Pelly, Keith Warner and Calixto Beito.

Her operatic roles include Judit in Bartok's *Bluebeard's Castle*; Carmen in Bizet's *Carmen*; Mezzosoprano in Cernowin's *Infinite Now*; Charlotte in Massenet's *Werther*; The Angel in Mendelssohn's *Elias*; Blanche in Prokofiev's *The Gambler*; Suzuki in Puccini's *Madama Butterfly*; Lyubasha in Rimsky-Korsakov's *Tsar's Bride*; Frau in Schreker's *Der Schmied von Gent*; Polina in Tchaikovsky's *The Queen of Spades* and Olga in *Eugene Onegin*; Fricka, Waltraute, 2nd Norn, and Wellgunde in Wagner's *Der Ring des Niebelungen* and Mary in *Der fliegende Holländer*.

Her concert repertoire includes Beethoven's Symphony No. 9; Elgar's *The Dream of Gerontius*; Mahler's *Das Lied von der Erde*, Symphony No. 2 and No. 8, *Rückert-Lieder*, *Kindertotenlieder*, Mozart's *Requiem*; Pergolesi's *Stabat Mater*.

Rütel-Pajula studied at the Koninklijk Conservatorium in The Hague, the Dutch National Opera Academy, and was a member of the Jette Parker Young Artist Programme from 2009 to 2011.

Mati Turi (tenor) is a highly regarded and sought-after performer on stages both in Estonia and abroad. His repertoire includes a rich selection of opera roles, solo parts of numerous oratorical works, and vocal chamber music. His repertoire is showcasing works ranging from Baroque to contemporary Estonian compositions.

Turi's international solo career as an opera singer took off in 2005 with his role as Juhana in Joonas Kokkonen's opera *The Last Temptations* at Tampere Opera (Finland). As a freelance singer, he has performed at the Finnish National Opera, the Nationale Reisopera in Enschede, Netherlands, in Theater Chemnitz and Stuttgart Opera in Germany, at the Estonian National Opera and Vanemuine Theatre in Estonia, in productions by Opera North and Longborough Festival Opera in the UK, and Nargen Opera in Estonia.

As a chamber singer, Mati Turi's long-time partner has been pianist Martti Raide with whom the collaboration began in 2007. Every season, the duo has presented at least one new vocal program, performing in Estonia, the USA, Canada, Russia, and Germany.

Turi has received numerous accolades, including the Estonian Cultural Endowment Annual Award (2002), the Cultural Endowment's "Live and Shine!" scholarship (2007), the Estonian Music Council and Cultural Endowment Award (2012), the Estonian Theatre Award for Best Musical Production of the Year (2014) for his role as Tannhäuser in Richard Wagner's opera *Tannhäuser* (Estonian National Opera), the Georg Ots Award (2018), and in 2022, an award for his portrayal of Tristan in Wagner's *Tristan und Isolde* (Vanemuine Theatre), Dr. S in Michael Nyman's chamber opera *The Man Who Mistook His Wife for a Hat*, and Tuuri in Veljo Tormis's and Rasmus Puur's opera *Lalli, or There is a Man in the Middle of the Sea* (Tallinn Philharmonic Society).

Turi graduated from the Heino Eller Tartu Music School (1988) in choral conducting and later from the Estonian Academy of Music and Theatre (1996), where he studied conducting under Ants Üleoja. He further honed his singing skills with Ervin Kärvet and, since 2005, with Jaakko Ryhänen in Finland. From 1992 to 2004, Mati Turi sang in the Estonian Philharmonic Chamber Choir, frequently performing as a soloist.

Taavi Tampuu (baritone) graduated in 2001 from the Karlsruhe University of Music with a degree in singing and music education, and in 2004, he completed a degree in opera singing at the Estonian Academy of Music and Theatre.

Since 2002, he has performed various roles at the Estonian National Opera and Vanemuine Theatre. His recent performances include Masetto in Mozart's *Don Giovanni* (2021), Antonio in Donizetti's *Linda di Chamounix* (2021), Melot in Wagner's *Tristan und Isolde* (2022), Student in Kaumann's Department Store (2022), and Captain Carbon de Castel-Jaloux in Tamberg's *Cyrano de Bergerac* (2023). In autumn 2019, he performed the role of Jonah in Rudolf Tobias's oratorio *Jonah* at the opening celebrations of the new concert hall of the Estonian Academy of Music and Theatre.

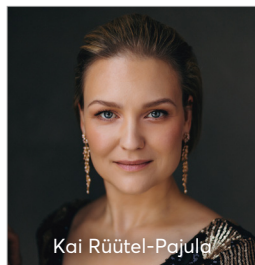
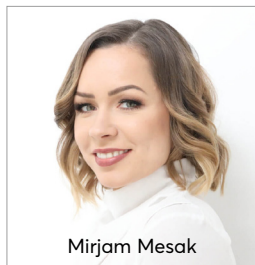
Tampuu has an active career as an oratorio and concert singer. Since 2009, he has worked as an associate professor at the Department of Classical Music Performance of the Estonian Academy of Music and Theatre, and since 2012, he has taught classical singing at the Heino Eller Tartu Music School.

Raiko Raalik (bass) studied under the tutelage of Taisto Noor at the Heino Eller Tartu Music School and later under associate professor Taavi Tampuu at the Estonian Academy of Music and Theatre. In 2013, he took part in the Estonian National Opera's youth project OPERATsioon VOX. From 2015 to 2019, Raalik was a member of the Savonlinna Opera Festival choir. He continues his vocal training with Janet Williams-Brent and collaborates actively with Vanemuine Theatre.

In 2017, he won third place at the PLMF National Vocalists' Competition and received a special award from the Estonian National Opera. That same year, he performed the lead role in Eino Tamberg's opera *Cyrano de Bergerac* in a joint production by the Estonian Academy of Music and Theatre and the Estonian National Opera. In autumn 2018, Raalik was appointed a soloist with the Estonian National Opera. In 2019, he received the Naan Põld Award by the Estonia Society along with a scholarship from the Estonian Cultural Endowment. The following year, he garnered first place for the best interpretation of Italian arias at the 12th International Singing Contest Immling. At the Vello Jürna Competition for Vocalists in 2020, Raalik won first place and received special awards from PromFest, Eesti Kontsert, and Vanemuine Theatre. In 2024, he received the prestigious annual Estonian Theatre Award for his portrayal of the title role in Tamberg's *Cyrano de Bergerac* and as Golaud in Debussy's *Pélleas et Mélisande* at the Estonian National Opera.

His repertoire includes roles such as Colline in *La Bohème* and Billy Jackrabbit in *La Fanciulla del West* by Puccini, Angelotti in *Tosca*, Figaro *Le nozze di Figaro* and Leporello in *Don Giovanni* by Mozart, Dulcamara in Donizetti's *L'elisir d'amore*, Wagner in *Faust* and Father Laurent in *Roméo et Juliette* by Gounod, Ferrando in Verdi's *Il Trovatore*, Heerrufer in Wagner's *Lohengrin*, Cyrano in Tamberg's *Cyrano de Bergerac*, and Dr. P in Nyman's *The Man Who Mistook His Wife for a Hat*.

Raiko Raalik has also performed in large vocal-symphonic works, including Mozart's *Requiem*, Fauré's *Requiem*, Bach's *St. John Passion*, and Tobias's *Jonah*, among others.



The Estonian Philharmonic Chamber Choir (EPCC) is one of the best-known Estonian music ensembles, performing all around the world. The choir's repertoire extends from Baroque to the music of the 21st century, with a special focus on the Estonian composers, such as Arvo Pärt, Veljo Tormis, Tõnu Kõrvits, and others. The choir has two Grammy Awards, 16 Grammy nominations, Gramophone Award, Diapason d'Or, and Prix Caecilia, among others. BBC Music Magazine and Classic FM have both named the EPCC as one of the 10 best choirs in the world.

Each season the choir gives about 70 concerts in Estonia and abroad. The EPCC has collaborated with many eminent conductors and orchestras including Claudio Abbado, Richard Tognetti, Gustavo Dudamel, the London Symphony Orchestra, the Mahler Chamber Orchestra, the Philip Glass Ensemble, and the Los Angeles Philharmonic, among others. The choir is a welcome guest at prestigious festivals such as the BBC Proms, Festival d'Aix-en-Provence, Salzburg Festspiele, and venues as the Sydney Opera House, Wiener Konzerthaus, the Hong Kong City Hall, Elbphilharmonie in Hamburg, the Kennedy Center in Washington, Carnegie Hall, the Metropolitan Museum and the Lincoln Center in New York, and the Walt Disney Concert Hall in Los Angeles.

The EPCC recordings, in total around 80 albums, have been produced together with well-known labels such as ECM, Virgin Classics, Carus, Harmonia Mundi, Ondine, and BIS.

The EPCC was founded in 1981 by Tõnu Kaljuste, who was the Artistic Director of the choir for twenty years. He was succeeded by Paul Hillier, Daniel Reuss and Kaspars Putniņš. In 2021, Tõnu Kaljuste resumed the role of the Chief Conductor.

www.epcc.ee

Tallinn Chamber Orchestra (TCO) was founded in 1993 by Tõnu Kaljuste. During the past three decades it has become one of Estonia's signature orchestras and a welcome performer on numerous stages and at prestigious festivals in Europe and all over the world. TCO has gained recognition for its artistically integral programmes, style-sensitive play and mastery of interpretation. The orchestra's diverse repertoire includes music from the Baroque era to the works of modern composers.

Tallinn Chamber Orchestra has a long-standing cooperation with the Estonian Philharmonic Chamber Choir – joint performances and recordings have gained international fame and recognition for both parties.

Since 1993, the orchestra's artistic directors and chief conductors have been Tõnu Kaljuste, Juha Kangas and Risto Joost.

TCO has collaborated with renowned international and Estonian guest conductors, including Olari Elts, Paavo Järvi, Neeme Järvi, Kristjan Järvi, Vello Pähn, John Storgårds, Pietari Inkinen, Kolja Blacher, Jaakko Kuusisto, Terje Tonnesen, Alexander Rudin, Florian Donderer, Dmitry Sitkovetsky, Peter Spissky, Maxim Rysanov, Dmitry Sinkovsky and many others. The orchestra has performed at major music festivals such as the Budapest Autumn Festival, Festival Cervantino, Vale of Glamorgan Festival, MDR Musiksommer, Euphonie, Naantali Music Festival, Mozartiana Gdansk, Baltic Sea Festival in Stockholm, "MITO SettembreMusica," Pärt Festival in Amsterdam, Bydgoszcz Music Festival etc. Concert tours have taken the orchestra to the United States, Canada, Japan, China, Brazil, Argentina, Mexico, Tunisia, Turkey, and most European countries.

In 2013, TCO received the Estonian Music Council's Prize for Interpretation. TCO is one of performers on Arvo Pärt's record *Adam's Lament*, which won a Grammy in 2014.

Tõnu Kaljuste has gained international recognition with his diverse repertoire, which ranges from operas and classical symphonic works to contemporary music. He has worked with major modernist composers of Northern and Eastern Europe, such as Alfred Schnittke, György Kurtág, Krzysztof Penderecki, Giya Kancheli, and Einjuhani Rautavaara, and is recognised as an expert interpreter and advocate of Estonian composers, including Arvo Pärt, Erkki-Sven Tüür, Tõnu Kõrvits, Veljo Tormis, and Heino Eller.

Kaljuste got Grammy for Best Choral Performance for the Arvo Pärt album *Adam's Lament* in 2014. His recordings have had a number of Grammy nominations in various categories from opera (*David and Bathsheba* by the Norwegian composer Ståle Kleiberg) to symphonic music. In 2019 he won the International Classical Music Award for the recording of Arvo Pärt's symphonies with the NFM Wrocław Philharmonic Orchestra. Kaljuste's recordings have won also other several prestigious prizes such as the Cannes Classical Award (1999), Diapason d'Or (2000), Edison Musical Award (2000), Classic BRIT Award (2003), Prix Caecilia (2023). He has recorded for the ECM Records, Virgin Classic, BIS and Caprice Records labels.

Tõnu Kaljuste founded the Tallinn Chamber Orchestra in 1993 and returned to be its chief conductor and artistic director from 2019 to 2024. In 1981, Kaljuste founded the Estonian Philharmonic Chamber Choir, and, after a 20-year break, returned as its chief conductor and artistic director in August 2021. He is the founder and artistic director of the project theatre Nargen Opera (established in 2004) and has led the Nargenfestival since 2006.





From the recording sessions

SUNG TEXTS

JONAH

CD 1

Proloog

1 KOOR: Teie, õelad

Teie, õelad, siin sellest kõlvatumast soost,
otsige tähist!

Ja ei ainsamat tähist ei pea teie saama.
(Mt 12: 39)

Kui ainult tähis, kui ainult see, mis oli
prohvet Joonas,
sest nagu Joonas oli tähis Niinive rahvale,
nõnda on ükskord inimese poeg ka sellel
sool. (Lk 11: 29–30)

2 JOONAS. ARIOSO: Ei usu te mu sõna

Ei usu te mu sõna, vaid ütlete:
ei Issand end sulle näidand (2Ms 4: 1),
ei tee head, ei halba. (Sf 1: 12)
Saada küll keda tahad Sa (2Ms 4: 13),
on asjatud mu püüded (Js 49: 4),
ei keegi mind usu. (Js 53: 1)
Ah, kui Sa mind võtaks põrgu põhja peita,
kuni Su viha lahtub
ja annaks märgi mul, et Sa must
pöördund pole. (Ii 14: 13)
Oh, kuhu lähen Su vaimu eest? Oh, kuhu
lähen ma Sinu palge eest? (Ps 139: 7)

Prologue

1 CHOIR: Ye, villans

Ye, villans, from this evil and adulterous
generation, seek after a sign!
And there shall not be one sign given
unto ye. (Mt 12: 39)

The only sign, only this, the prophet
Jonah;
for as Jonah was the sign unto the
Ninevites,
so shall also the Son of Man be to this
generation. (Lk 11: 29–30)

2 JONAH. ARIOSO: Ye believe not my word

Ye believe not my word, but sayeth:
The Lord hath not appeared unto thee. (Ex 4: 1)
The Lord will not do good, neither will He
do evil. (Zep 1: 12)
Send whom Thou wilt send, (Ex 4: 13)
I have laboured in vain, (Is 49: 4)
not one believes me. (Is 53: 1)
O that Thou wouldest hide me in the
bottom of hell, until Thy wrath be past,
that Thou wouldest appoint me a sign, that
Thou hast not turned from me. (Job 14: 13)
Whither shall I go from Thy spirit? or
whither shall I flee from Thy presence?
(Ps 139: 7)

3 KOOR, TENOR. AARIA KOORIGA:

Nii ütleb Jumal

Koor: Nii ütleb Jumal: on inimsüda tõrkuja ja arglik.

Kes võib Teda mõista ja ka üdini tunda? (Jr 17: 9)

Issand, ma võin Teda mõista ja ka üdini tunda (Jr 17: 10), nii ütles Ta.

Tenor: Mind proovi, oh Issand, katsu läbi mu süda

ja proovi mind, katsu läbi mu süda ja vaata, kas ma ei kõnni valuteel?

Ja mind siis igaviku tee peale saada ja juhi mind igaviku teele! (Ps 139: 23–24)

Koor: Inimsüda on ju tõrkuja ning arglik. Kes võib Teda mõista?

Tenor: Mu süda, sa proovi küll pimedal ööl, Sa puhastad mind. (Ps 17: 3)

Sinu silmad nägid mind, kui olin abitu ma veel. (Ps 139: 16)

Su käsi kaitses mind ka emaihus.

Koor: Kus olid sa, kui maailma ma rajasin, kui mulle koidutähed kiitust võidu hõiskasid

ja Jumala lapsed mulle laulsid? (Ii 38: 4–7)

Tenor: Kuid mõtlesin, siis ei taha ma enam Temale mõelda ja enam ei Tema nime kuulutada.

Aga siis oli minu hinges nagu leegitsev tuli, mul haaranud liikmeid ja südant, mis nõnda vaevas mind, et oleks sellest hukkunud.

(Jr 20: 9)

3 CHOIR, TENOR. ARIA WITH CHOIR:

Thus sayeth God

Choir: Thus saith God: The human heart is rascalitrant and timid.

Who can understand it (Jr 17: 9) and know it completely? I the Lord, I can know it and understand it completely, (Jr 17: 10) so sayeth He.

Tenor: Search me, O Lord, know my heart and try me, know my heart and see, am I not walking the path of pain? And me then send to the way everlasting, and lead me to the way everlasting!

(Ps 139: 23–24)

Choir: The human heart is rascalitrant and timid. Who can understand him and know him completely?

Tenor: Mine heart, Thou prove, though on a dark night; Thou cleanse me. (Ps 17: 3)

Thine eyes did see my substance, yet being unperfect. (Ps 139: 16).

Thou hand protected me also in my mother's womb.

Choir: Where wert thou when I laid the foundations of the earth, when the morning stars sang together, and the children of God sang for joy? (Job 38: 4–7)

Tenor: Then I thought, I will not make mention of Him, nor speak any more in His name. But then twas in mine soul as a burning fire, seizing mine members and heart, what so troubled me, that I would have perished from it. (Jr. 20: 9)

Koor: Eks ole süda tõrkuja ja arglik. Kes võib Teda mõista?
Tenor: Mind proovi, oh Issand, katsu läbi mu hing ja süda ja proovi ka mu mõtteid ja vaata, kas ei käi ma valuteel ja saada mind siis igaviku teede peale! (Ps 139: 23–24)

I pilt

4 KOOR, TENOR: Kuhu ma lähen Su vaimu eest

Tenor: Kuhu ma lähen Su vaimu eest? ja kuhu peidan end Sinu palge eest? (Ps 139: 7)

Koor: Kuhu ma lähen Su vaimu eest ja kuhu peidan end Sinu palge eest? Kui pöördun taeva, Sa oled sääl! (Ps 139: 8)

Tenor: Oh, kuhu tõttan Su vaimu eest ja kuhu küll lähen Su palge eest?
Koor: Oh, kuhu tõttan Su vaimu eest? Kui peidaks ma end põrgupõhja?
Vaata, ka sääl
Sa oled! (Ps 139: 8)
Tenor: Vaata, Sa oled sääl!

Koor: Kui ka ma võtaksin koidutiivad ja kaugele merede taha ma lääks. Siis Sinu käsi ka säälg mind juhib ja Sinu käsi mind hoiab. (Ps 39: 9–10)
Ütleks ma: pimedus, võta mind katta!

Choir: The human heart is recalcitrant and timid. Who can understand him?
Tenor: Search me, O Lord, know my heart, and try me, know my heart, and see, am I not walking the path of pain? And then send me to the way everlasting. (Ps 139: 23–24)

Scene I

4 CHOIR, TENOR: Whither shall I go from thy spirit?

Tenor: Whither shall I go from Thy spirit? or whither shall I flee from Thy presence? (Ps 139: 7)

Choir: Whither shall I go from thy spirit? or whither shall I flee from thy presence? If I ascend up into heaven, Thou art there! (Ps 139: 8)

Tenor: O, whither shall I go from thy spirit? or whither shall I surely flee from thy presence?
Choir: O, whither shall I hasten from thy spirit? If I hide myself in the depths of hell? Behold, Thou art there! (Ps 139: 8)
Tenor: Behold, Thou art there!

Choir: If I take the wings of the morning, and dwell in the uttermost parts of the sea; even there shall Thy hand lead me, and Thy hand shall hold me. (Ps 139: 9–10)
If I say: Surely the darkness shall cover

Ka pime öö siis valguseks saab!

(Ps 139: 11–12)

Tenor: Miks magad, miks magad? Tõuse nüüd, oma Jumalat hüüa!

Võib-olla Ta me peale halastab, et me nüüd ei hukkuks? (Jn 1: 6)

Koor: Aita, Issand, aita!

5 KOOR, TENOR, JOONAS. TORM:

Aita meid päästa

Koor: Aita, Issand, aita ja meid päästa!
(Mt 8: 25)

Vetevood on hirmsad, me üle käivad kõrged lainete mäed. (Ps 42: 8)

Issand, Sa meid päästa!

Oh Issand, meid aita, meid hukkumast päästa!

Joonas: Võtke mind ja heitke mind merde, siis vaikivad hirmsad lained. (Jn 1: 12)

Koor: Issand, ära saada hukka meid selle mehe hinge pärast

ja süütut verd meil' ära pane süüks!
(Jn 1: 14)

Tenor: Sest on parem kui üks sureb, kui et peaksid kõik saama hukka! (Jh 11: 50)

Koor: Aita!

me! Even the night shall become light!

(Ps 139: 11–12)

Tenor: What meanest thou, O sleeper? Arise, call upon thy God?

If so, be that God will think upon us, that we perish not. (Jn 1: 6)

Choir: Help, Lord, Help!

5 CHOIR, TENOR, JONAH. STORM:

Help save us

Choir: Help, Lord, help and save us!
(Mt 8: 25)

The currents are terrible, mountains of high waves pass over us. (Ps 42: 8)

Lord, Thou save us!

O Lord, help us, save us from destruction!

Jonah: Take me up, and cast me forth into the sea, so shall be silenced the dreadful waves. (Jn 1: 12)

Choir: Lord, we beseech Thee, let us not perish for this man's life

and lay not upon us innocent blood!
(Jn 1: 14)

Tenor: It is expedient, that one man should die, than that all should perish!

(John 11: 50)

Choir: Help!

6 KOOR, SOLISTID. TÄNUKOOR:

Ja nägid lained siis Sind

Koor ja solistid: Ja nägid lained siis Sind!

Ja lained nägid Sind!

Sind, kõige vägevam, ja kartsid Sind.

Su tee käis keset merd, Su rada käis läbi lainte, kuid Su sammu keegi ei võinud tunda.

Ja lained nägid Sind, nad nägid Sind, oh Jumal!

Ei kuulnud sinu sammusid ja lained nägid Sind, suurt Jumalat, ja lained nägid Sind, Sa kõigevägevam, nad nägid Sind! (Ps 77: 20)

II pilt

7 CHORUS MYSTICUS: Nii kui Joonas kord kolm päeva

Nii kui Joonas kord kolm päeva ja kolm ööd oli vaala sees, nõnda sama inimpoeg kolm päeva ja kolm ööd kalju hauda maetud on. (Mt 12: 40)

Valvur, on ju möödud öö! (Js 21: 11)

Ka kui hommik paistab nüüd, ikkagi jääb pimedus!

Ka kui Te küsite, ikkagi jälle tulete tagasi uuesti küsima! (Js 21: 12)

Valvur, kas on möödud öö?

6 CHOIR, SOLOISTS. CHORUS OF THANKSGIVING: And the waves then saw Thee!

Choir and soloists: And the waves then saw Thee! And the waves saw Thee Thee, the Almighty, and feared Thee.

Thy way is in the sea, and Thy path in the great waters, and Thy footsteps are not known.

And the waves then saw Thee, they saw Thee, O God!

Heard not were Thy footsteps and the waves saw Thee, the great God, and the waves saw Thee, Thou Almighty, they saw Thee! (Ps 77: 20)

Scene II

7 CHORUS MYSTICUS: For as Jonah was three days

For as Jonah was three days and three nights in the whale's belly; so shall the Son of Man be three days and three nights in a rock grave be buried. (Mt 12: 40)

Watchman, what of the night? (Is 21: 11)

The morning cometh and also the night: If ye will inquire, ye will inquire, enquire ye: return, come. (Is 21: 12)

Watchman, what of the night?

8 KOOR: On Issanda arm

On Issanda arm, et me pole hukkunud veel. (Jr 3: 22)

Sest üht rudjutud roogu katki Ta ei murra ega hõõguvat tahte ka ei kustuta. (Js 42: 3)

On Issanda arm, et me pole veel hukkunud.

9 JOONAS. PALVE: Mu Issandat küll hüüdsin

Mu Issandat küll hüüdsin ma mu kartuses ja häda sees ja mulle vastas Ta siis.

Ma hüüdsin pimeduse rüppest ja Sa võtsid kuulda mu häält.

Ja Sa lükkasid välja nüüd mere laintesse mind,

keskele möllavaid vooge, ja mu üle voogasid Su lained.

Ja olin mõttes, nüüd oma palge eest Sa oled tõugand,

et enam ma Su pühamat templit ei saa näha, ei saa näha!

Lai vetelagendik mu ümber kohises ja sügavus neelas mind.

Kõrkjad katsid mu pead ja siis ma langesin alla hauda.

Ja maa mu eest siis oli kadund igavest.

Kuid Jumal, mu elu Sa võtsid hävingust päästa surma käest,

sest kui heitluses hing mul nõrkes, ma lootsin sinu peale ja minu palve tõusis Sinu püha templisse. (Jn 2: 3–8)

8 CHOIR: It is of the Lord's mercies

It is of the Lord's mercies that we are not consumed. (Lamentations 3: 22)

A bruised reed shall He not break, and the smoking flax shall He not quench. (Is 42: 3)

It is of the Lord's mercies that we are not consumed.

9 JONAH. PRAYER: I cried unto the Lord

I cried by reason of mine affliction unto the Lord, and He heard me;

out of the great darkness cried I, and Thou heard my voice.

For Thou had cast me into the deep, in the midst of the seas;

and the floods compassed me about. All Thy billows and Thy waves passed over me.

Then I said, I am cast out of Thy sight; For not again Thy holy temple will I see, not again will I see.

The waters compassed me about, the depth closed me round about.

The weeds were wrapped about my head. I went down to the grave.

And the earth with her bars was about me for ever.

Yet hast Thou brought up my life from corruption, O Lord my God.

When my soul fainted within me I remembered the Lord:

And my prayer came in unto Thee, into Thy holy temple. (Jn 2: 2–8)

10 TENOR, JOONAS, BASS. TERTSETT:**Ei jäta tema hinge**

Bass: Sa ei jäta tema hinge mitte põrgu põhja,

ja ei või juhtuda, et saab hukka, kes Sul armas. (Ps 16: 10)

Joonas: Kui Sina, Issand mulle jääd, ei küsi siis maailma, ei taevast, ja kui mu hing ja ihu on vaevas, siis, Issand, oled Sa mul ikka mu südame troost,

sest sa ei jäta hinge mitte põrgu põhja, ega salli, et hukka saab, kes Sul' armas! Vaata, sest troosti tahtsin ma leida, siiski Sinu juurde ma jään.

11 SOLISTID, KOOR: Oh, anna tuhat keelt Sa mulle

Oh, anna tuhat keelt Sa mulle ja tuhatkordseks tee mu suu!

Anna tuhat keelt Sa mulle, siis tuhat laulu laulan Sulle!

Oh, Issand, ja ei teegi muud, et ma kiites kuulutan.

Mis kallist armu ma Sinult saan. (Uus Lauluraamat nr 41)

10 TENOR, JONAH, BASS. TRIO:**Thou wilt not leave his soul**

Bass: For Thou wilt not leave his soul in hell; neither wilt Thou suffer thine beloved to see corruption. (Ps 16: 10)

Jonah: If Thou, Lord, abide with me, for the world nor heaven will I ask, and when mine soul and body be troubled, then, Lord, Thou art still the comfort of my heart,

because Thou wilt not leave the soul in the depths of hell, nor tolerate that perish Thy beloved. See, for I desired to find comfort, and yet with Thee I remain.

11 SOLOISTS, CHOIR: O give a thousand tongues unto me

O give a thousand tongues unto me and make my mouth a thousandfold!

Give tongues a thousand unto me, then a thousand songs I sing to Thee!

O Lord, I doest none other than to proclaim in songs of praise what precious grace receive I from Thee. (Chorale from *Uus Lauluraamat* No. 41)

12 KOOR. FUUGA: Sind, mu Jumal, armastan

Sind, mu Jumal, armastan,
Sa mu tugi, minu kilp ja minu kaitsja,
minu päästja, mu varjupaik ja kindel
lootus, mu hinge õndsus ja heldus ja arm.
(Ps 18: 2–3)

CD 2

III pilt

1 ALDID, LASTEKOOR, CHORUS MYSTICUS. KÄTTEMAKSUPSALM: Issand, ilmu meile

Aldid: Issand, ilmu meile Sa, kättemaksu Jumal, nüüd ilmu!
Suur kohtumõistja tõuse ja ilmuta end!
Ja nuhtle kõrkisid, nagu nad teenind.
(Ps 94: 1–2)
Lastekoor: Issand Jumal, Sa kõige vägevam.
Aldid: Issand, kui kaua peavad uskmatud veel hooplemas? (Ps 94: 3)
Issand, oh vaata, nad tapavad Su rahva!
(Ps 94: 5)
Lastekoor: Issand Jumal, Sa kõige vägevam!
Aldid: Kui kaua kohut ei mõista Sa neile, kes sääli maa peal elavad? (Ilm 6: 10)
Ilmu, oh Issand, suur kättemaksu Jumal!
Sest Sinu pärast taga kiusatakse meid iga päev.

12 CHOIR. FUGUE: I love Thee, my God

I love Thee, my God,
Thou my strength, my shield and my protector,
my saviour, my refuge and sure hope,
my soul's bliss and bounty and grace.
(Ps 18: 2–3)

Scene III

1 ALTOS, CHILDREN'S CHOIR, CHORUS MYSTICUS. PSALM OF VENGEANCE: Lord, show Thyself

Altos: Lord, show Thyself, God to whom vengeance belongeth, show Thyself.
Lift up Thyself, Thou judge of the earth:
Render a reward to the proud. (Ps 94: 1–2)
Children's choir: Lord God, Almighty.
Altos: Lord, how long shall the wicked triumph? (Ps 94: 3)
They break in pieces Thy people, O Lord.
(Ps 94: 5)
Children's choir: Lord God, Almighty!
Altos: How long dost Thou not judge and avenge our blood on them that dwell on the earth? (Rev. 6: 10)
Yea, for Thy sake are we killed all the day long; we are counted as sheep for the slaughter. (Ps 44: 22)
Show Thyself, O Lord, to whom vengeance belongeth.

Kui ohvrilambaid meid peetakse. (Ps 44: 23)
Ilmu, oh Issand, Sa kättemaksu Jumal!
Chorus mysticus: Vaata, ja ilmub ja kõik
ta pühad Temaga, et mõista kohut kõige
peale! (Jd 1: 14–15)

2 KOOR, SOLISTID: Püha, püha

Püha, püha, püha on me Issand Seebaot.
Püha, püha, püha! Suur Issand on kõige
vägevam!
Kes on olnud ja kes on ja tuleb kord!
(Ilm 4: 8)
Maa ja taevad on Tema auhiilgust täis!
(Js 6: 3)

3 JOONAS. AARIA: Sinu tahet

Sinu tahet, Issand, Sinu tahet meelsasti
täidan. (Ps 40: 9)
Ja ma kuulutan Su õiglust kogu maailma
rahvaile. (Ps 40: 10)
Issand, ava minu huuled sa, et mu suu
Sinu au annaks teada.
Issand, ava minu huuled Sa, et mu suu
Sinu au võiks kuulutada.
Ei ma taha oma suud hoida kinni.
Issand, Sa tead ju, Sa tead, oh Issand, ei
ma taha oma suud küll hoida kinni.
Sa tead, oh Issand, tead mu Jumal.
(Ps 40: 10)
Oh anna tuhat keelt sa mulle.
(Uus Lauluraamat nr 41)

Chorus mysticus: Behold the Lord cometh
with ten thousands of His saints,
to execute judgement upon all!
(Jude 1: 14–15)

2 CHOIR, SOLOISTS: Holy, holy

Holy, holy, holy, is our Lord Sabaoth.
Holy, holy, holy, Lord God Almighty,
which was, and is, and is to come!
(Rev 4: 8)
The earth and heavens are of His glory
full!
(Is 6: 3)

3 JONAH. ARIA: Thy will

Thy will, Lord, I delight to do Thy will.
(Ps 40: 8)
I have declared Thy justice to all the
world's people. (Ps 40: 10)
Lord, open Thou my lips; and my mouth
shall make known Thy glory.
Lord, open Thou my lips; and my mouth
shall proclaim Thy glory
I desireth not to keep my mouth silent.
Lord, Thou knowest, Thou knowest, O
Lord,
I desireth not to refrain my lips.
Thou knowest, O Lord, my God. (Ps. 40: 9)
O give a thousand tongues unto me.
(Chorale from *Uus Lauluraamat* No. 41)

4 KOOR: Oh, Issand, Su pühad, neid on väheks jäänud

Oh Issand! Su pühad, need on hääbumas ja ka uskujaid on vähe inimlaste hulgas, aita! (Ps 12: 1)

Aita! Su pühad, neid on väheks jäänud ja ka uskujaid on vähe inimlaste hulgas ja neid on väheks jäänud.

Oh Issand! Ah et käristaks katki Sa taeva ja langetaks ta! (Js 64: 1)

Su pühad, neid on väheks jäänud ja ka uskujaid on vähe inimlaste hulgas.

Oh, tuleks abi! Oh tuleks Siionist meile abi! (Ps 14: 7)

Oh, et käristaks katki sa taeva ja langetaks ta.

Oh, Issand, vaata taevast Sa! Ja halasta me peale. (Uus Lauluraamat nr 358)

5 KOOR. KORAAL: Oh, Issand, taevast vaata nüüd

Oh, Issand, taevast vaata nüüd ja armu meile heida, et nõnda vähe uskujaid Su rahva seas on leida.

Ei Sinu sõna usuta, kõik usk on hoopis kustunud nüüd kõigil inimlastel.

(Uus Lauluraamat nr 358)

4 CHOIR. O Lord, Thy faithful are few and far between

O Lord! Thy faithful, are few and far between for the faithful fail from among the children of men, help! (Ps 12: 1)

Help! Thy faithful, they are few and far between, and the believers also are few among the children of men, and they have become few.

O Lord! Ah that Thou wouldest rend the heavens and lower them. (Is 64: 1)

Thy faithful, they are few and far between and the believers also are few among the children of men.

O that help were to come! O that help were to come out of Zion! (Ps 14: 7)

O that Thou wouldest rend the heavens and lower them.

O God, from heaven look down and see and still have mercy upon us.

(Uus Lauluraamat No. 358).

5 CHOIR. CHORALE: O Lord, look down from heav'n, behold

O Lord, look down from heav'n, behold and let Thy pity waken;

how few are we within Thy fold, Thy wretched saints forsaken.

Thy Word is nowhere kept aright, all faith is quenched, in the night among all Adam's children.

[Chorale from *Uus Lauluraamat* No. 358
– this English translation from original
German text by Martin Luther translated
into English by Catherine Winckworth.]

**6 SOPRAN. ARIETTA: Jumal nüüd
vaatab alla**

Jumal nüüd vaatab alla taevast inimlaste
peale,
et Ta näeks, kas nendest keegi on veel
tark ja Jumalat otsib. (Ps 53: 3)
Aga kõik on Sinust ära langend' ja kõik
nad on tühised. (Ps 53: 4)
Ja narrus räägib neil südames: pole
Jumalat!
Nad kõik on tühiseks ja kõrkjaks saanud,
pole ühtki, kes hääd võiks teha, mitte
ainust! (Ps 14: 2)
Täna, kui on kuulda Teil Ta hääl, siis oma
südant ärge sulgege mitte. (Ps 95: 7–8)

IV pilt

7 KOOR, JOONAS: Laskem meid süüa

Koor: Laskem meid süüa ja juua! Homme
käes meil surm! (Js 22: 13)
Ei ole Jumalat, ei mingit Jumalat. (Ps 14: 1)
Kes me Issand on? (Ps 12: 5)
Kes on veel küll nõnda suur kui see suur linn?
Sest pole teist Jumalat meil! Laskem meid
süüa ja juua!

**6 SOPRANO. ARIETTA: God looks now
down**

God looks now down from heaven upon
the children of men,
to see if there were any that did
understand, that did seek God. (Ps 53: 2)
But every one of them from Thou has
fallen away: they altogether are trivial.
(Ps 53: 3)
And foolishness speaks in their hearts:
There is no God!
They have all become vain and haughty,
there is none that doeth good, no, not
one. (Ps 14: 2)
Today if ye hear His voice, harden not thy
heart. (Ps 95: 7–8)

Scene IV

7 CHOIR, JONAH: Let us eat

Choir: Let us eat and drink; for to-morrow
we shall die. (Is 22: 13)
There is no God, no God. (Ps 14: 1)
Who is our Lord? (Ps 12: 5)
Who else is as big as this big city?
Because we have no other God! Let us
eat and drink!

Joonas: Häda! Häda rahval, sel patusel,
see rahvas raskelt eksinud sel kurjuse
seemnel ja õuduse lastel. (Js 1: 4)
Häda! Sa roimar linn. Häda, Niinive!
Räpane laimu linn! (Sf 3: 1)
Sest su patud juba taevani tõusnud ja
Issand näeb teie kurjust. (Ilm 18: 5)
Koor: Mis on sel hulkuril meile öelda?
Näib, nagu tahaks ta uusi jumalaid
kuuluta! (Ap 17: 18)
Ei ole Jumalat, ei ole, jah! (Ps 14: 1)
Kes on Kõige Vägevam, et Teda peame
kuuluta? (Ii 21: 15)
Lahku meie seast, ei taha me sinust
midagi teada! (Ii 21: 14)
Laskem meid süüa ja juua!
Homme käes meil surm! (Js 22: 13)
Joonas: Siiski, peate teadma, et on üks
prohvet, jah, üks prohvet on olnud teie
seas. (Hs 2: 5)
Vaatke, te saate tormi, mis Issand teile
saadab,
ja kole kõuetorm see pähe ususalgajale
siis langeb. (Jr 23: 19)
Sest ei saa Issanda püha viha raugeda
enne, kui kõik on seatud,
kui on Ta tahtmine, kui käes on aeg, siis
saate kõik näha! (Jr 23: 20)
Koor: Kes sääli räägib edevaid ja halpe
sõnu?
See on tühine, me enda tahtmise järgi
käime, (Jr 18: 12)

Jonah: Woe! Woe a sinful nation, this
sinner, a people laden with iniquity,
a seed of evildoers, children that are
corrupters. (Is 1: 4)
Woe! You criminal city. Woe, Nineveh!
Dirty city of slander! (Sf 3: 1)
Because thy sins have already ascended
unto heaven and the Lord sees thy
wickedness. (Rev 18: 5)
Choir: What does this vagrant have to tell us?
He seemeth to be a setter forth of new
gods. (Acts 17: 18)
There is no God, there is none, yes! (Ps 14: 1)
What is the Almighty, that we should
serve Him? (Job 21: 15)
Depart from us; for we desire not the
knowledge of thy ways. (Job 21: 14)
Let us eat and drink; for to morrow we
shall die! (Is 22: 13)
Jonah: Yet shall ye know that there hath
been a prophet among ye. (Ez 2: 5)
Behold, ye shall see a whirlwind of the
Lord go forth in fury, even a grievous
whirlwind: it shall fall grievously upon the
head of the wicked. (Jr 23: 19)
The anger of the Lord shall not return,
until He have executed, and till He have
performed the thoughts of His heart:
In the latter days ye shall consider it
perfectly. (Jr 23: 20)
Choir: Who speaks proud and bad words?
It is vain, we walk according to our own
will, (Jr 18: 12)

sest kes on kui see suur linn?

Joonas: Issanda päev on suur ja väga hirmus! Kes suudab seda küll kanda? (Jl 2: 11)

Oh, küll hirmus on sel, kes langeb elava Jumala kätte! (Hb 10: 31)

Veel nelikümmend päeva ja siis Niinive läheb hukka. (Jn 3: 4)

8 LASTEKOOR. INTERMETSO:

Ei inimene

Ei inime, ei ka loom ei oma kaalu!
Nad peavad paluma hädasti, peavad hüüdma Jumalat!
Kes teab, ehk Jumala viha nendest pöördub
ja halastab nende peale, et me kõik ei hukkuks! (Jn 3: 7–9)

9 KOOR: De profundis clamavi. Issand, halasta!

Issand, halasta!
Põrmust ma hüüan Sinu poole, Issand!
Kuule nüüd, Issand, minu häält Sa kuule, lase tõusta enda juurde minu alandlikku palvet.
Võta kuulda Sa mu härrast palvet!
(Ps 130: 1–2)

for who is great but this great city?
Jonah: For the day of the Lord is great and very terrible! Who can abide it? (Joel 2: 11)

It is a fearful thing to fall into the hands of the living God. (Hb 10: 31)
Yet forty days, and Nineveh shall be overthrown. (Jn 3: 4)

8 CHILDREN'S CHOIR. INTERMEZZO:

Neither man

Neither man nor animal has weight!
They must pray desperately, they must cry out unto God!
Who can tell if God will turn away from His fierce anger,
and have mercy upon them, that we all perish not? (Jn 3: 7–9)

9 CHOIR: De profundis clamavi. Lord, have mercy!

Lord, have mercy!
Out of the depths have I cried unto Thee, O Lord!
Hear now, Lord, hear Thou my voice, let my humble prayer rise unto Thee.
Let Thy ears be attentive to the voice of my supplications. (Ps 130: 1–2)

V pilt

10 CHORUS MYSTICUS: Ei Sinust hoolinud keegi

Ei Sinust hoolinud keegi, ei Sinu pääle ka halastand keegi.
Ka mina läksin Sust mööda ja nägin Sind
Su verest kannatavat
ja mina laususin Sulle Sinu vaevades: Sa pead elama! (Hs 16: 5–6)

11 KOOR, SOLISTID: Kui käes on viimne kohtupäev

Koor: Kui käes on viimne kohtupäev,
Niinive rahvas ette astuma peab!
Saab osaks nende vanne. Sest et nemand kahetsesid oma pattu, nagu käskis neid Joonas.
Vaata, siin on rohkem kui Joonas!
Kui käes on viimne kohtupäev, siis Niinive rahvas ette astuma peab.
Selle soo ette (Mt 12: 41)
ja paganad saavad ju Sinu valguses kõndima.
Sinu valgus ja hiilgus särab nende üle.
(Js 60: 3)
Solistid: Issand, Juma! Sa armuline ja helde, Sa halasta!
Sa hea ja kannatlik, Sa halastav (Ps 86: 15), põlvest põlve armus hoiad
ja kes Sa meil' andestad meie süüteod ja patud. (2Ms 34: 7)
Su ees küll keegi ei ole süütu! Issand Juma! (Ps 143: 2)

Scene V

10 CHORUS MYSTICUS: None pitied thee

None pitied thee, none had compassion upon thee,
and when I passed by thee, and saw thee polluted in thine own blood, I said unto thee when thou wast in thy struggles, thou must live! (Ez 16: 5–6)

11 CHOIR, SOLOISTS: When the last day of judgement is here

Choir: When the last day of judgment is here, the people of Nineveh must come forward!
This becomes part of their oath because they repented at the preaching of Jonah. Behold, a greater than Jonah is here! (Mtt 12: 41)
When the Day of Judgment is here, the people of Nineveh must come forward. Before this race. And the Gentiles shall come to walk in Thy light.
Thy light and glory shineth over them. (Is 60: 3)
Soloists: Lord, God! Thou who art full of compassion, and gracious, have mercy! Thou art good and longsuffering, Thou art merciful, (Ps 86: 15)
keeping mercy for us from generation unto generation
forgiving iniquity and sin. (Ex 34: 7)
For in Thy sight no man is justified! Lord God! (Ps 143: 2)

12 SOPRAN, ALT. DUETT: Mis on see inimene

Sopran, alt: Mis on see inimene, et Sa teda meeles pead,

inimlaps, et tema eest nii hoolitsed?
(Ps 8: 5)

Issand, ei ma vääri, ma ei vääri ju Sinu ustavust ja Sinu heldust, mida oma sulasele Sa oled andnud. (1Ms 32: 11)

Mis on see inimene, et tema eest nii hoolitsed?

Sopran: Jumal, Sinu arm ulatub taevani ja Sinu tõde sääl, kus pilved rändavad nii kaugele, sääl, kus pilved rändavad.

Jumal, sinu arm ulatub kaugele kuni taevani. (Ps 36: 6)

Sopran ja alt: Issand, ei ma vääri Sinu heldust ja Sinu ustavust, mis oma sulasele Sa oled andnud. (1Ms 32: 11)

12 SOPRANO, ALTO. DUETT:

What is man

Soprano, alto: What is man, that Thou art mindful of him? and the son of man, that Thou visitest him? (Ps 8: 5)

Lord, I am not worthy, I am not worthy of Thy faithfulness and mercies, which Thou hast showed unto Thy servant.

(Gen 32: 10)

What is man, that Thou art mindful of him?

Soprano: Thy mercy, O God, reacheth the heavens;

and Thy truth is there, where travel the clouds far, there where travel the clouds.

Thy mercy, O God, reacheth the heavens.
(Ps 36: 5)

Soprano and alto: Lord, I am not worthy of Thy mercies and faithfulness, which Thou hast showed unto Thy servant.

(Gen 32: 10)

13 KOOR, CHORUS MYSTICUS.

LÕPUKOOR: Vaata, sääl on Looja maja

Vaata, sääl on Looja maja rahva hulgas.
Ta elab nende juures ja nad on siis Tema rahvas,

Ta elab nende juures ja Ta ise, Issand, on ka nende Jumal. (Ilm 21: 3)

Kiitke nüüd Issandat, Ta inglid, Ta võimsad sangarid,

kes te täidate Tema käske, et kõik kõrvad kuuleks Ta püha sõna häält!

Kiitke Issandat, kiitke, kõik Tema väehulgad.

Kiitke Issandat, kõik Tema teenrid, kes Ta tahtmist täidate.

Kiitke Issandat, kiitke Tema teod!

Nüüd igal pool, kus Tema asub, kiitke nüüd Issandat!

Lauldes, mu hing, kiida Loojat!

(Ps 103: 20–22)

Aamen!

*Estonian libretto based on Rudolf Tobias'
manuscript of Jonah in German*

13 CHOIR, CHORUS MYSTICUS.

CLOSING CHORUS: Behold, the tabernacle of God

Behold, the tabernacle of God is with men.

He will dwell with them, and they shall be His people,

He will dwell with them and He Himself, the Lord, shall be be their God. (Rev 21: 3)

Praise the Lord, ye His angels that excel in strength, that do His commandments,

hearkening unto the voice of His word. Praise ye the Lord, praise ye, all ye His hosts.

Praise ye the Lord, all ye ministers of His, that do His pleasure.

Praise the Lord, all His works!

Now in every place, where He dwells, ye praise the LORD!

Singing, my soul, praise the Creator!

(Ps 103: 20–22)

Amen!

*Translated into English by Gustav Piir,
the source material for the translation,
based on the given references,
is Holy Bible – King James Version, 1611.*

PERFORMERS ON THIS RECORDING

Soloists

Mirjam Mesak (soprano)
Kai Rütel-Pajula (mezzo-soprano)
Mati Turi (tenor)
Taavi Tampuu (bariton, Jonah)
Raiko Raalik (bass)

Chorus mysticus

Maria Listra (soprano)
Kadri Tegelmann (mezzo-soprano)
Endrik Üksvärav (tenor)
Tamar Nugis (bass)

Singers of Estonian National Opera Boys' Choir

Choirmaster Hirvo Surva
Peeter Piirsalu, Uku Sander Leisalu,
Alfons Väljamäe, Kale Raidma, Joosep Ots,
Raimond Vuks, Kaarel Kõrvek

Estonian Philharmonic Chamber Choir

Artistic Director and Chief Conductor Tõnu Kaljuste
Choirmaster Mai Simson

Soprano Yena Choi, Karolis Kaljuste, Annika Lõhmus,
Kristine Muldma, Marie Roos, Laura Štoma,
Mariliis Lahesalu, Triin Sakermäe, Helina Kuljus,
Eleri-Kristel Kuimet, Kärölin Tuisk

Alto Anna Dõtõna, Ave Hännikäinen,
Annely Leinberg, Kristel Marand, Marianne Pärna,
Anni Marie Rea, Cätly Talvik, Helis Naeris,
Eve-Liit Valdmets, Karin Salumäe

Tenor Danila Frantou, Kaido Janke, Raul Mikson,
Miguel Gonçalves Silva, Sander Sokk
Toomas Toher, Ryan Adams, Kaarel Telgmaa,
Johan Kütt, Danny Zhizhong Xie

Bass Geir Luht, Kristjan-Jaane Mõlder, Aarne Talvik,
Henry Tiisma, Andre Tõnnis, Rainer Vilu, Alvar Tiisler,
Siim Valdmets, Martin Einmann, Olari Viikholm

Tallinn Chamber Orchestra

Concertmaster Harry Traksmann
I violin Harry Traksmann, Olga Voronova,
Helen Västriik, Yana Mägila, Robert Traksmann,
Katrin Matveus, Triinu Piirsalu
II violin Elo Tepp, Mari Targo, Anete Ainsaar,
Eva-Maarja Forslund, Eva-Maria Sumera,
Maiu Mägi, Marii Piirsalu
Viola Laur Eensalu, Joosep Ahun, Mart Kuusma,
Merike Heidelberg, Martti Mägi
Cello Leho Karin, Siluan Hirvoja, Maria Mutso,
Margus Uus

Double bass Andres Kungla, Jüri Lepp,
Regina Udod

Flute Maria Luisk, Linda Vood, Eneli Hiimeaa
Oboe Aleksander Hännikäinen, Heli Ernits

Cor anglais Tõnis Traksmann

Clarinet Edmunds Altmanis, Meelis Vind,
Helena Tuuling

Bassoon Rene Sepalaan, Kaido Suss

Contrabassoon Peeter Sarapuu

Horn Jürnas Rähni, Kalle Koppel, Rait Erikson,
Kairi Sosi, Tõnu Künnapas

Trumpet Indrek Vau, Ivar Tillemann, Villem Süvari,
Samuel Jalakas

Trombone Andres Kontus, Hendrik Jaak Sepp,
Peeter Margus, Ivar Kiiv

Tuba Madis Vilgats

Timpani, percussion Maarja Nuut, Vambola Krigul

Harp Eda Peške

Organ Kadri Toomaja

Conductor Tõnu Kaljuste

Publisher: EMIC, based on Rudolf and Silvia Tobias' manuscripts
in the Rudolf Tobias collection at the Theatre and Music Museum of the
Estonian History Museum (M6:2/93–99, 112–116 & 156; manuscripts: M6:2/134–137)

Recordings: October 4–13, 2023, Methodist Church, Tallinn, Estonia

Executive Producer: Reijo Kiilunen

Recording Producer: Viive Mäemets

Recording Engineer: Enno Mäemets, Editroom Oy, Helsinki

Assistant Recording Engineer: Ville Kuukka

Final Mix and Mastering: Enno Mäemets

© & © 2025 Ondine Oy, Helsinki

Booklet Editor: Joel Valkila

Cover: Shutterstock

Photo of Rudolf Tobias manuscript: Vahur Lõhmus

Artist photos: Kaupo Kikkas (Tõnu Kaljuste); Wilfried Höls (Mirjam Mesak);

Krõõt Tarkmeel (Kai Rüütel-Pajula); Carol-Liis Metsla (Mati Turi);

Olga Makina (Raiko Raalik); Are Tralla (Taavi Tampuu)

Recording session and performance photos: Anneli Ivaste (p. 18–19);

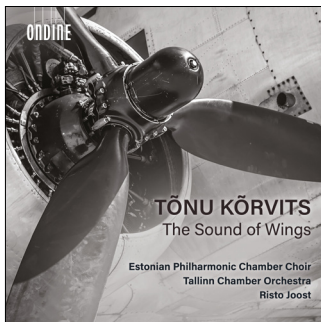
Rene Jakobson (p. 39)

This recording was produced with support from the EAÜ, Exmet Group,
Selver, Scoremusic and the Cultural Endowment of Estonia



ALSO AVAILABLE

ODE 1417-2



ODE 1363-2



ODE 1337-2




ODE 1306-2



For full discography please visit www.ondine.net



A close-up portrait of Tõnu Kaljuste, a middle-aged man with shoulder-length, wavy, light-colored hair. He is wearing thin, rectangular glasses and has a slight, neutral expression. He is dressed in a dark, possibly black, jacket over a dark t-shirt. The background is a plain, light-colored wall, with a vertical shadow or crease visible on the left side, suggesting a window or a light source. The lighting is soft and even, highlighting the texture of his hair and the contours of his face.

TÕNU KALJUSTE