



EDUARD
TUBIN



REQUIEM FOR FALLEN SOLDIERS

ESTONIAN NATIONAL MALE CHOIR
MIKK ÜLEOJA, CONDUCTOR

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|----|---|------|
| 1. | Karjase pühapäev (Shepherd's Sunday) ETW 102 (1957)
(Lyrics: folk poetry)
soloist Kuldar Schüts, tenor | 2:43 |
| 2. | Igatsus (Yearning) ETW 88 (1930)
(Lyrics: Ernst Enno) | 1:31 |
| 3. | Rändaja õhtulaul (Wanderer's Evening Song) ETW 93 (1938)
(Lyrics: Ernst Enno) | 4:01 |
| 4. | Karjase laul (Shepherd's Song) ETW 87 (1927)
(Lyrics: folk poetry) | 1:28 |
| 5. | Kaks saarlast (Two Islanders) ETW 104 (1958)
(Lyrics: Betti Alver)
soloists Jüri Eensoo, bass; Andrus Poolma, baritone; Grigori Rutskin, tenor | 4:44 |
| 6. | Õhtulaul (Evening Song) ETW 100 (1955)
(Lyrics: Friedrich Kuhlbars) | 2:56 |
| 7. | Noore kotka laul (Song of the Young Eagle) ETW 91 (1930)
(Lyrics: Ernst Enno) | 2:23 |

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| 8. | Taganejate sõdurite laul (Song of Warriors Retreating) ETW 106 (1967)
(Lyrics: Uku Masing)
soloist Ott Indermitte, baritone | 10:36 |
|
Reekviem langenud sõduritele
(Requiem to Fallen Soldiers) ETW 25 (1950/1979)
(Lyrics: Henrik Visnapuu and Marie Under) | | |
| 9. | I. Ole tervitet, tervitet (Be Hailed, Be Hailed)
Madis Metsamart, percussion | 8:27 |
| 10. | II. Sõduri matus (A Soldier's Funeral)
Madis Metsamart, Anto Õnnis, percussion | 6:39 |
| 11. | III. Sõduri ema (The Soldier's Mother)
Iris Oja, mezzo soprano; | 5:23 |
| 12. | IV. Sireli, sireli (Lilac)
Madis Metsamart, percussion | 3:09 |
| 13. | V. Ole tervitet, tervitet (Be Hailed, Be Hailed)
Indrek Vau, trumpet; Madis Metsamart, Anto Õnnis, percussion

Piret Aidulo, organ | 9:13 |

Total playing time 63:21

From Homeland to Exile **Tubin and the Male Choir**

Composer Eduard Tubin (1905–1982) remained a devoted choral conductor throughout his entire creative career, and men's choir music held a particularly special place in his heart. He gained his first experience in this field during his studies at the Tartu Teachers' Seminary (1920–1924), where he conducted the seminary's male choir. Alongside his composition studies, he became conductor of the men's choir of the Tartu Men's Singing Society in 1928 and remained associated with the choir until his escape from Estonia in 1944. Although it was an amateur choir, Tubin sought to shape it, in his own words, into “one of the best choirs in Europe.” It was for this ensemble that he composed all of his choral songs from his homeland period, including the earliest, *Karjase laul (The Shepherd's Song)* (ETW 87), written in 1927 to a folk text, as well as *Igatsus (Longing)* (ETW 88), *Rändaja õhtulaul (The Wanderer's Evening Song)* (ETW 93), and *Noore kotka laul (Song of the Young Eagle)* (ETW 91), all set in the 1930s to texts by one of the composer's favorite poets, Ernst Enno.

In exile, Tubin continued his active work as a choral conductor, becoming conductor of the Stockholm Estonian Male Choir in 1945. For this choir he also composed his choral songs from the 1950s: *Õhtulaul (Evening Song)* (ETW 100), *Karjase pühapäev (The Shepherd's Sunday)* (ETW 102), and *Kaks saarlast (Two Islanders)* (ETW 104). Under the composer's direction, the choir also gave the premiere of his last completed large-scale work, *Reekviem langenud sõduritele (Requiem for Fallen Soldiers)* (ETW 25). According to Tubin, however, this work was conceived with the predecessor of today's Estonian National Male Choir in mind, namely the Estonian State Academic Male Choir (RAM). From the second half of the 1960s onward, RAM became Tubin's ideal of the male choir sound, inspiring him to complete in 1979 the Requiem he had originally begun in the 1940s.

Tubin's output for male choir is a vivid example of the composer's masterful technique and clarity of thought. With economical means, he created rich musical landscapes, many of which depict memories of his youth as a shepherd. These miniatures, characterized by a wide dynamic range and a wealth of tonal colors, transport the listener to the meadows along the shores of Lake Peipus near the composer's birthplace, where the young music enthusiast spent his summer months. The great symphonist's *Reekviem (Requiem)* and *Taganejate sõdurite laul (Song of the Retreating Soldiers)* (ETW 106), set to a text by Uku Masing, occupy a special place in his choral music, demonstrating that Tubin returned to the male choir genre to express some of his deepest thoughts and emotions.

Mihhail Gerts

Kodumaalt pagulusse **Tubin ja meeskoor**

Helilooja Eduard Tubin (1905–1982) oli kogu oma loomingulise teekonna vältel pühendunud koorijuht ning just meeslaul oli talle eriti südamelähedane. Esimesed kogemused sel alal sai ta juba Tartu Õpetajate Seminaris õppimise aastatel (1920–1924), juhatahes seminaris meeskoori. Samaaegselt kompositsiooniõpingutega asus ta 1928. a. Tartu Meeslaulu Seltsi meeskoori dirigendiks ning jäi kooriga seotuks kuni Eestist põgenemiseni 1944. a. Kuigi tegemist oli harrastuskooriga, soovis Tubin sellest kujundada enda sõnul “ühe parima koori Euroopas”. Just sellele kollektiivile komponeeris ta kõik oma kodumaa perioodi koorilaulud, millest varaseim 1927. a. rahvaluule tekstile loodud “Karjase laul” (ETW 87) aga ka 1930ndatel helilooja ühe lemmikpoeedi Ernst Enno tekstidele loodud “Igatsus” (ETW 88), “Rändaja öhtulaul” (ETW 93) ning “Noore kotka laul” (ETW 91).

Eksiilis jätkas Tubin aktiivse koorijuhtööga asudes 1945. aastast Stockholmi Eesti Meeskoori dirigendiks, millele on komponeeritud ka tema 1950ndatel loodud koorilaulud “Öhtulaul” (ETW 100), Karjase pühapäev (ETW 102) ning “Kaks saarlast” (ETW 104). Koor tõi autori juhatusel esiettekandele ka helilooja viimase lõpetatud suurvormi “Reekviemi langenud sõduritele” (ETW 25), kuid see on Tubina sõnul loodud tänase Eesti Rahvusmeeskoori eelkäijat, Eesti Riiklikku Akadeemilist Meeskoori (RAM) silmas pidades. Just RAMist kujunes 1960ndate teisest poolest Tubina jaoks meeskoori kõlaideaaliks, mis ärgitas teda 1979. aastal lõpetama juba 1940ndatel alustatud reekviemi.

Tubina meeskoorilooming on ere näide autori meisterlikust kompositsioonitehnikast ning mõtteselgusest. Nappide vahenditega on ta loonud helimaalid, millest mitmed kujutavad helilooja nooruasegset karjasepõlve. Suure dünaamilise skaala ja rikkalike kõlavärvidega miniatuurid viivad kuulaja mõtteliselt autori sünnipaiga ümbrusesse – Peipsi järve äärsetele heinamaadele, millel noor muusikahuviline oma suvekuud veetis. Suur sümfooniku koorimuusikas erilisel kohal seisvad “Reekviem” ning Uku Masingu tekstile loodud “Taganejate sõdurite laul” (ETW 106), näitavad, et meeskoori juurde pöördus Tubin ka oma kõige sügavamate mõtete ja tunnete väljenduseks.

Mihhail Gerts

Estonian National Male Choir

Honoured with a GRAMMY® Award (2004), the Estonian National Male Choir (ENMC) has made its way to one of the most unique musical collectives in the world. Over the course of eight decades, the choir has shaped Estonia's international reputation as a country with a deep choral heritage and has been a leading advocate for the music of Estonian composers, most notably Veljo Tormis. The choir has given more than 7,000 concerts, ranging from Estonia to North America and Asia, and has performed under renowned conductors such as Paul Hillier, Eric Ericson, Kaspars Putniņš, Teodor Currentzis, and Kent Nagano, among others.

Currently comprising 46 professional singers under the artistic direction of Mikk Üleoja, the ENMC has undergone a striking artistic transformation, reaching its current position as an appealing stage partner to some of the world's most distinguished orchestras and festivals. In 2015, the Estonian National Male Choir and Mikk Üleoja were honoured with the National Cultural Award in recognition of their outstanding musical contributions.

Recording constitutes a vital strand of the Choir's artistic activity: releases on prestigious labels including Toccata Classics, Deutsche Grammophon, Sony, Ondine, and Aurora have attracted widespread international acclaim.

The Estonian National Male Choir is also a committed commissioner of new works and an initiator of innovative collaborations. Presenting numerous new programmes each season, the ENMC's repertoire ranges from the Renaissance to the present day.

Today, the Estonian National Male Choir balances a profound respect for its history and heritage with a confident, forward-looking outlook. Its mission is to sustain and advance the tradition of male choral singing as a vital and expressive art form, offering audiences musical experiences of exceptional quality and enduring resonance.

Eesti Rahvusmeeskoor

Koorimuusika kategoorias 2004. aastal Grammyga pärjatud Eesti Rahvusmeeskoor on üks unikaalsemaid pille maailmas. 1944. aastal Gustav Ernesaksa loodud kollektiiv, kuhu kuulub nüüdsel ajal 46 meest, on kaheksa aastakümne jooksul kujundanud rahvusvahelist kuvandit Eestist kui sügavate kooritraditsioonidega muusikamaast ning on eesti heliloomingu häälekas eestkõneleja. Ühtekokku on antud üle 7000 kontserdi alates Eestist kuni Põhja-Ameerika ja Aasiani ning lauldud nimekate dirigentide käe all: Paul Hillier, Eric Ericson, Kaspars Putniņš, Teodor Currentzis, Kent Nagano jpt.

2011. aastast on Eesti Rahvusmeeskoori peadirigent ja kunstiline juht Mikk Üleoja, kelle käe all on koor teinud märkimisväärse kvalitatiivse hüppe. Rahvusmeeskoor on oodatud koostööpartner oratoriaalsete teoste ettekannetel maailma tipporkestrite ja -festivalide juures, usin uudisteoste tellija ja koostööprojektide algataja ning tuleb igal aastal välja mitme uue a cappella kavaga renessansist tänapäevani. Olulist osa etendab koori tegevuses plaadistamine: ulatuslik diskograafia hõlmab nii eesti kooriklassikat kui ka nüüdismuusikat. Mainekate plaadifirmade, nagu Toccata Classics, Deutsche Grammophon, Sony, Ondine ja Aurora, välja antud helikandjad on pärvinud rahvusvahelist tähelepanu ja tunnustust. 2015. aastal omistati Eesti Rahvusmeeskoorile ja Mikk Üleojale riigi kultuuripreemia avalikkuse ette jõudnud väljapaistvate tööde eest.

Tänane Eesti Rahvusmeeskoor ühendab austuse oma ajaloo ja pärandi vastu ning vaatab avatud pilguga tulevikku. Koori eesmärk on hoida ja arendada meeskoorilaulu kui elujõulist ja kõnetavat kunstivormi, pakkudes kuulajatele kõrgetasemelisi ja tähenduslikke muusikaelamusi.

Mikk Üleoja, conductor

Mikk Üleoja graduated from the Estonian Academy of Music in 1997 as a choir conductor (class of Prof. Ants Üleoja) and completed his Master's Degree in music at the same place in 2004 (supervised by Prof. Toomas Siitan). He has sung in the World Youth Choir (1989–1992), Estonian National Male Choir (1994–1996), Estonian Philharmonic Chamber Choir (1996–2000), and in the Gregorian ensemble Vox Clamantis (1998–2011). Mikk Üleoja has been the conductor of the St. Michael's Boys' Choir, the chief conductor of the chamber choir Mattone and Kaarli Church Concert Choir, and taught conducting at the Viljandi Culture Academy of the University of Tartu.

From 1998 to 2011, he worked as choirmaster of the Estonian Philharmonic Chamber Choir. Since the 2011/2012 season, Mikk Üleoja has been the Chief Conductor and Artistic Director of the Estonian National Male Choir.

Nine records have been released with the conductor Mikk Üleoja, of which six were recorded together with the Estonian National Male Choir, these being *In paradisum* featuring the music of Galina Grigorjeva (2014), *Galina Grigorjeva muusikat meeskoorile* (2023), *Te lucis ante terminum* with the works of Henrik Ødegaard (2016), *REGIRAM* (2019), *Baltic Contrasts* (2023) and *Singing Into Space* (2025).

Luule, see ei tule tuulest (Poetry, It Doesn't Come from the Wind, 2007), recorded with the Estonian Philharmonic Chamber Choir, received the 2007 annual award of the Cultural Endowment of Estonia; the album was also named the best choral record of the year. Galina Grigorjeva's *In paradisum* was voted Classic Album of the Year at the 2015 Estonian Music Awards. Mikk Üleoja was named the Conductor of the Year in 2014. In 2015, he and the Estonian National Male Choir received a national culture award for outstanding work reaching the public.

Mikk Üleoja on olnud Püha Miikaeli poistekoori dirigent, kammerkoori Mattone ja Kaarli koguduse kontsertkoori peadirigent ning õpetanud dirigeerimist Viljandi Kultuuriakadeemias. Aastail 1998–2011 oli ta Eesti Filharmoonia Kammerkoori koormeister. Alates hooajast 2011/2012 on Mikk Üleoja Eesti Rahvusmeeskoori kunstiline juht ja peadirigent.

Mikk Üleoja dirigeerimisel on ilmunud üheksa plaati, millest – Galina Grigorjeva autoriplaadid „In paradisum“ (2014) ja „Galina Grigorjeva muusikat meeskoorile“ (2023), Henrik Ødegaardi autoriplaat „Te lucis ante terminum“ (2016), „REGIRAM“ (2019), „Baltic Contrasts“ (2023) ja Singing Into Space (2025) – on salvestatud Eesti Rahvusmeeskooriga. Eesti Filharmoonia Kammerkooriga salvestatud plaat „Luule, see ei tule tuulest“ (2007) sai Eesti Kultuurkapitali 2007. aasta preemia ning salvestis nimetati aasta parimaks kooriplaadiks. Galina Grigorjeva autoriplaat „In paradisum“ võitis 2015. aasta Eesti muusikaauhindade jagamisel aasta klassikaalbumi tiitli.

2014 Eesti kooriühingu aastapreemia – aasta dirigent.

2015 koos Eesti Rahvusmeeskooriga riiklik kultuuripreemia avalikkuse ette jõudnud väljapaistvate tööde eest.

2024 Valgetähe IV klassi teenetemärk



Iris Oja, mezzo soprano

Mezzo soprano Iris Oja is a freelance singer and choir director with an international career. Her longest-standing artistic collaborations have been with Paul Hillier and his various vocal ensembles, as well as with Tõnu Kaljuste and his many projects. Although Iris enjoys performing music from different periods, she is best known for her interpretations of contemporary music.

Nearly all of Estonia's most prominent composers have written works for her. She has recorded several solo albums and participated in numerous choral recordings. A number of operatic roles have also been composed specifically for her.

In 2022, she received the Annual Award of the Estonian Cultural Endowment in recognition of her outstanding performances of contemporary music.

Iris Oja on rahvusvahelise karjääriga vabakutseline laulja ja koormeister. Kõige pikemaajase loominguks on tal olnud Paul Hillieri ja tema erinevate vokaalkollektiividega ning Tõnu Kaljuste ja tema paljude projektidega.

Ehkki Irisele meeldib laulda erinevate ajastute muusikat, on ta enim tuntud oma kaasaegse muusika interpretatsiooni poolest. Pea kõik Eesti nimekamad heliloojad kirjutanud talle teoseid, ta on salvestanud mitmeid sooloplaate ning osalenud paljudel koorisalvestustel.

Irisele on kirjutatud ka mitmeid ooperirolle. 2022. aastal tunnustas Eesti Kultuurkapitali helikunsti sihtkapital teda aastaauhinnaga erakordsete nüüdismuusika ettekannete eest.





Eesti Rahvusmeeskoor

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Eduard Tubin, 1958

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