



BEETHOVEN

Works for Voice and Orchestra

Ah! perfido • Ne' giorni tuoi felici

Reetta Haavisto, Soprano

Dan Karlström, Tenor • Kevin Greenlaw, Baritone

Turku Philharmonic Orchestra • Leif Segerstam

Ludwig van
BEETHOVEN

(1770–1827)

Works for Voice and Orchestra

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|---|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| 1 | Primo amore, piacer del ciel, WoO 92 (1792)
(Original German text: 'Erste Liebe, Himmelslust'
by Gerhard Anton von Halem, 1752–1819,
Italian translation: Anonymous) | 15:55 |
| 2 | No, non turbati, WoO 92a (1802)
(Text: Pietro Metastasio, 1689–1782) | 6:49 |
| 3 | Ah! perfido, Op. 65 (1796)
(Recitative: Ah! perfido – Aria: Per pietà, non dirmi addio)
(Text: Recitative – Pietro Metastasio, Aria – Anonymous) | 13:36 |
| 4 | 2 Arias for Umlauf's Singspiel Die schöne Schusterin, WoO 91 – No. 2. Soll ein Schuh nicht drücken (1795)
(Text: Probably Johann Gottlieb Stephanie, 1741–1800) | 5:54 |
| 5 | Prüfung des Küssens, WoO 89 'Meine weise Mutter spricht' (1792)
(Text: Klamer Eberhard Karl Schmidt, 1746–1824) | 5:35 |
| 6 | Mit Mädeln sich vertragen, WoO 90 (1792)
(Text: Johann Wolfgang von Goethe, 1749–1832) | 4:10 |
| 7 | 2 Arias for Umlauf's Singspiel Die schöne Schusterin, WoO 91 – No. 1. O welch ein Leben, ein ganzes Meer von Lust (1795)
(Text: Johann Gottlieb Stephanie) | 3:09 |
| 8 | Ne' giorni tuoi felici, WoO 93, Hess 120 (c.1802–03)
(Text: Pietro Metastasio) | 7:51 |
| 9 | Tremate, empi, tremate, Op. 116 (1802–03)
(Text: Giovanni de Gamerra, 1743–1803) | 9:07 |

Ludwig van Beethoven (1770–1827)

Works for Voice and Orchestra

Son of an unreliable singer in the employ of the Archbishop-Elector of Cologne, and grandson of a former distinguished Kapellmeister, Ludwig van Beethoven was born in 1770 in Bonn and until 1792 served there in the court musical establishment of the Archbishop-Elector. His family circumstances were difficult and any musical instruction he may have had from his father was irregular. As a member of the court musical establishment, however, he was able to profit from the instruction of the court organist, Gottlob Neefe, whose assistant he became. In 1787 Beethoven was sent to Vienna, where he was expected to study with Mozart, but the illness of his mother obliged him to return to Bonn and it was not until the close of 1792, a year after Mozart's death, that Beethoven was again sent to Vienna, now to study with Haydn, from whom he churlishly claimed to have learnt nothing.

In Vienna, where Beethoven settled for the rest of his life, he had direct contact with the operatic and Italianate culture of the place. He arrived there armed with introductions to leading members of society and made an early reputation for himself as a pianist and, a concomitant, as a composer. While Mozart had brought to Vienna, his home from 1781 until his death ten years later, a wide linguistic culture and the benefits of a carefully planned early education, Beethoven needed to read more widely and to improve perceived gaps in his training. He took lessons in counterpoint from Johann Georg Albrechtsberger, and again seeking the best available help, he took lessons in Italian word setting with the old court Kapellmeister Antonio Salieri.

The *scena* and aria for soprano, *Primo amore, piacer del ciel* ('First love, heavenly pleasure / You entered my heart') reflects Beethoven's study with Salieri. It has been dated 1792 and is scored for flute, oboes, bassoons, horns and strings, echoing the changing sentiments of the poem.

The recitative and aria *Ah! perfido 'Per pietà non dirmi addio'* ('Ah! Perfidious Traitor "Have pity, do not bid me farewell"') is a setting of a passage in Metastasio's libretto *Achille in Sciro* and was written by Beethoven in

1796. The composer wrote on the cover of a copy that he had revised '*Une grande scène mise en musique par L.v.Beethoven à Prague, 1796*'. The first page has the explanatory note '*Recitativo ed Aria composta e dedicata alla Signora Contessa di Clari da L.v.Beethoven*', but it seems probable that the work was completed in Prague in 1796 and intended for and sung there by Madame Duschek, as there is, at least, mention of an Italian *scena* written for her by Beethoven. The Countess Josephine Clary, to whom the work was seemingly dedicated was an amateur singer in Vienna, who in 1797 married Count Christian Clam-Gallas. The work was published in 1805, and badly performed at the famously extended and under-rehearsed concert of 22 December 1808 given in the unheated Theater an der Wien. The taxing programme included the *Fifth* and *Sixth Symphonies*, the *Fourth Piano Concerto*, and the *Choral Fantasia*, the last of which came adrift and had to be started again. Johann Friedrich Reichardt, who attended the concert at the invitation of Beethoven's patron Prince Lobkowitz, left an account of the occasion, which opened with the *Pastoral Symphony*, followed by the aria, 'Then followed a long Italian scena, sung by Mlle. Kilizky, the beautiful Bohemian with the beautiful voice. That today this pretty child rather shivered than sang could not be taken amiss, in view of the bitter cold; in our box near by, we too were shivering, wrapped in our furs and great coats.' The singer, Josephine Killitschgy, sister-in-law of the violinist Schuppanzigh, had finally been recruited to take the place of the soprano Anna Milder, with whom Beethoven had quarrelled.

O welch ein Leben, ein ganzes Meer von Lust ('Oh! What a life, a whole ocean of pleasure') and *Soll ein Schuh nicht drücken* ('For shoes not to pinch') are two songs written for Ignaz Umlauf's Singspiel *Die schöne Schusterin oder Die pucefarbenen Schuhe* ('The Beautiful Shoemaker's Wife or The Puce-Coloured Shoes') for performance in 1795. Umlauf spent his final years as Kapellmeister of the German Singspiel, fostered under the Emperor Joseph II. His son was helpful to Beethoven

in later years. The songs are strophic, a form that suited German Singspiel, as it did Italian *opera buffa*. *O welch ein Leben* is scored for a tenor, and *Soll ein Schuh nicht drücken* offers a more decorative vehicle for soprano.

Prüfung des Küssens ('Kissing Test') – *Meine weise Mutter spricht / Küssen, Küssen, Kind, ist Sünde!* ('My wise mother said / Kissing, kissing, child, is a sin!') – dates from the closing years of Beethoven's life in Bonn, 1792. *Mit Mädchen sich vertragen* ('Getting on well with girls') is a setting of a song from Goethe's *Claudine von Villa Bella*, described as *ein Schauspiel mit Gesang* ('A play with songs'), in fact, as later editions proclaimed, a Singspiel, its text later to be used by Schubert. Beethoven's cheerful addition to the work dates from the final years in Bonn, but Beethoven revised the work in 1795–96. These songs from Singspiel repertoire are highly typical of the genre, if not necessarily of Beethoven.

No, non turbati ('No, do not fear') from Metastasio's *La tempesta* ('The Tempest') and *Ne' giorni tuoi felici* ('In

your days of happiness'), from Metastasio's *L'Olimpiade*, dated respectively 1802 and 1802–03, again reflect the teaching of Salieri. The first is a *scena* and aria for soprano and strings, and the second for soprano, tenor and orchestra.

Tremate, empi, tremate ('Tremble, you villains, tremble'), its composition dated to 1802, was first performed, with some critical success, in 1814, when it was retrieved and revised by the composer for performance by Anna Milder-Hauptmann. Scored for a full orchestra, it was eventually published in 1826 in a vocal score. The work is in three sections, the outer *Allegro* sections framing a central *Adagio*, all very much in the manner of contemporary Italian opera. The singers in 1814 took leading roles in *Fidelio*, with Anna Milder as Leonore, after her earlier appearances in the original versions of the opera. The bass was Carl Weinmüller, who sang Rocco in 1814.

Keith Anderson

1 Primo amore, piacer del ciel

Original text: Gerhard Anton von Halem (1752–1819)

Primo amore, piacer del ciel!
penetrasti il mio cor.
Io trovai l'amata, deh!
Ma di più non è per me.

Scherza un altro coll'amore;
quando amata l'abbandonata,
cercai un nuovo amore
e deride ognuna fede.

Non conosce il vero amore,
chi non sente un gran dolore,
quando l'idolo del core
fugge in braccio d'un altro amante.

Ma se il dardo trapuntava
gl'ambi cuori degli amanti;
e poi viene divisione,
or sola morte consola.

Tal amor, piacer del ciel,
penetrava il mio cor.
Io trovai la cara, deh!
Ma di più non è per me.

2 No, non turbarti!

Text: Pietro Metastasio (1698–1782)

[Recitativo]

No, non turbarti, o Nice; io non ritorno
A parlarti d'amor. So che ti spiace.
Basta così. Vedi che il ciel minaccia
Improvvisa tempesta; alle capanne
Se vuoi ridurre il gregge, io vengo solo
[A] offrir l'opra mia. Che! non paventi?
Osserva che a momenti
Tutto s'oscura il ciel, che il vento in giro
La polve innalza e le cadute foglie.
Al [fremere] della selva, al volo incerto

1 First love, heavenly pleasure

Original text: Gerhard Anton von Halem (1752–1819)

First love, heavenly pleasure,
You penetrated my heart.
I found a beloved, but alas!
She is no longer mine.

Others may make light of love
When their beloved abandons them,
Seeking a new love
And mocking fidelity.

True love is only experienced by him
Whose heart is torn asunder,
When he sees the woman he idolised
In the arms of another man.

But if love's arrow pierced
The hearts of two lovers,
And they then part –
Death alone brings solace.

First love, heavenly pleasure,
You penetrated my heart;
I found a beloved, but alas!
She is no longer mine.

2 No, do not fear

Text: Pietro Metastasio (1698–1782)

[Recitative]

No, do not fear, O Nice, I shall not speak to you
Again of love. I know you dislike it.
Let no more be said. See how the sky
Threatens a sudden storm. If you want to shelter
Your flock in the stall, I offer
My services. What! Are you not afraid?
See how the entire sky
Now blackens; the wind stirs up
The dust and the fallen leaves.
The stirring of the forest, the uncertain flight

Degli augelli smarriti, a queste rare,
[Che ci cadon sul volto], umide stille,
Nice io preveggo ... Ah! non tel dissi, o Nice,
Ecco il lampo, ecco il tuono. Or che farai?
Vieni, senti; ove vai? non è più tempo
Di pensare alla greggia. In questo speco
Riparati frattanto: [io farò teco].

[Aria]

Ma tu tremi, o mio tesoro!
Ma tu palpiti, cor mio!
Non [temer], con te son io,
Né d'amor ti parlerò.
Mentre folgori, e baleni
Sarò teco, amata Nice,
Quando il ciel si rassereni,
Nice ingrata, io partirò.

③ Ah! perfido

Text: Pietro Metastasio

Ah! perfido, spergiuoro,
Barbaro traditor, tu parti?
E son questi gl'ultimi tuoi congedi?
Ove s'intese tirannia più crudel?
Va, scellerato! va, pur fuggi da me,
L'ira de' numi non fuggirai.
Se v'è giustizia in ciel, se v'è pietà,
Congiureranno a gara tutti a punirti!
Ombra seguace, presente, ovunque vai,
Vedrò le mie vendette,
Io già le godo immaginando.
I fulmini ti veggo già balenar d'intorno.
Ah no! Fermate, vindici Dei!
Risparmiate quel cor, ferite il mio!
S'ei non è più qual era, son io qual fui,
Per lui vivea, voglio morir per lui!

Per pietà, non dirmi addio!
Di te priva che farò?
Tu lo sai, bell'idol mio!
Io d'affanno morirò.

Of scattered birds, the few droplets
That fall on our faces,
All this, Nice, heralds ... Ah, did I not tell you, Nice,
See the lightning, hear the thunder. What will you now do?
Where will you go? There's no longer time
To think of your flock. Take refuge for a while
In this cave; I shall stay with you.

[Aria]

But you are trembling, my treasure!
You are quivering, my dearest!
Do not fear; I am with you,
I shall not speak to you of love.
While there's thunder and lightning,
I shall be with you, beloved Nice;
As soon as the sky clears,
Cruel Nice, I shall depart.

③ Ah! Perfidious Traitor

Text: Pietro Metastasio

Ah! perfidious, false
And cruel traitor – are you leaving me? Are these
Your final farewells? Was crueller tyranny
Ever known? Go, villain,
Go, fly from me, then – but you shall not escape
The wrath of the gods. If there is justice in heaven,
If there is pity, they will vie with another
To punish you the more! As a ghost,
I shall follow you wherever you go,
I shall be avenged, I already rejoice
In the thought. Already I see thunderbolts
Flash over your head. Ah no! Ah no! Stay,
You avenging gods!
Spare his heart and strike mine instead!
If he is not what he was, I remain unchanged;
I lived for him, for him I wish to die!

Have pity, do not bid me farewell!
Bereft of you, what shall I do?
You know well, beloved,
That I shall die of grief.

Ah crude! Tu vuoi ch'io mora!
Tu non hai pietà di me?
Perchè rendi a chi t'adora
Così barbara mercè?
Dite voi se in tanto affanno
Non son degna di pietà?

④ Soll ein Schuh nicht drücken

Text: Probably Johann Gottlieb Stephanie (1741–1800)

Soll ein Schuh nicht drücken,
muß man sich anschicken,
und überall das erste Mal
sich selber hinbemühen
ihn an den Fuß zu ziehen,
denn oft fehlt's an Geduld,
den Schuh recht anzufassen,
den Fuß darein zu passen.

Doch hat der Meister Schuld,
voraus bei einer Frau,
die will nur sehr genau,
den Fuß im Schuhe rühren,
und doch, mit Gunst
dabei kein Drücken spüren;
das fodert Kunst.
Er sei bequem, je doch nicht weit,
hübsch spitzig und nur ja nicht breit,

und doch, mit Gunst,
hätts Not, daß man zuweilen
den Fuß erst dürfte feilen.
Das fodert Kunst.

⑤ Die Prüfung des Küssens

Text: Klamer Eberhard Karl Schmidt (1746–1824)

Meine weise Mutter spricht:
Küssen, Küssen, Kind! ist Sünde!
Und ich armer Sünder finde,
Doch das Ding so böse nicht.

Cruel one! Do you wish me to die?
Have you no pity for me?
Why do you treat so harshly
The one who adores you?
Tell me, whether in such deep distress
I do not deserve pity?

④ For shoes not to pinch

Text: Probably Johann Gottlieb Stephanie (1741–1800)

For shoes not to pinch,
You must be prepared
To take some trouble with them yourself,
Especially the first time
You put them on,
For you often lack the patience
To fit your feet
Properly into them.

The master cobbler is blamed,
Especially where a woman is concerned
Who likes her shoes
To fit snugly,
And yet, with due respect,
Not feel them pinch –
And that is an art!
They must be comfortable but not too loose,
And they must have prettily pointed toes,

And yet, if you please,
This at times can only be done
By filing away the feet –
And that is an art.

⑤ Kissing Test

Text: Klamer Eberhard Karl Schmidt (1746–1824)

My wise mother says:
Kissing, child, kissing is a sin!
And I, poor sinner, don't find
That it's really that bad.

Mord und Diebstahl, weiß ich wohl,
Ist ein schreckliches Vergehen
Aber, trotz, den will ich sehen,
Der mich das beweisen soll.

Meine Küsse stehl' ich nicht:
Doris gibt von freien Stücken,
Und ich seh's an ihren Blicken,
Daß ihr wenig Leid geschicht.

Oft begiebt es sich, daß wir
Uns, vor Lust, die Lippen beißen:
Aber soll das Morden heißen?
Gott bewahre mich dafür!

Mutter! Mutter! Schmäherei!
Sünd' ist Küssen? Ist es eine;
Nun, ich armer Sünder meine,
Daß sie nicht zu lassen sei!

6 Mit Mädeln sich vertragen
Text: Johann Wolfgang von Goethe (1749–1832)

Mit Mädeln sich vertragen,
Mit Männern 'rumgeschlagen,
Und mehr Credit als Geld;
So kommt man durch die Welt.
Ein Lied, am Abend warm gesungen,
Hat mir schon manches Herz errungen;
Und steht der Neider an der Wand,
Hervor den Degen in der Hand;
'Raus, feurig, frisch,
Den Fiederwisch!
Kling! Kling! Klang! Klang!
Dik! Dik! Dak! Dak!
Krik! Krak!
Mit Mädeln sich vertragen,
Mit Männern 'rumgeschlagen,
Und mehr Credit als Geld;
So kommt man durch die Welt.

Murder and theft, I well know,
Are terrible crimes;
But I defy you to find the man
Who can prove that kissing is bad.

I do not steal my kisses,
Doris kisses me of her own free will,
And I can tell from her looks
That she suffers little pain.

It often happens that we bite
Each other's lips with desire.
But is that murder?
God preserve me from that!

Mother! Mother! What calumny!
Kissing is a sin? If it is –
Well, I – a poor sinner –
Cannot do without it.

6 Getting on well with girls
Text: Johann Wolfgang von Goethe (1749–1832)

Getting on well with girls,
Knocking about with men,
And with more credit than cash –
That's how to get through life.
An ardently sung song each evening
Has won me many a heart;
And should a jealous rival eavesdrop,
Then out with your sword!
Look lively!
Out with your rapier!
Cling! Cling! Clang! Clang!
Snick! Snick! Snack! Snack!
Crick! Crack!
Getting on well with girls,
Knocking about with men,
And with more credit than cash –
That's how to get through life.

7 O welch' ein Leben!
Text: Johann Gottlieb Stephanie

O welch ein Leben, ein ganzes Meer
von Lust und Wonne fließt um mich her,
mir blühet Freude auf jeder Bahn
und was ich suche, das lacht mich an,
und was ich höre, das ist Jubelton,
und was ich fühle, entzückt schon.

Wohl mir! ich lebe um Minnesold,
und alle Mädchen sind mir so hold,
von manchem Auge, das freundlich blinkt,
wird Glück der Liebe mir zugewinkt.
Was glänzet schöner als Mädchenblick,
was gleicht auf Erden der Liebe Glück?

Auf steilen Höhen, im stillen Tal,
beim Licht des Mondes, im Sonnenstrahl,
bei Tanz und Spielen, beim Rundgesang,
bei sanftem Flöten und Geigen Klang
sind gute Menschen an Freuden reich.
Seid auch so glücklich und freuet euch.

8 Ne' giorni tuoi felici
Text: Pietro Metastasio

Ne' giorni tuoi felici ricordati di me.
Perché così mi dici, anima mia, perché?
Perché, anima mia, perché?
Taci, taci, bell' idol mio.
Parla, parla, mio dolce amor
Ah, che parlando, oh Dio,
Ah, che tacendo, oh Dio,
tu mi trafiggi il cor.
Anima mia, mio dolce amor, ah, parla!
Oh Dio! taci!
Veggio languir chi adoro,
né intendo il suo languir.
Di gelosia mi moro e non lo posso dir.
Chi mai provò di questo affanno più funesto,
più barbaro dolor!

7 Oh! What a life!
Text: Johann Gottlieb Stephanie

Oh! What a life! A whole ocean
Of pleasure and rapture swirls around me,
Delight awaits me at every corner,
And what I seek, lures me on,
And all I hear is the sound of joy,
And what I feel enchants me.

Fortunate me! I seek the reward of love,
And all girls are fond of me.
Many an ogling eye
Promises me happiness in love.
What sparkles more than a girl's glance?
Can anything on earth match happiness in love?

On steep hills, in quiet valleys,
By moonlight or sunshine,
Whether dancing or gambling or singing catches –
To the gentle flute or the fiddle's sound,
Good men and true have plenty of fun.
So be happy too and rejoice!

8 In your days of happiness
Text: Pietro Metastasio

In your days of happiness, remember me.
Why do you speak thus, dear soul, why?
Why, dear soul, why?
Be silent, be silent, my dear angel.
Speak, speak, my sweetest love.
Ah, by speaking, oh God,
Ah, by staying silent, oh God,
You pierce my heart.
My dearest soul, my sweet love, I beg you to speak!
Oh God, be silent!
I see the man I love suffering,
Yet do not know why he suffers.
I die of jealousy but cannot tell her.
Who ever felt such distressing pain,
Such cruel sorrow!

9 Tremate, empi, tremate

Text: Giovanni de Gamerra (1743–1803)

Tremate, empi, tremate
dell' ire mie severe
sù quelle fronti altere
il fulmine cadrà.

Risparmia, o Dio, quel sangue!
Fà ch' io sol cada e sangue,
sfoga lo sdegno in me,
sfoga lo sdegno in me!

Ambi frenati io voglio,
vittima al mio rigore,
d'un innocente ardore,
o barbara mercè!

Tolgansi agli occhi miei,
quegli abborriti sposi!

Ah, quest' affanno!
Ai, pianti!
Hò di macigno il cor!

Son queste, amato bene,
le amabili catene
onde m'avvinse amor.

Son questi, idolo mio,
quei cari lacci oh Dio,
che ci serbava amor.

È questa, avversi Dei,
Dunque la fè che in lei
Facea sperarmi amor?

Stelle tiranne, omai
hò tollerato assai,
si fiera crudeltà.

9 Tremble, you villains, tremble

Text: Giovanni de Gamerra (1743–1803)

Tremble, you villains, tremble,
The flash
Of my great wrath
Will strike your arrogance down.

Oh, God, spare him this blood!
Let me alone fall and bleed.
Vent your anger on me!
Vent your anger on me!

I want them both to stop,
Victims of my vengeance,
What a cruel fate
For an innocent love!

Take them from my sight,
This abhorrent wedded pair!

Ah, what torment!
Ah, what tears!
My heart is hard as stone!

Are these, my beloved,
The sweet chains
By which love bound me?

Are these, my sweetest,
The dear snares
That love set for us?

And is this, hostile gods,
The fidelity
My love led me to hope for?

Tyrannical stars,
I have endured enough
Of such fierce cruelty.

Reetta Haavisto

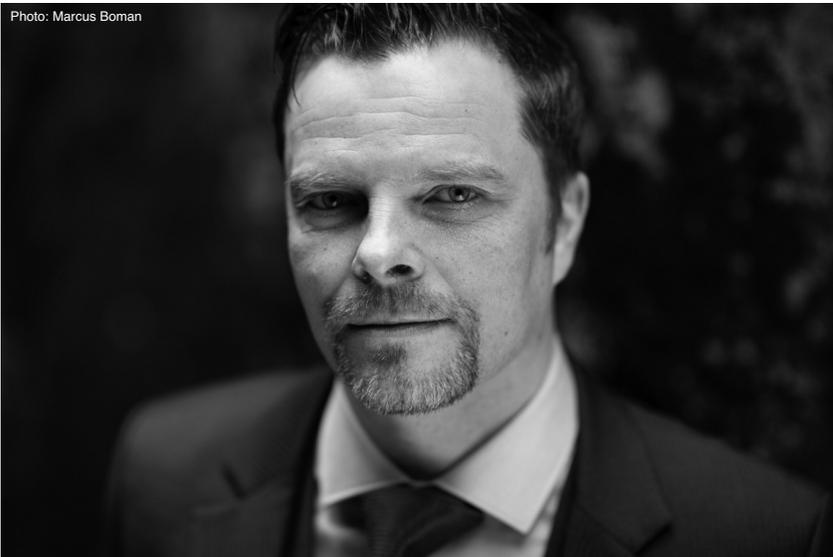


Finnish lyric dramatic soprano Reetta Haavisto made her debut in spring 2011 at the Finnish National Opera in the role of Madama Cortese in *Il viaggio a Reims*, subsequently appearing in *Don Pasquale* and *Turandot* in the 2013–14 season. In 2014 she appeared as the soprano soloist in Beethoven's *Ninth Symphony* with the Helsinki Philharmonic Orchestra, and made her debut at the Savonlinna Opera Festival in Aulis Sallinen's *Kullervo*. In 2015 she appeared in Sibelius's *Kullervo* with Dima Slobodeniouk and Tommi Hakala. In 2016 she performed in *Don Giovanni* in Jyväskylä, Finland, and in 2017 appeared at the Aino Ackté Festival, Helsinki, and as a soloist in Verdi's *Requiem* and Britten's *War Requiem*. Haavisto studied at the Helsinki Metropolia University of Applied Sciences and the Sibelius Academy. Her teachers have included Irja Auroora, Pirko Törnqvist-Paakkanen, Juha Karvonen and Raija Kempainen. Haavisto also studied Lied repertoire with Heikki Pellinen, Ulrich Rademacher and Helmut Deutsch, and has recorded Rachmaninov Lieder with pianist Jouni Somero. Haavisto has been awarded prizes at the 2010 Lappeenranta Singing Competition and the 7th Internationaler Lions Gesangswettbewerb des Opernfestivals Gut Immling.

Translations: Richard Stokes

Dan Karlström

Photo: Marcus Boman



The Finnish tenor Dan Karlström is a member of the ensemble at Oper Leipzig, and has appeared at renowned institutions including the Semperoper Dresden, Staatsoper Berlin, Finnish National Opera, Grand Théâtre de Genève, as well as the Bayreuth Festival and the Savonlinna Opera Festival. Karlström has collaborated with conductors such as Esa-Pekka Salonen, Marc Albrecht, Asher Fisch and Sakari Oramo and with directors such as Peter Sellars, Claus Guth, Robert Carsen, Dietrich Hilsdorf and Francisco Negrín. His broad repertoire spans the opera, operetta and musical genres. Karlström is also sought after as a concert artist, his repertoire including key works by Bach, Handel, Mozart, Rossini, Beethoven, Schumann, Stravinsky and Orff.

www.dankarlstrom.com

Kevin Greenlaw



Photo: Hayley Madden

A native of Missouri, Kevin Greenlaw studied at the Eastman School of Music in Rochester and the Royal Scottish Academy of Music and Drama before winning the Prix de l'Association pour le Rayonnement de l'Opéra national de Paris. Recent successes include the title role in *Pelléas et Mélisande* at the Opéra National de Lorraine à Nancy and the Opéra de Rennes, *La Bohème* with the Opéra de Limoges, and *Carmen* with Ongaku-Juku Opera under Seiji Ozawa and the Accademia Nazionale di Santa Cecilia under Georges Prêtre. Other recent engagements include Bernstein's *Trouble in Tahiti* in Caen and his praised debut in Haydn's *L'isola disabitata* with Den Norske Opera in Oslo. On the concert podium, Greenlaw has performed with the Orquesta Nacional de España, the BBC National Orchestra of Wales and the Scottish Sinfonia, at the Royal Albert Hall and Edinburgh Fringe Festival among others. Greenlaw has recorded Massenet's *Don Quichotte* conducted by James Conlon for Mezzo TV in France.

Turku Philharmonic Orchestra



The Turku Musical Society, which later formed the Turku Philharmonic Orchestra, was founded in 1790. As the oldest orchestra in Finland, the ensemble continues to develop and flourish under the baton of renowned conductors. From 2012 to 2019, the orchestra's 74 musicians have been under the artistic leadership of Leif Segerstam. The orchestra's resident composer is Mikko Heiniö. Several of the Turku Philharmonic's recordings have been awarded platinum discs and other prizes. In 2019 the orchestra won the International Classical Music Award for Best Collection with their recording of Jean Sibelius's *Incidental Music*. In 2009 the orchestra was awarded the EMMA Classical Album of the Year for the recording *Transient Moods*. The orchestra gives weekly concerts, often streamed live throughout the world, while its chamber music ensembles perform in the historical venues of Turku. The orchestra also organises family concerts and performs in opera productions. The Turku Philharmonic is a pioneer in audience accessibility, providing access to concerts online in hospitals, residential care homes and schools. www.tfo.fi/en

Leif Segerstam



Born in 1944, Leif Segerstam is recognised internationally as a conductor, composer, violinist and pianist. He studied at the Sibelius Academy, Helsinki and The Juilliard School. He is chief conductor emeritus of the Helsinki Philharmonic Orchestra, and holds honorary titles with the Malmö Opera, the Danish National Radio Symphony Orchestra, the Staatsphilharmonie Rheinland-Pfalz and the Turku Philharmonic Orchestra. He has also been chief conductor of the Austrian and Finnish Radio Symphony Orchestras plus the Royal Swedish Opera and director of the Finnish National Opera. He has also conducted most of the world's most prestigious orchestras and was one of the most important ambassadors for Sibelius's 2015 anniversary year. Segerstam began his conducting career in the opera houses of Helsinki, Stockholm and Berlin, and has made guest appearances at international opera houses and festivals. His many recordings have been critically acclaimed and feature works by contemporary composers as well as the complete symphonies of Mahler, Sibelius and Nielsen among many others. Segerstam is a voracious composer, notably developing a free-pulsative style in Rosenkranz form for his later symphonies which are performed without conductor. He was professor of conducting at the Sibelius Academy, Helsinki. Segerstam was awarded the 1999 Nordic Council Music Prize and the Swedish Cultural Foundation's Prize for Music in 2003. In 2004 he was given the annual Finnish State Prize for Music and in 2005 the Sibelius Medal.

Beethoven's permanent move to Vienna in 1782 allowed him direct contact with the operatic and Italianate culture of the city. He took lessons in Italian word setting from Salieri and almost immediately began the composition of a series of arias in that language, including *Primo amore*, *piacer del ciel* and later the dramatic recitative and aria *Ah! perfido*. Beethoven also set strophic songs in German that form part of the popular Singspiel tradition which are genial and rare examples of his art.

Ludwig van
BEETHOVEN
(1770–1827)

- | | | |
|----------|--------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 1 | Primo amore, piacer del ciel, WoO 92 (1792) | 15:55 |
| 2 | No, non turbati, WoO 92a (1802) | 6:49 |
| 3 | Ah! perfido, Op. 65 (1796) | 13:36 |
| 4 | 2 Arias for Umlauf's Singspiel <i>Die schöne Schusterin</i>, WoO 91 –
No. 2. Soll ein Schuh nicht drücken (1795) | 5:54 |
| 5 | Prüfung des Küssens, WoO 89
'Meine weise Mutter spricht' (1792) | 5:35 |
| 6 | Mit Mädeln sich vertragen, WoO 90 (1792) | 4:10 |
| 7 | 2 Arias for Umlauf's Singspiel <i>Die schöne Schusterin</i>, WoO 91 –
No. 1. O welch ein Leben, ein ganzes Meer von Lust (1795) | 3:09 |
| 8 | Ne' giorni tuoi felici, WoO 93, Hess 120 (c.1802–03) | 7:51 |
| 9 | Tremate, empi, tremate, Op. 116 (1802–03) | 9:07 |

Reetta Haavisto, Soprano **1–4 8–9**

Dan Karlström, Tenor **7–9** • **Kevin Greenlaw, Baritone** **5–6 9**

Turku Philharmonic Orchestra • Leif Segerstam

A detailed track list can be found inside the booklet. The German sung texts and English translations are included in the booklet, and may also be accessed at www.naxos.com/libretti/573882.htm

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