



BEETHOVEN

Christus am Ölberge Elegischer Gesang

Haapamäki • Myllys • Spångberg
Chorus Cathedralis Aboensis
Turku Philharmonic Orchestra
Leif Segerstam

Ludwig van
BEETHOVEN
(1770–1827)

Christus am Ölberge, Op. 85
(‘Christ on the Mount of Olives’)
(1802–03)

Text: Franz Xaver Huber (1755–1814)

Seraph..... **Hanna-Leena Haapamäki, Soprano** 4–8 14
Jesus..... **Jussi Myllys, Tenor** 2 3 7–9 11 13–16
Peter..... **Niklas Spångberg, Bass** 13 14

Chorus Cathedralis Aboensis 6 10 12 15–17
Turku Philharmonic Orchestra
Leif Segerstam

1	Introduction	7:00	10	Chorus: Wir haben ihn gesehen (‘We saw him’) (<i>Soldiers</i>)	2:34
2	Recitative: Jehovah! Du! Mein Vater! (‘Jehovah! Thou! My Father!’) (<i>Jesus</i>)	4:03	11	Recitative: Die mich zu fangen ausgezogen sind (‘Those who would capture me are drawing near’)	1:41
3	Aria: Meine Seele ist erschüttert (‘My soul trembles’) (<i>Jesus</i>)	5:22	12	Chorus: Hier ist er, der Verbannte (‘Here he is, the criminal’) (<i>Soldiers, Disciples</i>)	3:16
4	Recitative: Erzitt’re, Erde! (‘Shudder, earth!’) (<i>Seraph</i>)	1:33	13	Recitative: Nicht ungestraft soll der Verweg’nen (‘Not unpunished shall be the brave band’)	1:17
5	Aria: Preist des Erlösers Güte (‘Praise the Redeemer’s goodness’) (<i>Seraph</i>)	3:27	14	Trio: In meinen Adern wühlen gerechter Zorn und Wuth (‘In my veins rage uncontrolled anger and wrath’)	5:07
6	Chorus: O Heil euch ihr Erlösten! (‘O hail to your Redeemer!’) (<i>Angels, Seraph</i>)	4:49	15	Chorus: Auf! ergreift den Verräther (‘Seize the traitor’) (<i>Soldiers, Disciples, Jesus</i>)	3:01
7	Recitative: Verkündet, Seraph, mir dein Mund Erbarmen (‘Dost thou announce, Seraph, with thy lips the mercy’)	1:10	16	Chorus: Welten singen Dank und Ehre (‘Worlds sing thanks and praise’) (<i>Jesus, Angels</i>)	1:32
8	Duet: So ruhe denn mit ganzer Schwere (‘So rest then with all its weight’) (<i>Jesus, Seraph</i>)	7:04	17	Chorus: Preiset ihn, ihr Engelchöre (‘Praise him, choirs of angels’) (<i>Angels</i>)	2:58
9	Recitative: Willkommen, Tod (‘Welcome, Death’) (<i>Jesus</i>)	1:09			

18 **Elegischer Gesang, Op. 118 (‘Elegiac Song’)** 6:52
(c. 1814)

Text: attrib. Ignaz Franz von Castelli (1781–1862)

Chorus Cathedralis Aboensis
Turku Philharmonic Orchestra
Leif Segerstam

Ludwig van Beethoven (1770–1827)

Christus am Ölberge, Op. 85 • Elegischer Gesang, Op. 118

Born in Bonn in 1770, Ludwig van Beethoven was the eldest son of a singer in the musical establishment of the Archbishop-Elector of Cologne and grandson of the Archbishop's former Kapellmeister, whose name he took. The household was not a happy one. Beethoven's father became increasingly inadequate both as a singer and as a father and husband, with his wife always ready to draw invidious comparisons between him and his own father. Beethoven, however, was trained as a musician, however erratically, and duly entered the service of the Archbishop, serving as an organist and as a string player in the archiepiscopal orchestra. He was already winning some distinction in Bonn, when, in 1787, he was first sent to Vienna, to study with Mozart. The illness of his mother forced an early return from this venture and her subsequent death left him with responsibility for his younger brothers, in view of his father's domestic and professional failures. In 1792 Beethoven was sent once more to Vienna, now to study with Haydn, whom he had met in Bonn.

Beethoven's early career in Vienna was helped very considerably by the circumstances of his move there. The Archbishop was a son of the Empress Maria Theresa, and there were introductions to leading members of society in the Imperial capital. Here Beethoven was able to establish an early position for himself as a pianist of remarkable ability, coupled with a clear genius in the necessarily related arts of improvisation and composition. The onset of deafness at the turn of the century seemed an irony of fate. It led Beethoven gradually away from a career as a virtuoso performer and into an area of composition where he was able to make remarkable changes and extensions of existing practice. Deafness tended to accentuate his eccentricities and paranoia, which became extreme as time went on. At the same time it allowed him to develop his gifts for counterpoint. He continued to revolutionise forms inherited from his predecessors, notably Haydn and Mozart, expanding these almost to bursting point, and introducing innovation

after innovation as he grew older. He died in 1827, his death the occasion of public mourning in Vienna.

News of Beethoven's new oratorio *Christus am Ölberge* aroused great interest in Vienna in 1803. Beethoven had been appointed to Schikaneder's Theater an der Wien and, taking advantage of this, was able to present a concert of his own compositions. The final rehearsal for the concert began at eight o'clock on the morning of the concert, on Tuesday 5 April. Beethoven's pupil Ferdinand Ries had been summoned by Beethoven early in the morning and found him, in bed, writing trombone parts for the oratorio, perhaps as an afterthought. The composition had taken Beethoven only a few weeks, working with the librettist Franz Xaver Huber, whose skills had generally seemed to lie in opera, attested by his appointment to the Theater an der Wien. The rehearsal was exhausting and the musicians dissatisfied, until they were pacified by the provision of refreshments by Prince Karl Lichnowsky, who also requested another run-through of the oratorio, to make sure all would go well at the concert.

The original programme for Beethoven's concert was a long one, and some items were apparently left unperformed. The works actually played were the *First* and *Second Symphonies*, the *Third Piano Concerto* – the soloist's part only sketched in, a nightmare for the page-turner – and the oratorio. There were probably other vocal works, following the custom of the time, but these had to be omitted. The oratorio had a mixed critical reception, but the event, its ticket prices raised for the occasion, brought Beethoven a satisfactory sum. The oratorio was repeated under the direction of other conductors, but not published until 1811, after Beethoven had made various revisions and changes, while his publisher Breitkopf & Härtel had sought a revision of the text from Christian Scheiber, without the composer's prior approval. Beethoven accepted Scheiber's corrections only if he thought these really were improvements. Beethoven himself had some doubts about the Italianate form he had

adopted for the work, with its pattern of recitative and aria, interspersed with choruses. Others have taken exception to the divergence of the text from the biblical narrative. Christ, in fact, appears as a very human figure, a precursor of the suffering Florestan of *Fidelio*, which would have been in Beethoven's mind at this time, as would the discovery of his own increasing deafness.

The orchestral *Introduction* leads to Christ's first recitative and aria, in which he prays God for mercy and for this cup of suffering be taken from him. The second of the six movements of the work opens with the Seraph's accompanied recitative, the opening words of which have been compared with the entry of Mozart's Queen of the Night – *O zitter nicht, mein lieber Sohn* ('Tremble not, my dear son') – but here, *Erzitt're, Erde!* ('Shudder, earth!'), with an aria that makes use of elements of coloratura that again suggest the Queen of the Night. The Seraph is joined by a choir of angels. In a fourth section Christ seeks to know God's will, answered by the Seraph, with a

following duet. In a recitative Christ welcomes death, as the soldiers, in a chorus, draw near. In a recitative Christ submits to the will of the Father, while the soldiers seize him, to the alarm of the Disciples. Christ tells Peter to lay aside his sword. A *terzetto* follows, introduced by Peter, who seeks revenge, while Christ and the Seraph urge forgiveness. A chorus of angels sings praise to God and the work ends with a triumphant fugal chorus.

Beethoven's short *Elegischer Gesang* ('Elegiac Song') was written in about 1814, when he was concerned with a revision of his only opera, now under the title *Fidelio*, which was to be revived. Originally scored for four voices and string quartet, the elegy is a setting of words by Ignaz Franz von Castelli, and was dedicated to Beethoven's friend and supporter, Baron Johann Baptist von Pasqualati, in memory of the latter's young wife, who had died three years earlier. It was published in 1896.

Keith Anderson

Christus am Ölberge, Op. 85

1 Introduction

2 Recitativo (Christus)

Jehovah! Du! Mein Vater! O sende Trost und Kraft und Stärke mir! Sie nahet nun, die Stunde meiner Leiden. Von mir erkoren schon, noch eh' die welt auf dein Geheiß dem Chaos sich entwand. Ich höre deines Seraphs Donnerstimme. Sie fordert auf: wer statt der Menschen sich vor dein Gericht jetzt stellen will. O Vater! Ich erschein' auf diesen Ruf. Vermittler will ich sein, ich büsse, ich allein, der Menschen Schuld. Wie könnte dies Geschlecht, aus Staub gebildet, ein Gericht ertragen, das mich deinen Sohn, zu Boden drückt? Ach sich', wie Bangigkeit, wie Todesangst mein Herz mit Macht ergriefft! Ich leide sehr, mein Vater! O sieh', erbarm' dich mein!

3 Aria (Christus)

Meine Seele ist erschüttert
von den Quallen die mir dräu'n;
Schrecken fasst mich, und es zittert
grässlich schauernd mein Gebein.
Wie ein Fieberfrost ergreift mich
die Angst beim nahen Grab,
und von meinem Antlitz träufet,
statt des Schweisses, Blut herab.
Vater! Tief gebeugt und kläglich
fleht dein Sohn hinauf zu dir!
Deiner Macht ist Alles möglich;
nimm den Leidenskelch von mir!

4 Recitativo (Seraph)

Erzitt're, Erde! Jehovah Sohn liegt hier, sein Antlitz lief in Staub gedrückt, vom Vater ganz verlassen, und leidet unnenbare Qual. Der Gütige! Er ist bereit, den martervollsten Tod zu sterben, damit die Menschen, die er liebt, vom Tode aufer stehen und ewig, ewig leben.

Christ on the Mount of Olives, Op. 85

1 Introduction

2 Recitative (Jesus)

Jehovah! Thou! My Father! O send me comfort and power and strength! Now the hour of my suffering draws near. I worship thee still before the world, at thy command emerged from chaos. I hear the thunder voice of thy Seraph, calling on the one that takes the place of men to stand before thy judgement. O Father! I will intercede, I atone, I alone, for the guilt of men. How could this race, created from dust, Ah, what sorrow, what pain of death overpowers my heart! I suffer, my Father! O see, have mercy on me!

3 Aria (Jesus)

My soul trembles
at the suffering that is near me.
Fear holds me and my limbs
tremble in terror.
Shivering takes hold on me,
the suffering by the grave,
and from my brow
falls, instead of sweat, blood.
Father! Deep bowed down and plaintive
weeps thy son to thee!
For thee all things are possible;
take this cup of sorrow from me!

4 Recitative (Seraph)

Shudder, earth! Jehovah's son lies here, his face in the dust, quite abandoned by his father and suffering unspeakable torment. The Good One! He is ready to die a death of martyrdom therewith to raise mankind, whom he loves, and live for ever and ever.

5 Aria (Seraph)

Preist des Erlösers Güte,
preist, Menschen, seine Huld!
Er stirbt für euch aus Liebe,
sein Blut tilgt eure Schuld.

6 Chor (Engel/Seraph)

O Heil euch ihr Erlösten!
Euch winket Seligkeit,
wenn ihr getreu in Liebe,
in Glaub' und Hoffnung seid,
Doch weh! Die frech entehren
das Blut, das für sie floss,
sie trifft der Fluch des Richters,
Verdammung ist ihr Loos.

7 Recitativo (Christus)

Verkündet, Seraph, mir dein Mund Erbarmen meines ew'gen Vaters? Nimmst er des Todes Schrecknisse von mir?

(Seraph)

So spricht Jehovah: Eh' nicht erfüllet ist das heilige Geheimnis der Versöhnung, so lange bleibt das menschliche Geschlecht verworfen und beraubt des ew'gen Lebens.

8 Duetto (Christus)

So ruhe denn mit ganzer Schwere,
auf mir, mein Vater, dein Gericht.
Giess' über mich den Strom der Leiden,
nur zürne Adams Kindern nicht.

(Seraph)

Erschüttert seh'ich den Erhab'nen,
in Todesleiden eingehüllt.
Ich bebe, und mich selbst umwehen
die Grabeschauer, die er fühlt.

(Christus und Seraph)

Gross sind die Qual, die Angst, die Schrecken,
die Gottes Hand auf ihn ergiesst:
doch grösser ist noch seine Liebe,
mit der sein Herz die Welt umschliesst!

5 Aria (Seraph)

Praise the Redeemer's goodness,
praise, mankind, his kindness!
He dies for us through love for you,
his blood wipes out your guilt.

6 Chorus (Angels/Seraph)

O hail to your Redeemer!
Happiness beckons you,
if true in love
in faith and hope.
Alas! Again flows the blood
that flows for you,
that wipes away the Judge's curse,
for your redemption from condemnation.

7 Recitative (Jesus)

Dost thou announce, Seraph, with thy lips the mercy of my eternal Father? Does he take from me the horror of death?

(Seraph)

So speaks Jehovah: Before the holy mystery of atonement is fulfilled, so long is mankind rejected and deprived of eternal life.

8 Duet (Jesus)

So rest then with all its weight
on me, my Father, thy judgement.
Pour over me the storm of suffering,
only be not angry with Adam's children.

(Seraph)

I see the noble one shudder,
shrouded in the pains of death.
I tremble and about me waft
the horrors of the grave, which he fulfils.

(Jesus and Seraph)

Great is the suffering, the anguish, the fear,
that God's hand pours out on him,
but greater yet is the love
with which his heart encompasses the world!

9 Recitativo (Christus)

Willkommen, Tod, den ich am Kreuze zum Heil der Menschheit blutend sterbe! O seid in eurer kühlen Gruft gesegnet, die ein ew'erg Schlaf in seinen Armen hält; ihr werdet froh zur Seligkeit erwachen.

10 Chor (Krieger)

Wir haben ihn gesehen
nach diesem Berge gehen,
entfliehen kann er nicht,
ja, seiner wartet das Gericht.

11 Recitativo (Christus)

Die mich zu fangen ausgezogen sind, die nahen nun.
Mein Vater! O fuhr in schnellem Flug der Leiden.
Stunden an mir vorüber, dass sie flieh'n, rasch, wie die
Wolken, die ein sturmwind treibt, an deinem Himmein
zieh'n. Doch nicht mein Wille; dein Wille nur geschehe.

12 Chor (Krieger)

Hier ist er, der Verbannte,
der sich im Volke kühn,
der Juden König mannte;
ergriefft und bindet ihn!

(Jünger)

Was soll der Lärm bedeuten?
Es ist um uns geschehen!
Umringt von rauhen Kriegern,
wie wird es unsergehn?

13 Recitativo (Petrus)

Nicht ungestraft soll der Verweg'nen Schaar dich
Herrlichen, dich meinen Freund und Meister, mit frecher
Hand ergrieffen.

(Christus)

O lass dein Schwert in seiner Scheide ruh'n! Wenn es
der Wille meines Vaters wäre, aus der Gewalt der Feinde
mich zu retten, so würden Legionen Engel bereit zu
meiner Rettung sein.

9 Recitative (Jesus)

Welcome, Death, that I die in blood on the cross for the
salvation of men! Oh blessed be in your cold grave as
eternal sleep holds you in his arms soon will you wake to
happiness.

10 Chorus (Soldiers)

We saw him
going towards the hill
He cannot escape,
yes, judgement awaits him.

11 Recitative (Jesus)

Those who would capture me are drawing near.
My Father! Let my sufferings quickly pass!
May the hours go as the clouds that a storm-wind blows
in thy heaven. Yet not my will, but thine be done.

12 Chorus (Soldiers)

Here he is, the criminal
so bold among the people,
who called himself King of the Jews,
seize him and bind him!

(Disciples)

What does this noise mean?
What is happening?
Surrounded by cruel soldiers,
who will save us?

13 Recitative (Peter)

Not unpunished shall be the brave band of the Lord, my
friend and master, if he is seized by wicked hands.

(Jesus)

Oh leave thy sword in its scabbard! If it were the will of
my Father to save me from the power of the devil, he
would send legions of angels to save me.

14 Trio (Petrus)

In meinen Adern wühlen
gchtereer Zorn und Wuth,
lass meine Rache kühlen,
in der Verweg'nen Blut.

(Christus)

Du solist nicht Rache üben!
Ich lehrt' euch bloß allein
die Menschen alle lieben,
dem Feinde gern verzeih'n.

(Seraph)

Merk' auf, o Mensch, und höre:
Nur eines Gottes Mund
macht solche heil'g Lehre
der Nächstenliebe kund.

(Christus und Seraph)

O Menschenkinder, fasset
dies heilige Gebot;
Liebt jenen, der euch hasset,
nur so gefallt ihr Gott.

15 Chor (Krieger)

Auff! ergreift den Verräther,
weilet hier nun länger nicht!
Fort jetzt mit dem Missethäter,
schleppt ihn schleunig vor Gericht.

(Christus)

Mein Qual ist bald verschwunden,
der Erlösung Werk vollbracht,
bald ist gänzlich überwunden
und besiegt der Hölle Macht.

Chor (Jünger)

Ach, wir werden seinetwegen
auch gehasst, verfolgt sein!
Man wird uns in Bande legen
martern und dem Tode weih'n.

14 Trio (Peter)

In my veins rage
uncontrolled anger and wrath.
Let my vengeance
cool in the offender's blood.

(Jesus)

Thou shalt not exact revenge!
I taught you only
to love all mankind,
rather to forgive your enemy.

(Seraph)

Mark, O man, and hear:
God's holy word alone
teaches love
of our neighbour.

(Jesus and Seraph)

O human kind,
hold the holy commandment;
love those that hate you,
only this is pleasing to our God.

15 Chorus (Soldiers)

Seize the traitor,
stay no longer here!
On with the malefactor,
drag him at once before the judgement seat.

(Jesus)

My trouble is soon gone,
the work of redemption fulfilled,
all overcome
and Hell's might defeated.

Chorus (Disciples)

Ah, for him we shall be hated,
be persecuted.
We shall be bound
and tortured put to death.

16 Chor (Christus, Engel)

Welten singen Dank und Ehre
dem erhab'nem, Gottes Sohn,
Preiset ihn, ihr Englechöre,
laut im heil'gen, Jubelton!

17 Chor (Engel)

Preiset ihn, ihr Engelchöre,
laut im heil'gen, Jubelton!

18 Elegischer Gesang, Op. 118

Sanft, wie du lebstest, hast du vollendet,
zu heilig für den Schmerz!
Kein Auge wein' ob des himmlischen
Geistes Heimkehr.

16 Chorus (Jesus, Angels)

Worlds sing thanks and praise
to the heroic Son of God.
Praise him, choirs of angels
laud him in holy jubilation!

17 Chorus (Angels)

Praise him, choirs of angels,
laud him in holy jubilation!

18 Elegiac Song, Op. 118

Gently, as thou livest, hast thou ended,
too holy for pain!
No eye weeps for the return home
of the heavenly spirit.

Hanna-Leena Haapamäki



Finnish soprano Hanna-Leena Haapamäki received her Master of Music degree from the Sibelius Academy in Helsinki. She also attended master classes with Udo Reinemann, Irina Gavrilovic and Dale Fundling. Haapamäki came second in the Lappeenranta Singing Competition in 2004 and received the Finnish National Opera special prize. Since 2005 she has been a regular performer at the Finnish National Opera. Her repertoire includes roles such as Frasquita in *Carmen*, Königin der Nacht in *Die Zauberflöte*, Oscar in *Un ballo in maschera*, Olympia in *Les Contes d'Hoffmann*, the title role in *The Cunning Little Vixen*, Zerlina in *Don Giovanni* and Carlotta Giudicelli in *The Phantom of the Opera*. Haapamäki has appeared as a soloist with numerous Finnish orchestras and choirs. She is also a versatile recitalist and chamber musician with a repertoire ranging from Baroque to contemporary music.

Jussi Myllys

Photo: Max Brunnett



Finnish-born tenor Jussi Myllys is a versatile singer who performs a broad repertoire across opera, concert and Lied. He has been a member of the ensemble at the Oper Frankfurt and the Deutsche Oper am Rhein in Düsseldorf, performing roles such as Tamino in *Die Zauberflöte*, Tom Rakewell in *The Rake's Progress* and Matteo in *Arabella*. Guest engagements have taken him to opera houses such as Geneva, Paris, Barcelona, Naples, the Semperoper Dresden, the Bayerische Staatsoper, the Komische Oper Berlin and festivals in Edinburgh and Savonlinna. He has worked with renowned conductors including Esa-Pekka Salonen, Ádám Fischer and Zubin Mehta. As a concert singer Myllys has sung Bach's *St Matthew Passion*, Britten's *Serenade* and Haydn's *The Creation* among others. Lied recitals have taken him to several countries, and he has performed the *St John Passion* in Prague with Peter Schreier, and Haydn's *Harmoniemesse* in St Peter's Basilica in the Vatican under the baton of Helmuth Rilling. His recordings include Mahler's *Das Lied von der Erde* with the Orchestre Victor Hugo Franche Comté in the chamber version by Arnold Schoenberg.

Niklas Spångberg



Finnish bass Niklas Spångberg made his debut at the Finnish National Opera as Sid in *La fanciulla del West*, and has since performed mainly in Northern Europe, including at the Finnish National Opera, the Savonlinna Opera Festival and theatres in Stockholm, Tampere, Turku, Vaasa, Mariehamn, Västerås and Pori as well as at the Bolshoi Theatre in Moscow. Spångberg's roles have included Zuniga in *Carmen*, Sarastro in *Die Zauberflöte*, Colline in *La Bohème*, Sparafucile in *Rigoletto* and Il Commendatore in *Don Giovanni* among many others. In Finnish operas he has sung the roles of Unto in Sallinen's *Kullervo* and Vaunuhallin mies in the world premiere of Kantelinen's *Mannerheim*. Spångberg is sought after as a bass soloist and has performed in oratorios by Beethoven, Puccini, Handel, Mozart, Bach, Telemann and Fauré. Spångberg started singing in the boys' choir Cantores Minores. After graduating from the Helsinki University of Technology, he studied singing at the Sibelius Academy under Erkki Rajamäki. He has received tuition from Jaakko Ryhänen, Irina Gavrilovici, Raimo Laukka and Enrico Facini.

Chorus Cathedralis Aboensis

Photo: Vesa-Matti Väärä



Chorus Cathedralis Aboensis (CCA) has specialised in large-scale choral works – often in cooperation with the Turku Philharmonic Orchestra – since the choir's inception in 1982. Märt Krell (M. Mus.) was appointed artistic director in 2015. Virtually the entire canon of works for choir and orchestra are in the CCA's repertoire: it has performed requiems by Verdi, Mozart, Fauré and Pärt, as well as Bach's *Passions* and Brahms' *Ein deutsches Requiem*. The CCA has also performed with the Helsinki Philharmonic Orchestra and the Finnish Radio Symphony Orchestra as well as with several other established groups including the Lahti Symphony Orchestra and the Tampere Philharmonic Orchestra. The choir regularly performs with notable soloists in addition to organising a cappella concerts. The CCA has also expanded its repertoire to include opera, performing in the world premiere of Müller-Berghaus' *Die Kalewainen in Pochjola* in 2017, and in Wagner's *Parsifal* for the Turku Music Festival in 2018. www.cca.fi

Turku Philharmonic Orchestra

Photo: Seilo Ristimäki



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' *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

Photo: Jan Segerstam Yuasa



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 and the Staatsphilharmonie Rheinland-Pfalz. He has also been chief conductor of the Austrian and Finnish Radio Symphony Orchestras and the Royal Swedish Opera, and director of the Finnish National Opera. He is currently chief conductor of the Turku Philharmonic Orchestra. He has also conducted many 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 prolific composer, notably developing a free-pulsative style in Rosenkranz form for his later symphonies which are performed without conductor. He has written 330 symphonies to date, and regards them as a musical diary of his life. 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.

Ludwig van Beethoven's only oratorio *Christus am Ölberge* ('Christ on the Mount of Olives') portrays Jesus' emotional struggles in the garden of Gethsemane before being seized by soldiers and taken for crucifixion. The work has an Italianate form with recitatives, arias and choruses, and its operatic attributes show Christ as a very human figure, a dramatic precursor to the sufferings of Florestan in Beethoven's *Fidelio*. The tender and beautiful *Elegischer Gesang* is a memorial to the young wife of one of Beethoven's close friends.

Ludwig van
BEETHOVEN
(1770–1827)

1–17 Christus am Ölberge, Op. 85
(‘Christ on the Mount of Olives’) (1802–03)

Text: Franz Xaver Huber (1755–1814)

Seraph..... Hanna-Leena Haapamäki, Soprano 4–8 14

Jesus..... Jussi Myllys, Tenor 2 3 7–9 11 13–16

Peter..... Niklas Spångberg, Bass 13 14

18 Elegischer Gesang, Op. 118
(‘Elegiac Song’) (c. 1814)

Text: attrib. Ignaz Franz von Castelli (1781–1862)

Chorus Cathedralis Aboensis
Turku Philharmonic Orchestra
Leif Segerstam

A detailed track list can be found inside the booklet.

Recorded: 15–17 May 2017 at Turku Concert Hall, Turku, Finland

Producer, engineer and editor: Sean Lewis

Booklet notes: Keith Anderson • The German sung texts and English translations are included in the booklet, and may also be accessed at www.naxos.com/libretti/573852.htm

Cover: *Jerusalem from the Mount of Olives* (1885) by Edward Lear (1812–1888)