



SIBELIUS

Jedermann

Two Serious Melodies

In memoriam

Pia Pajala, Soprano

Tuomas Katajala, Tenor

Nicholas Söderlund, Bass

Mikaela Palmu, Violin

Cathedralis Aboensis Choir

Turku Philharmonic Orchestra

Leif Segerstam



Jean Sibelius (1865-1957)

Jedermann • Two Serious Melodies • In memoriam

Jean Sibelius was the most significant figure in the formation of national identity in Finnish music, to the extent that since 2011 Finland has celebrated a Flag Day on 8th December (the composer's birthday), also known as the 'Day of Finnish Music'. The seven symphonies and *Violin Concerto* lie at the centre of Sibelius' oeuvre, surrounded by tone poems often based on a Finnish folklore narrative, such as the famous epic, the *Kalevala* – the inspiration for his popular *Lemminkäinen Suite*. However, he was also prolific in other genres, not least in songs for voice and piano (which number over a hundred), incidental music (for thirteen plays), chamber and choral works, and even an opera. Despite this significant body of work, after the composition of *Tapiola* in 1926, Sibelius produced no large-scale works for his remaining thirty-one years – a period often referred to as the 'Silence from Järvenpää'. Supporters say that this dearth was the result of over-stringent self-criticism, which shut down his creative faculties; critics blame a comfortable lifestyle supported by a state pension and refer to the composer's notorious consumption of alcohol, which he once described as "my truest friend". Sibelius did not stop composing altogether during this time, but focused on writing smaller-scale compositions and revising and adding to some of his earlier works.

In the Summer of 1916 Jalmari Lahdensuo from the Finnish National Theatre commissioned Sibelius to write music for Hugo von Hofmannsthal's version of the medieval morality play, *Jedermann* (Everyman). The composer worked fast, completing the music on 6th October 1916. Rehearsals started almost immediately and the première took place less than a month later on 5th November at the National Theatre in Helsinki, with the Helsinki City Orchestra under Robert Kajanus. Sibelius himself set some store by the work, and it was performed with great success in his anniversary years 1935 and 1965, though it is rarely heard today. One significant reason it failed to secure enduring popularity is that, atypically, Sibelius did not prepare an orchestral suite, as he did for much of his other incidental music. His approach to *Jedermann's* music was different, as the director Glory Leppänen commented when recollecting the requirements laid down by Sibelius in 1935: "The

music had to follow the text precisely to the beat, since the musical phrases reflected the words. There were to be no exceptions. The text had to be adapted to the notes; this had to be strictly adhered to." Sibelius made the same demands on himself that would later be made on film composers: the music should be synchronised with the words and action, down to the last second. Subsequently, stripped of its integral drama, the score can seem uneven, and lends itself to a concert performance less readily than his other theatrical scores. He had already composed incidental music before this – for *Kung Kristian II*, *Pelléas et Mélisande* and *Svanevit* – but mostly only overtures and interludes, not music that actually accompanied events on the stage. Now, the music was to intensify the acoustic and visual aspects of the stage performance – and to be intensified by them.

Due to Sibelius's assiduous efforts to intertwine his music with the action, the durations of the movements vary considerably, beginning with just two loud notes on the brass to announce the start of the play. Ominous bells at an interval of a fourth accompany a dramatic declaration by God who, disappointed with the sins of humankind, asks Death to fetch Everyman ㉔, who will represent all people. In the following *Allegro* ㉕ Sibelius demonstrates great delicacy and lightness of touch (this material is later developed in ㉖), as Everyman enjoys a lavish banquet. He turns beggars away from his door and delivers a eulogy to Mammon. His mother begs him to do penance, but Everyman is more interested in the forthcoming celebration, which the music anticipates. Next comes the song *Me kutsun saimme* (We've received an invitation) ㉗ which uses the Aeolian mode – a church mode whose religious origins have symbolic relevance in this context. After several short pieces comes the madrigal *Maat ja metsät viheriövät* (Forests are becoming green) ㉘, offering Everyman some sense of comfort, but this is short-lived: during the next love song ㉙ he once again hears the bells chiming his death knell, before the melody of the madrigal is repeated ㉚ in a canon for choir. As the music from the banquet celebrations returns in a more expanded form ㉛, this is abruptly broken off as Death arrives to carry out his task.

Everyman begs for somebody to accompany him on

his last journey, but he is left deserted. Only an old woman – the personification of Good Works – is willing to help ㉜, and Sibelius accompanies their interaction with ascending and descending chromatic lines on muted strings, coupled with booming timpani to produce an eerie, unsettled atmosphere. Good Works suggests her sister, Faith, could be the source of his salvation ㉝. With her help Everyman finally repents and prays ㉞ and we hear an organ chorale theme with Bachian string writing to accompany a vision he has of his mother at morning Mass. However, the Devil appears to torment him. This scene ㉟ caused Sibelius great irritation, as the music and the entry of the Devil did not always coincide in the stage performances. The Devil's music is highly chromatic as he tries to claim Everyman's soul, and this movement has the unusual scoring of piano, organ and strings. Eventually, Good Works and Faith manage to thwart his attempts, and the church bells heard at the beginning in a foreboding context now return with a triumphant message, representing the defeat of Devil and eternal life for Everyman ㊱. The latter enters his grave, accompanied by Good Works, and the male chorus of angels finally makes its entry singing "Gloria in excelsis Deo" ㊲.

Of the *Zwei ernste Melodien* (Two Serious Melodies), Op. 77, the *Cantique (Laetare anima mea)* was completed first in December 1914, while the second piece, *Devotion (Ab imo pectore)*, was finished the following year. The two pieces received their first performance not with a solo violin, as originally intended, but a cello, and in reverse order. This took place on 30th March 1916 with the cellist Ossian Fohström (to whom they are dedicated) and the Helsinki Philharmonic Orchestra, under the composer's direction.

The seriousness of Sibelius's mood at this time, reflected in the title, is unsurprising: after achieving great success in the United States in the Summer of 1914, he returned dreaming of wealth, only to be disappointed when the First World War prevented a second visit, leaving him stuck in Finland and facing a deepening spiral of debt. That Autumn, he was forced to churn out one miniature after another in order to ease his financial predicament, though the *Cantique* does not fall into this perfunctory category. Sibelius himself considered using it

for a church concert, and ever the pragmatist, pointed out that the accompanying orchestra would be small enough to be placed in an organ loft. He initially planned to pair *Cantique* with the *Romance in F major* (later included in his Op. 78) but eventually chose *Devotion* as its earthly counterpart: if the *Cantique* expresses the joy of spiritual grace, *Devotion* might reflect a sense of doubt that dwells in the bottom of the heart – which makes the reverse order of the première all the more surprising.

A decade earlier, Sibelius was affected by another (more local) political event. The direct stimulus for *In memoriam* came in June 1904, when Eugen Schauman shot Governor-General Bobrikov and killed himself immediately afterwards. The death of the "eater-up of Finland" delighted many influential people in the Grand Duchy of Finland, though there was a certain degree of unease about a political murder. According to a familiar though probably spurious anecdote, Sibelius celebrated Bobrikov's murder with such abandon that he was taken to the police station in Eerikinkatu for questioning, charged with "unmotivated joy", and from his bills at the end of June we know that he spent considerable amounts on brandy, sherry, madeira and whisky at the Restaurant Kappeli – perhaps to celebrate the death of Bobrikov.

In memoriam was completed on 14th December 1909. However, Sibelius was dissatisfied with the proofs of the score, and the work reached its final form only in March 1910. The first public performance was postponed till even later, October 1910, when Sibelius included it in concerts he gave in Kristiania (now Oslo). The rhythm and orchestration of its opening funeral march bears a more than passing resemblance to the start of Mahler's *Fifth Symphony*, which Sibelius had heard in Berlin in 1905, when he received what he described as the "motif" for the piece. However, it is interesting that he did not begin work on *In memoriam* in earnest until four years later, after a life-saving throat operation. At this time he was constantly preoccupied with death, and although he was to live a further five decades, it is apt that the work was played at his own funeral in 1957.

Dominic Wells

Pia Pajala



Photo: Eija Hartemaa-Kallinen

A graduate of the opera programme at the Sibelius Academy, Finland, Pia Pajala is a versatile performer known for her wide vocal range, powerful expression and extensive repertoire. In recent years she has perfected her vocal technique with Finnish opera singer Kai Valtonen and Stockholm-based Dorothy Irving. Pia Pajala has appeared in many operatic rôles especially in contemporary works. She has also worked with some of Finland's most respected conductors, including Sakari Oramo, Leif Segerstam and Santtu-Matias Rouvali, having performed as a soloist with such orchestras as the Turku Philharmonic Orchestra and the Ostrobothnian Chamber Orchestra. She has also appeared with the Tallinn Baroque Orchestra and the Moravian Philharmonic Orchestra. A renowned interpreter of Sibelius and Finnish classical music, she regularly performs with chamber ensembles. Further engagements include sacred works and appearances on concert stages at the Naantali and Turku Music Festivals, among others. She has also featured on radio broadcasts and recordings of the Finnish Broadcasting Company Yle.

Tuomas Katajala



Photo: Elina Katajala

Winner of several prizes and scholarships, the tenor Tuomas Katajala studied singing at the Sibelius Academy in Helsinki and continued his education in Rome and Amsterdam. He served as a soloist at the Finnish National Opera from 2009 to 2014, and his repertoire includes rôles such as Libenskof (*Il viaggio a Reims*), Almaviva (*Il barbiere di Siviglia*), Yonas (*Adriana Mater*, by Saariaho), Fenton (*Falstaff*), Ferrando (*Così fan tutte*) and Nemorino (*L'elisir d'amore*). He has performed at the Norske Opera, National Reisopera Enschede and Savonlinna Opera Festival, with rôles including Henry Morosus (*Die schweigsame Frau*), Almaviva (*Il barbiere di Siviglia*), Tamino (*Die Zauberflöte*) and David (*Die Meistersinger*). He has appeared in numerous concerts and recitals in Finland and abroad. His repertoire also includes contemporary music, with recordings of Einjuhani Rautavaara's opera *Auringontalo* and *The King goes forth to France* by Aulis Sallinen.

Nicholas Söderlund



Photo: Paul Brück

Bass Nicholas Söderlund started his singing studies at the Turku Conservatory and the Sibelius Academy youth education with Hannu Kerkola and Sauli Tiilikainen. He continued his studies at the Mozarteum University in Salzburg with Heiner Hopfner. After returning to Finland, Söderlund studied at the Sibelius Academy with Peter Lindroos and Erkki Rajamäki, graduating in 2008. In 2006 he won second prize at the Lappeenranta Singing Competition and was second prize winner at the international Sibelius Singing Competition in 2007. Söderlund received the Finnish Wagner Society's Bayreuth Scholarship and Martti Talvela Foundation award in 2007 and the Karita Mattila Scholarship in 2009. He is an active concert singer and has performed as a soloist with many Finnish orchestras. He made his professional opera début at the Finnish National Opera in 2007 as Wachtmeister in Fredrik Pacius's opera *Kung Karls jakt* and since then has been a regular guest there. He has made several recordings for the Finnish Broadcasting Company and is a particularly active performer of contemporary Finnish music.

Mikaela Palmu



Photo: Janne Palmu

Mikaela Palmu began her violin studies at the Turku Conservatory in 1980 when she was seven years old, and continued her studies at the Sibelius Academy in 1985. In addition to attending several master-classes, Palmu has studied under the tutelage of Tiina Hanhinen, Igor Bezrodny and Erkki Kantola, among others. Mikaela Palmu performs regularly as a chamber musician with a variety of ensembles. She was a member of the orchestra of the Finnish National Opera from 1994 to 2008 and has been a member of the Turku Philharmonic Orchestra since 2009.

Chorus Cathedralis Aboensis (CCA)



The symphonic choir Chorus Cathedralis Aboensis (CCA) was established in 1982 for skilled amateur singers. The choir was named after Turku Cathedral, and its main functions are performing in special services of the Cathedral and cooperating with the Turku Philharmonic Orchestra (TFO). The choir has already performed over 130 times with the TFO. While maintaining a close association with the TFO, the choir has also partnered other leading Finnish orchestras, including the Finnish Radio Symphony Orchestra, Helsinki Philharmonic Orchestra, Tampere Philharmonic Orchestra, Tapiola Sinfonietta, and the Jyväskylä Sinfonia. Internationally, CCA has worked with many orchestras, including the Orchestre National de Lorraine. At the heart of the choir's repertoire are choral masterpieces and major works of church music for chorus and orchestra. During its 32 year history, CCA has performed with numerous acclaimed Finnish and international soloists. The choir has also organised *a cappella* concerts, with works such as Einojuhani Rautavaara's *Vigil*, and performed as an opera choir. Since 2008, the choir has been conducted and trained by Timo Lehtovaara.

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. Since 2012, 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 won platinum and other awards. In 2009 the orchestra was awarded the EMMA Classical Album of the Year for the recording *Transient Moods* by Pehr Henrik Nordgren. The orchestra gives weekly concerts, often streamed live throughout the world, while its chamber music ensembles perform in the historical venues of Turku and the archipelago. The orchestra also organizes 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.

Leif Segerstam

Photo: Seilo Ristimäki



Leif Segerstam is a conductor, composer, violinist and pianist with a prominent international career. He received diplomas from the Sibelius Academy in violin and conducting, won the Maj Lind Piano Competition in 1962 and gave his first violin recital in 1963. He rounded off his studies at The Juilliard School in New York, where he was awarded a conducting diploma in 1964. Segerstam was Chief Conductor and Music Director of the Royal Opera in Stockholm from 1970-72 and Director of the Finnish National Opera in 1973-74. Since then he has conducted in most of the world's leading opera houses, including the Metropolitan

Opera, Covent Garden and La Scala. He was Chief Conductor of the Austrian Radio Symphony Orchestra from 1975 to 1982 and of the Finnish Radio Symphony Orchestra from 1977 to 1987, served as Music Director of the Staatsphilharmonie Rheinland-Pfalz from 1983 to 1989 and was appointed Chief Conductor of the Danish Radio Symphony Orchestra in 1988. In autumn 1995 he was reappointed Chief Conductor of the Royal Opera in Stockholm (until 2001) and became Chief Conductor of the Helsinki Philharmonic Orchestra. In autumn 2007 he stepped down to become the Helsinki Philharmonic Orchestra's Emeritus Chief Conductor. Since 2012 he has been Chief Conductor of Turku Philharmonic Orchestra. From autumn 1997 to spring 2013 Leif Segerstam was Professor of Orchestra Conducting at the Sibelius Academy. He was awarded the 1999 Nordic Council Music Prize for his work "as a tireless champion of Scandinavian music" and the Swedish Cultural Foundation's Prize for Music in 2003. In 2004 Leif Segerstam was awarded the annual Finnish State Prize for Music and in 2005 the highly esteemed Sibelius Medal. He has gained wide acclaim for his many recordings with different orchestras. While pursuing his conducting career, Segerstam has also produced an extensive oeuvre as a composer.

Jedermann

Text: Huugo Jalkanen (1888-1969), based on an original text by Hugo von Hofmannsthal (1874-1929)

IV. Tanssilaulu

Tenori

Me kutsun saimme ystävän luo,
se meidät tänne nyt tuo.
Hän mies on oiva herttainen,
ja lemmittynsä on
niin kaunis, herttainen
ja kutsuansa seuraten
me käymme kesteilleen.

Tenori & Kuoro

On kaunis verraton
ja kutsuansa seuraten
me käymme kesteilleen.

Kuoro

Me kuljemme laulaen
tanssien näin,
me juhlahan saavumme
seppelepäin.
Kun huilut ja torvet
ja symbaalit soi
ken muuta kuin tanssia,
riemuita voi!

Tenori

Jokaisen katse lausuu sen,
mi täyttää tuntehen.
Jos lemmen liiton seppeleen
me muodostamme noin
ja kaikki vierekkäin
nyt tanssin huiman pyörteeseen
näin käyvät neitoineen.

Tenori & Kuoro

On kaikki vierekkäin
nyt tanssin huiman pyörteeseen
näin käyvät neitoineen.

Kuoro

Me kuljemme laulaen
tanssien näin...

Everyman

IV. Dance Song

Tenor

A friend has invited us here,
His name is Everyman.
He is a decent sort of fellow,
And has a delightful girlfriend.
So he did not remain alone,
But invited us to come here
And so here we come.

Tenor & Choir

So he did not remain alone
But invited us to come here
And so here we come.

Choir

Come now and join
The joyful dance,
Come now and join
The joyful dance
Shawms, trumpets,
We are invited here
In torchlit splendour
Let us arrive and dance.

Tenor

We were neither hesitant nor shy in our glances;
Now we are all squeezed together
Close together, packed tight,
We want to become entangled
And make a garland.
So we want to move forward
In honour of the dance.

Tenor & Choir

We'll make a garland
So we want to move forward
In honour of the dance.

Choir

Come now and join
The joyful dance...

Tenori

Sen armahaksi ottaa voi,
min lempi sulle soi
et kiellä, peitä voittoa lain,
niin lempi valloittaa
se syömme kuumaks' saa,
kun tanssin teitä taivaltain
näin käymme rinnakkain.

Tenori & Kuoro

Se syömme kuumaks' saa,
kun tanssin teitä taivaltain
näin käymme rinnakkain.

Kuoro

Me kuljemme laulaen
tanssien näin...

6 V. On riemussa hetket...

Sopraano

On riemussa hetket mennehet taas.

7 VI. Kun vettä sataa...

Sopraano

Kun vettä sataa, niin kastutaan.

8 VII. Maat ja metsät viheriövät

Sopraano

Maat ja metsät viheriövät,
kulta kulkee maailmalle vain.

Basso

Maat ja metsät viheriövät,
kulta kulkee maailmalle vain.

Sopraano

Pois hän rientää kaukomaille,
yksin jäin näin lempeä vaille.

Sopraano & Basso

Maat ja metsät viheriövät,
siitä syömme ikävän sain.

Tenor

Let each man choose with love in his heart
And nobody conceal
The benefit of his joy.
We want to embrace each other;
That warms the blood,
So we want to move forward
With joy in our hearts.

Tenor & Choir

That warms the blood
So we want to move forward
With joy in our hearts.

Choir

Come now and join
The joyful dance...

6 V. In Sweet Joy...

Soprano

In sweet joy time passes.

7 VI. Well, When It Rains...

Soprano

Well, when it rains, it is wet.

8 VII. Forests Are Becoming Green

Soprano

Forests are becoming green all around,
I am grieving for my companion.

Bass

Forests are becoming green all around,
She is grieving for her companion.

Soprano

He rode far away from here,
Alas, who will love me now?

Soprano & Bass

Forests are becoming green all around,
But where is my faithful companion?

9 VIII. Oi, Lempi, armas Lempi!

Basso (& Kuoro)

Oi, Lempi, armas Lempi!
Oi, liennä tuskaa, Lempi!
Ei sydän poltteisempi
voi olla yhdenkään.
Sulattaa voi tää palo
jo kylmän, kylmän jään.
Mua auta, Lempi jalo
tulesta tuskan tään!

10 IX. Maat ja metsät viheriövät

Kuoro

Maat ja metsät viheriövät,
kulta kulkee maailmalle vain.
Pois hän rientää kaukomaille,
yksin jäin näin lempeä vaille.
Maat ja metsät viheriövät,
siitä syömme ikävän sain.
Pois hän rientää kaukomaille,
yksin jäin näin lempeä vaille.
Maat ja metsät viheriövät,
siitä syömme ikävän sain.

17 XVI. Gloria in excelsis Deo

Kuoro

Gloria in excelsis Deo.

*The Finnish text is reproduced
by kind permission of Jussi Jalkanen.*

9 VIII. Alas, Alas, Lady Love!

Bass (& Choir)

Alas, alas, Lady Love, I am sore of heart,
Lady Love,
Feel here, how I burn;
The cold, cold snow
Would melt in the passion
Which is suffocating my heart.
If thou wilt help me, Lady Love
I should be overjoyed.

10 IX. Forests Are Becoming Green

Choir

Forests are becoming green all around,
I am grieving for my companion.
He rode far away from here,
Alas, who will love me now?
Forests are becoming green all around,
But where is my faithful companion?
He rode far away from here,
Alas, who will love me now?
Forests are becoming green all around,
But where is my faithful companion?

17 XVI. Glory to God in the Highest

Choir

Glory to God in the Highest.

English translations by Andrew Barnett.

*This version is based loosely on the score's version
of the original German text by Hugo von Hofmannsthal.
Its meaning is therefore not identical with that of the*

*Finnish text sung on this recording.
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Rarely performed but recognized as a hidden masterpiece, Sibelius's score for *Jedermann* is unusual in that the music closely follows the words and action of this morality play, intensifying Everyman's hubris, penance, escape from the Devil's clutches and ultimate salvation. The *Two Serious Melodies* reflect Sibelius' dark mood during the difficult years of World War I, while *In memoriam* resonates with his preoccupation with death in 1909 following a life-saving throat operation, and was performed at his own funeral in 1957.

Jean SIBELIUS (1865-1957)

Jedermann (Jokamies/Everyman), Op. 83 (1916) 49:18		11 X. Allegro molto 2:56
1 I. Largo 0:11		12 XI. Largo, sempre misterioso 13:07
2 II. Largo 1:32		13 XII. Adagio di molto I 2:43
3 III. Allegro – 1:24		14 XIII. Adagio di molto II 4:07
4 IIIa. Allegro comodo 0:24		15 XIV. Largo e mesto – Doloroso – Con grande dolore 8:36
5 IV. Tanssilaulu (Dance Song): Me kutsun saimme... – Tempo comodo 3:19		16 XV. Lento 4:23
6 V. On riemussa hetket mennehet taas – Tempo andante 0:15		17 XVI. Gloria in excelsis Deo – Sempre dolce sin a Fine 3:19
7 VI. Kun vettä sataa, niin kastutaan – Un poco con moto 0:17		Two Serious Melodies, Op. 77, for Violin and Orchestra 10:17
8 VII. Maat ja metsät viheriövät – Tempo moderato 0:49		18 No. 1 Cantique (Laetare anima mea) (1914) 5:54
9 VIII. Oi, Lempi, armas Lempi! – Allegretto 0:40		19 No. 2 Devotion (Ab imo pectore) (1915) 4:23
10 IX. Maat ja metsät viheriövät – Tempo moderato 1:15		20 In memoriam, Op. 59 (1910) 13:15

Pia Pajala, Soprano [6]-[8] • Tuomas Katajala, Tenor [5]
Nicholas Söderlund, Bass [8] [9] • Cathedralis Aboensis Choir [5] [9] [10] [17]
Mikaela Palmu, Violin [18] [19]

Turku Philharmonic Orchestra • Leif Segerstam

The Finnish sung texts and English translations can be found inside the booklet.
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