

BEETHOVEN

König Stephan

Leonore Prohaska (excerpts)

Opferlied

Germania

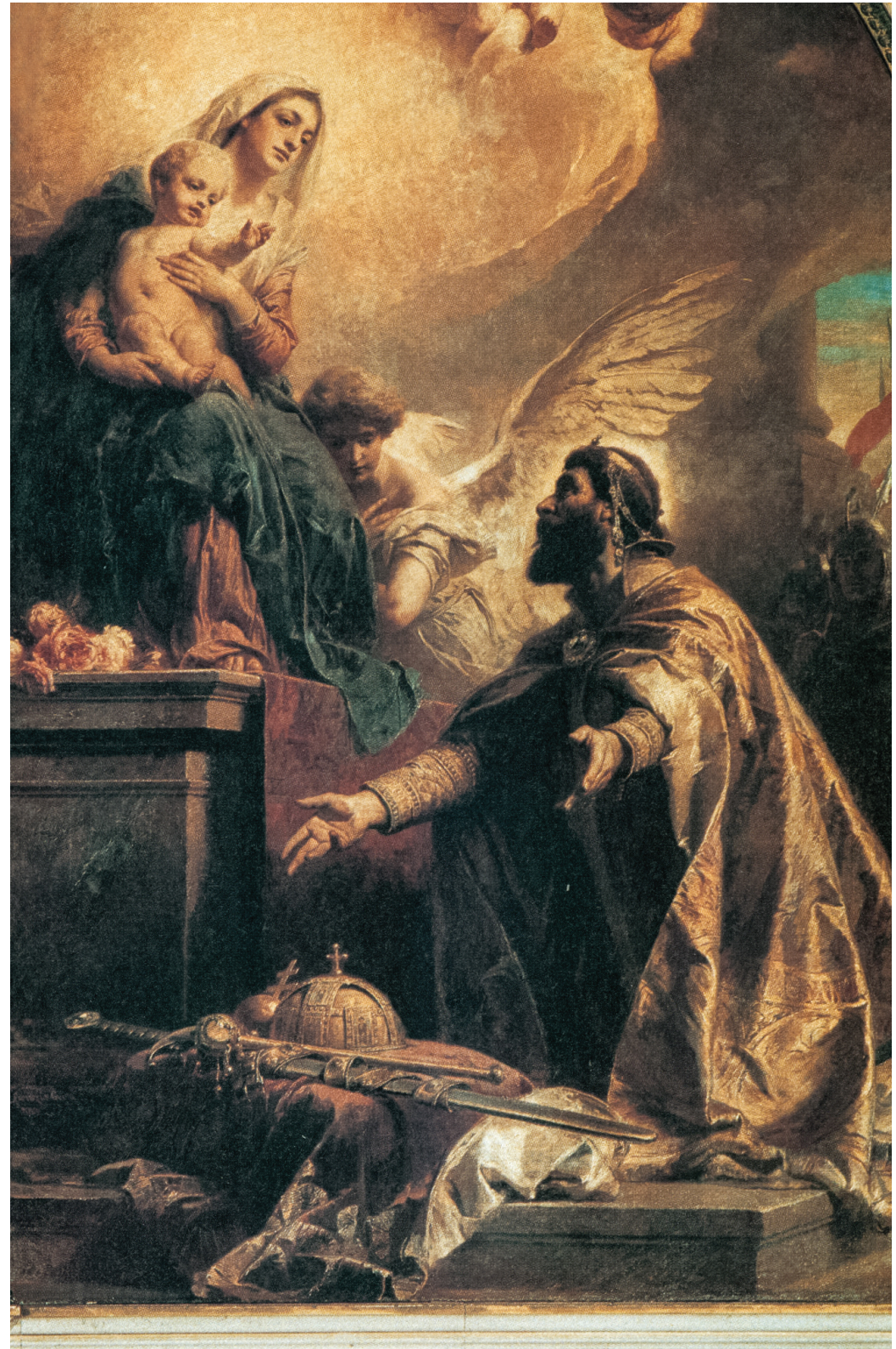
Soloists

Key Ensemble

Chorus Cathedralis Aboensis

Turku Philharmonic Orchestra

Leif Segerstam



Ludwig van
BEETHOVEN
(1770–1827)
König Stephan, Op. 117 ‘King Stephen’ (1811)
(Text: August Friedrich Ferdinand von Kotzebue, 1761–1819)

¹	Overture	7:01
²	Chorus: Ruhend von seinen Taten ('Resting from his exploits')	2:37
³	Monologue: Seid mir begrüsst an dieses Thrones Stufen ('Welcome to the steps to this throne') (<i>Stephan</i>)	1:52
⁴	Chorus: Auf dunkelm Irrweg in finstern Hainen ('On a false and sombre path')	1:08
⁵	Dialogue: Fürst! Mich sandten die Edlen im Heere ('Prince, the noblemen in the army') (<i>Warrior, Stephan</i>)	0:48
⁶	Victory March: Feurig und stolz ('Fiery and proud')	3:26
⁷	Dialogue: Ihr tapfern Krieger, Ungarns Stolz und Zierde ('Bold warriors, Hungary's pride and glory') (<i>Stephan, Gyula, Envoy</i>)	3:00
⁸	Chorus: Wo die Unschuld Blumen streute ('Where innocence has strewn flowers')	2:42
⁹	Melodrama: Du hast Dein Vaterland ('You have left your native land') (<i>Stephan, Gisela</i>)	0:53
¹⁰	Chorus: Eine neue strahlende Sonne ('A new, resplendent sun')	0:43
¹¹	Melodrama: Ihr edlen Ungarn! ('Noble Hungarians') (<i>Stephan</i>)	0:22
¹²	Monologue: Werft einen Blick in die Vergangenheit ('Take a look at the past') (<i>Stephan</i>)	1:49
¹³	Andante con moto	0:40
¹⁴	Monologue: Empfange sie aus Eures Fürsten Händen ('Receive them from your Prince's hands') (<i>Stephan</i>)	0:27
¹⁵	Maestoso con moto	0:27
¹⁶	Religious March: Moderato	2:39
¹⁷	Monologue: In der schönsten Deiner Lebensstunden ('In this, the finest hour of your life') (<i>Old Man</i>)	0:22
¹⁸	Chorus: Heil unserm Könige ('God save our King') – Melodrama: Ich schmücke ehrfurchtsvoll mein Haupt mit dieser Krone ('I respectfully adorn my head with this crown') (<i>Stephan</i>)	0:23
¹⁹	Chorus: Heil unserm Könige ('God save our King')	0:17
²⁰	Melodrama: Sie bleibe ewig unverletzlich ('May it always remain inviolable') (<i>Stephan</i>)	1:18
²¹	Melodrama: Da steigen sie herauf die edlen Fürsten ('There they arise, the noble princes') (<i>Stephan</i>)	2:22
²²	Melodrama: Umsonst will Zwietracht ihren Bogen spannen ('In vain will Discord bend her bow') (<i>Stephan</i>)	1:37
²³	Chorus: Heil unsern Enkeln! ('Hail to our descendants!')	2:11

Stephan **Claus Obalski, Speaker** ³ ⁵ ⁷ ⁹ ¹¹ ¹² ¹⁴ ¹⁸ ²⁰–²²
Warrior ⁵, **Envoy** ⁷, **Old Man** ¹⁷ **Roland Astor, Speaker**
Gyula **Ernst Oder, Speaker** ⁷
Gisela **Angela Eberlein, Speaker** ⁹

Leonore Prohaska, WoO 96 (1815) (Text: Johann Friedrich Leopold Duncker, 1770–1842)	
²⁴ Jäger: Chorus: Wir bauen und sterben ('We build and we perish')	2:24
²⁵ Romanze: Es blüht eine Blume ('A flower blooms')	3:02
²⁶ Opferlied ('Sacrificial Song'), Op. 121b (2nd setting, version for voice, choir and orchestra) (1824) (Text: Friedrich von Matthisson, 1761–1831)	5:41
²⁷ Bundeslied ('Song of Fellowship'), Op. 122 'In allen guten Stunden' ('At every pleasant gathering') (1824) (Text: Johann Wolfgang von Goethe, 1749–1832)	4:38
²⁸ Opferlied, Op. 121b (2nd setting, version for 3 voices, choir and orchestra) (1822) (Text: Friedrich von Matthisson)	7:18
²⁹ Ihr weisen Gründer glücklicher Staaten ('Wise founders of happy states'), WoO 95 'Chor auf die verbündeten Fürsten' ('Chorus on the Allied Princes') (1814) (Text: Anonymous)	1:51
³⁰ Die gute Nachricht ('The Good News'): Chorus: Germania, WoO 94 (1814) (Text: Georg Friedrich Treitschke, 1776–1842)	5:04
³¹ Die Ehrenpforten ('The Triumphal Arches'): Chorus: Es ist Vollbracht ('It is accomplished'), WoO 97 (1815) (Text: Georg Friedrich Treitschke)	4:22

Reetta Haavisto ²⁵, **Johanna Lehesvuori** ²⁶ ²⁷, **Soprano**
Merja Mäkelä, Alto ²⁷
Niklas Spångberg ³⁰, **Juha Kotilainen** ³¹, **Bass**
Päivi Severeide, Harp ²⁵

Key Ensemble ² ⁴ ⁸ ¹⁰ ¹⁶ ¹⁹ ²³ ²⁶–³⁰

Soloists:

Maikki Säikkä, Soprano ²⁸ • **Kristina Raudanen, Alto** ²⁸ • **Andreas Nordström, Tenor** ²⁸

Chorus Cathedralis Aboensis ²⁴ ³¹

Turku Philharmonic Orchestra ¹ ² ⁴ ⁶ ⁸–¹¹ ¹³ ¹⁵ ¹⁶ ¹⁸–²³ ²⁶–³¹

Leif Segerstam ¹ ² ⁴ ⁶ ⁸–¹¹ ¹³ ¹⁵ ¹⁶ ¹⁸–²³ ²⁶–³¹

Ludwig van Beethoven (1770–1827)

König Stephan

Unlike Mozart, Beethoven, limited perhaps by the circumstances of his childhood, had a less satisfactory association with the theatre. Mozart had enjoyed a carefully planned education and, once the opportunities presented by Vienna were available to him, flourished as a composer of the greatest operas of the decade. Beethoven began any active connection with the theatre relatively late in his career. His only opera, *Fidelio*, was written when he was 35, and reached its final form nine years later, in 1814. There was talk of other possible operatic ventures, with *King Lear* an intriguing choice as a subject, but Beethoven's general link with the theatre in Vienna came about largely with incidental music or songs to be inserted into the works of other composers – insertion arias. His deafness made performance impossible and his living, in consequence, depended on the sale of compositions and the acceptance of occasional commissions.

Beethoven wrote music for *König Stephan, Ungarns erste Wohltäter* ('King Stephen, Hungary's First Benefactor') at Teplitz in the summer of 1811, setting a *Prologue*, after the *Epilogue*, *Die Ruinen von Athen* ('The Ruins of Athens'), performed, after a postponement, in February 1812 to mark the opening of a new theatre in Pest, an event of political importance. The libretti for the *Prologue* and *Epilogue* were by one of the most popular writers of the time, August von Kotzebue, a native of Weimar, the city of Goethe, from whom he was later estranged in the course of his unusually varied career. Beethoven wrote to Kotzebue, asking for a libretto on a subject such as *Attila*, but their possible collaboration came to nothing.

König Stephan, in honour of the ruling Emperor, starts with a celebratory *Overture*. The scene shows King Stephen seated on a throne made of shields surrounded by Hungarian nobles, the background shrouded in a thick mist. The men's chorus sing of their prince, resting from his deeds in a traditional gathering. King Stephen addresses the nobles, urging a new era of peace, with worship of the great and good Christian God and hope, love and faith in the

motherly bosom of the Church. While he is speaking the mist is dispersed and the city of Pest is revealed in the background. A second chorus of men sing of the light that is now theirs, after former darkness; their saviour has brought them faith and hope. A soldier brings news of the defeat of the King's enemy, Gyula, and his capture, so that travellers in the hills no longer fear and the cross is triumphant. The King greets the news and asks about his nobles, to learn that they are returning in victory. A triumphant march is heard. Hungarian nobles bring in Gyula, their prisoner, who is pardoned by King Stephen and embraces Christianity. A Bavarian embassy announces the marriage of the Bavarian princess Gisela to Stephen. Gisela enters, veiled, and surrounded by her women. A chorus of women, with children dancing, escort the bride. In a melodrama, words spoken over musical accompaniment, the King thanks Gisela. A chorus welcomes the sun, shining through the clouds. The King addresses his people, reminding them of their past. As he speaks, the mist clears, revealing the city of Pest. To solemn music an old man comes forward, bearing a golden crown from Rome. King Stephen places it on his head, dedicating Hungarians to good fortune and fame. The triumph of King Stephen is celebrated, fame that will continue with their descendants.

In 1815 Beethoven provided contributions to *Leonore Prohaska*, a tragedy by Friedrich Duncker, cabinet secretary to the King of Prussia, who had brought his work to Vienna in the hope of performance there. Leonore Prohaska had joined the army against Napoleon in 1813, disguised as a man. She served as a drummer and then in the infantry. That she was a woman became evident only after the fatal wounds she received in the Battle of the Göhrde in the year of her enlistment. She won posthumous fame as an example of female heroism. Beethoven provided a funeral march [released on 8.573956], based on a movement from his *Piano Sonata, Op. 26*. He also wrote a *Soldiers' Chorus*, a *Romance*, accompanied by the harp, and a melodrama accompanied by a glass harmonica [8.555295].

Beethoven seems to have been particularly drawn to the *Opferlied* ('Sacrificial Song') of Friedrich von Matthiisson. The poem had appeared in 1790 in the *Musen Almanach* and later in a collection of the poet's work. Beethoven's first settings for voice and piano were in 1794/5 and 1798. In 1822 he wrote a setting for three solo voices, chorus and two clarinets, horn, viola and cello and returned to the poem again in 1824, writing a setting for solo soprano, chorus and orchestra. The verses suggest a classical world, a prayer to Zeus by a young man, seeking beauty and goodness, in youth or in age.

Goethe's *Bundeslied* ('Song of Fellowship') was set in about 1795 and revised in the 1820s. A strophic song of five verses, it is scored for pairs of clarinets, bassoons and horns. For its eventual publication in 1825 Beethoven provided an arrangement of the accompaniment for piano. The text might seem suitable for men's voices and for a sociable occasion, with its invocation of love and wine.

Chor auf die verbündeten Fürsten ('Chorus on the Allied Princes') was written in celebration of the Congress of Vienna in 1815, an occasion that suggested the possibility of music to derive material benefit from the event.

In Vienna Beethoven had, from time to time, provided music to be included in theatre performances. *Germania* was a finale to a singspiel by Georg Friedrich Treitschke, employed at the Vienna Court Opera and later a director of the Theater an der Wien. Treitschke helped revise *Fidelio* for its revival in 1814 and in the same year his singspiel *Die gute Nachricht* ('The Good News') provided timely celebration of the defeat of Napoleon and the Congress.

Es ist Vollbracht ('It is accomplished'), with a bass solo, is a triumphant final chorus for *Die Ehrenpforten* ('The Triumphal Arches'), Treitschke's tribute to the second and conclusive defeat of Napoleon.

Keith Anderson

Claus Obalski

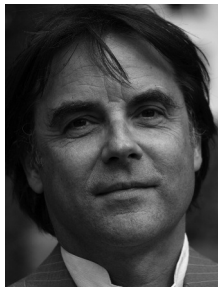


Photo: Thomas Schwarz

Claus Obalski began his artistic career in 1977 with the Munich Chamber Players. After various stage appearances he worked primarily in television and broadcasting. Career highlights have included leading roles in Rainer Erler's satire *Der Spot oder fast eine Karriere* and in the series *Die Pawlaks* and *Unter der Trikolore*. He has given guest performances in series such as *Lindenstraße* and *SOKO München* and has recorded eight audio books featuring the works of Ludwig Thoma. He also performs as a cabaret artist and has made successful guest appearances in *Grattleroper* and *Die G'schicht vom Brandner Kaspar*.

Roland Astor



Photo: German Werz

A native of Salzburg, Roland Astor's theatrical career has spanned over 40 years. He has worked in television and film productions, such as *Tatort*, *Der Radweltmeister*, *Zum Ruhme des Sports*, *SOKO Leipzig*, and *Rosenheim Cops*. He has also appeared in broadcasts and voiceovers and been a guest in literary programmes. In recent years he has collaborated on audio books, including Büchner's *Lenz* for Hesse Radio, awarded Audio Book of the Month. Roland Astor has lived in Munich for the last 30 years.

www.roland-astor.de

Angela Eberlein



Photo: PicturePeople

During her studies at the German Music Academy, Angela Eberlein, a native of Munich, appeared in *Into the Woods*, *Alle sagen: I Love You* and *City of Angels*. Appearances in *West Side Story* and various children's musicals followed. Eberlein toured as a soloist in *Der Herr der Ringe* (*The Lord of the Rings*) – *Live in Concert* with the Warsaw Symphony Orchestra and for several years appeared in various music galas in German-speaking regions. After appearing in *Evita*, which she brought to Vienna, she returned to Munich, appearing in a variety of shows. In addition to stage work she has undertaken her own projects and is active in the movie industry as a producer and a speaker.

www.angela-eberlein.com

Reetta Haavisto



Photo: Eero Kokko

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, Pirkko 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.

Johanna Lehesvuori



Photo: Johanna Lehtinen

Finnish lyric soprano Johanna Lehesvuori has been hailed for her powerful and sensual voice, stunning coloraturas and delicate interpretations. Most recently she made her international debut in the title role of *Suor Angelica* in Lucca, Italy. She made her debut with the Finnish National Opera in 2017 as Vedenneito in Melartin's *Aino*. On the concert platform, Lehesvuori is sought after as a sensitive and versatile artist. She has performed as a soloist with numerous Finnish orchestras. Lehesvuori received her Master of Music at the Royal College of Music in Stockholm studying with Christina Billing.

www.johannalehesvuori.com

Merja Mäkelä



Photo: Kira Gluschkoff

Finnish mezzo-soprano Merja Mäkelä has attracted international attention with her wide repertoire, unique stage presence, and beautiful tone. From 2007 to 2010 she worked with Theater Kiel as a soloist in the opera ensemble, and in 2011 was nominated for Germany's national theatre prize Der Faust for her interpretation of Adriana in Kaija Saariaho's opera *Adriana Mater* at the Theater Osnabrück. Merja Mäkelä studied with Anita Vätkki (Stadia Helsinki), Dorothy Irving (Operahögskolan i Stockholm) and Anneliese Fried (Hochschule für Musik Hanns Eisler Berlin). Mäkelä has worked as a freelance singer internationally since 2010.

www.chordus.fi/artist/merja-makela-mezzosopraano

Niklas Spångberg



Bass-baritone Niklas Spångberg has performed widely on opera stages and as an orchestral soloist, appearing with the Finnish National Opera since 2001. Spångberg has also appeared with the operas of Stockholm, Savonlinna, Tampere, Turku, Vaasa, Pori and Oulu. Internationally, Spångberg has performed in Russia, Germany and the Czech Republic. Niklas Spångberg first sung as a boy in the boys' choir Cantores Minores in 1977. He studied at the Sibelius Academy under Erkki Rajamäki. He has also periodically studied under Jaakko Ryhänen, Irina Gavrilovici, Raimo Laukka and Enrico Facini.

Juha Kotilainen



Photo: Tuire Ruokosuo

Baritone Juha Kotilainen made his debut at the Finnish National Opera in 1986 and has since performed such roles as Count Almaviva (*Le nozze di Figaro*), Marcello (*La Bohème*) and Gunther (*Götterdämmerung*). Kotilainen has also performed regularly at Savonlinna Opera Festival. During the 1990s, Kotilainen appeared at the Aalto Theatre in Essen, and has since performed in many opera houses around Europe. Kotilainen's repertoire also includes solo songs, from classical Lied to contemporary works, and solo parts in major church music works. In recent years Kotilainen has premiered a number of Finnish contemporary operas.

www.fazerartists.fi/artisti/kotilainen-juha

Päivi Severeide



Photo: Seilo Ristimäki

Päivi Severeide is principal harpist of the Turku Philharmonic Orchestra and the Avanti Chamber Orchestra, and teaches at the Sibelius Academy. She studied at the Sibelius Academy with Reija Bister and Arielle Valibouse, and at the Musikhochschule Freiburg with Sarah O'Brien. After being chosen to be a young soloist with the Finnish Radio Orchestra in 2004, she has gone on to perform with the Finnish National Opera Orchestra, the Ostrobothnian Chamber Orchestra and the Oulu and Kuopio Symphony Orchestras, and has been a regular guest of several festivals. Her solo and chamber music repertoire includes numerous premieres by composers from all over the world. Severeide is the artistic director of the Helsinki Harp Festival 2020.

www.tfo.fi/en/henkilo/paivi-severeide

Key Ensemble



Photo: Mats Lillhannus

Based in Turku, the Chamber Choir Key Ensemble is one of the top choirs in Finland. It is renowned for its pure, balanced and distinctive sound, and for its innovative programming. The international reputation of the choir has also been enhanced through its win at the Let the Peoples Sing Choir Competition 2013 in Luxemburg, and its successful tour of China in 2019. A semi-professional choir, the Key Ensemble works on a project basis, and varies its ensemble size and set up to meet the varying demands of assorted repertoire. The choir has commissioned, premiered and recorded several new works. Teemu Honkanen has been the artistic director of the Key Ensemble since 2009.

www.keyensemble.fi

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's *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'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



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, 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 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 for many years. 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.

Aside from his only opera *Fidelio*, Beethoven's general link with the theatre in Vienna came about largely with incidental music or songs to be inserted into the works of other composers – insertion arias. *König Stephan* was written to celebrate the politically significant opening of a new theatre in Pest, its triumphant mood honouring the ruling Austrian Emperor. Standard-bearer of female heroism Leonore Prohaska is commemorated with a *Soldier's Chorus* and a *Romance* with harp accompaniment. In Friedrich von Matthisson's poem *Opferlied* ('Sacrificial Song'), a young man prays to Zeus to bestow upon him beauty and goodness in youth and old age. Two of Beethoven's four settings are heard on this wide-ranging programme.

Ludwig van
BEETHOVEN
(1770–1827)

1–23	König Stephan, Op. 117 ('King Stephen') (1811)	38:71
24–25	Leonore Prohaska, WoO 96 (excerpts) (1815)	5:31
26	Opferlied, Op. 121b (1824 version)	5:41
27	Bundeslied, Op. 122 'In allen guten Stunden' (1824)	4:38
28	Opferlied, Op. 121b (1822 version)	7:18
29	Ihr weisen Gründer glücklicher Staaten, WoO 95 'Chor auf die verbündeten Fürsten' (1814)	1:51
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31	Die Ehrenpforten: Chorus: Es ist Vollbracht, WoO 97 (1815)	4:22

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Reetta Haavisto, Johanna Lehesvuori, Soprano • Merja Mäkelä, Alto
Niklas Spångberg, Juha Kotilainen, Bass • Päivi Severeide, Harp
Key Ensemble • Chorus Cathedralis Aboensis
Turku Philharmonic Orchestra • Leif Segerstam**

A detailed track list can be found inside the booklet. The German sung texts and English translations can be accessed at www.naxos.com/libretti/574042.htm • Recorded: 27–31 August 2018 **1–23** **25–30** and 15–19 October 2018 **24** **31** at the Turku Concert Hall, Turku, Finland

Producer, engineer and editor: Sean Lewis • Booklet notes: Keith Anderson

Cover: *St Stephen Offers his Crown to the Virgin Mary* by Gyula Benczúr (1844–1920)

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