



BEETHOVEN

Mass in C major

Vestas Feuer

Meeresstille und
glückliche Fahrt

Soloists

Chorus Cathedralis Aboensis

Turku Philharmonic Orchestra

Leif Segerstam

Ludwig van Beethoven (1770–1827): Mass in C major, Op. 86

Vestas Feuer, Hess 115 (fragment) • Meeresstille und glückliche Fahrt, Op. 112

For the greater part of his career Joseph Haydn had served as Kapellmeister to the Esterházy family, largely at Eszterháza, a palace to rival Versailles in grandeur. In the last years of the 18th century, successive princes had lived principally at Eisenstadt, nearer to Vienna. Haydn, in partial retirement, settled in Vienna, where he was to die in 1809, while the activities of Kapellmeister to Prince Nikolaus Esterházy II were in the hands of Hummel, who was appointed Konzertmeister, a title he retained until Haydn's death allowed him to assume the full title of Kapellmeister, the position held by Haydn for so many years. During the 1790s it had become the custom at Eisenstadt to mark the name-day of Princess Esterházy (née Princess Marie von Liechtenstein) with a newly composed Mass, a duty that Haydn had undertaken. In 1807 a Mass had been commissioned from Beethoven, to be duly performed on the Sunday nearest Princess Esterházy's name-day on 8 September.

Beethoven, by this period relying largely on his income as a composer, since deafness had severely limited his possible career as a performer, wrote to Prince Nikolaus Esterházy in July, apologising for any delays in the provision of the new Mass. The year had been a difficult one. Beethoven had been particularly concerned with the affairs of his brother Johann, from whom he had borrowed money that had to be repaid through Beethoven's negotiations with his publishers. Johann needed money to help him buy an apothecary's business in Linz. In the event the new Mass was duly performed at Eisenstadt, coolly received by the Prince, Hummel's alleged amusement at the Prince's remarks an apparent cause of Beethoven's annoyance. The quarters allotted at Eisenstadt for Beethoven, housed not in the castle itself, was a further reason for the composer's dissatisfaction. The *Mass in C major* was eventually dedicated to Prince Ferdinand Kinsky.

The opening *Kyrie*, for the four soloists and chorus, has the tempo indication *Andante con moto assai vivace quasi allegretto ma non troppo*. The *Gloria*, a brilliant

celebration of the occasion, has a more meditative moment an F minor, an *Andante* setting of 'Qui tollis peccata mundi', entrusted first to the soloists, with the chorus entering at the plea for mercy, 'miserere nobis'. The celebratory mood is restored in the final, contrapuntal section and is taken up again in the C major *Credo*, with a properly descending interval for the word 'descendit'. There is a change of mood and key for the E flat major 'Et incarnatus est'. The bass soloist introduces the *Resurrexit* with a conventionally ascending melodic line for the word 'ascendit' and, again following current convention, there is a fugal treatment of the final words, 'et vitam venturi saeculi'. The *Sanctus* is an A major *Adagio*, with a burst of light for the setting of 'Pleni sunt coeli'. The *Benedictus* is an F major *Allegretto ma non troppo* and the *Agnus Dei* starts with a C minor *Poco andante*, leading to a final C major 'dona nobis pacem' and a brief reference to the opening of the *Mass*.

Posterity has tended to think of Emanuel Schikaneder only as the librettist of Mozart's *Die Zauberflöte*, and as the first Papageno. While the collaboration with Mozart in 1791 certainly proved profitable, Schikaneder, in a diverse career, was a figure of some importance in the theatres of Vienna, serving as actor, singer, writer, and impresario. In 1801 the Theater an der Wien had opened, a building designed for lavish spectacle and for the typically varied repertoire that Schikaneder could offer. As a business, however, the Theater an der Wien proved expensive to run and financial difficulties arose, so that by 1804 Schikaneder found himself obliged to sell out to Baron Peter von Braun, his rival. Von Braun, in his turn, found it necessary to summon again Schikaneder's resources. The economic circumstances of these years brought inevitable difficulties, and Schikaneder suffered a final breakdown in 1812, before assuming responsibilities for the new German theatre in Pest, to which he had been appointed. Once a leading impresario in Vienna, he died in poverty. At the Theater an der Wien he had, however,

been able to engage Beethoven, who had lodging there while later writing *Fidelio*. In 1803 Beethoven tackled Schikaneder's libretto *Vestas Feuer* ('Vesta's Fire'), but found the task not to his liking. He set two numbers from the first scene, one of which became *O namenlose Freude!* ('O nameless joy!') in *Fidelio*.

The convoluted plot of *Vestas Feuer* concerns the lovers Volivia, daughter of Porus, and Sartagones, whose love is opposed by Porus, while Romenius, a Roman official, aspires to the love of Volivia, who eventually seeks refuge, temporarily at least, as a vestal virgin. All must end with the good triumphant and the wicked, including the scheming slave Malo, defeated. The first scene opens in a pleasant landscape, with a flowing brook at one side and a tomb – conventional classical elements. Malo tells Porus of a clandestine meeting between the lovers, Volivia and Sartagones, who celebrate their love in a duet. Porus, an enemy of the father of Sartagones, observes the scene, intervenes and is finally reconciled, after Sartagones threatens suicide. The scene ends in a trio.

Goethe's poems *Meeresstille und glückliche Fahrt* ('Calm Sea and Prosperous Voyage') reflected the feelings of the poet during a voyage to Italy, dangerously becalmed off Capri. The poems date from about 1795. Beethoven completed his cantata in 1815, publishing it in 1822 with a dedication to Goethe. Beethoven had met Goethe while both were staying at the spa town of Teplitz in 1812. Beethoven had the greatest respect for Goethe, 21 years his senior, while Goethe, whose musical tastes were more conservatively expressed in his relationship with Zelter, Mendelssohn's teacher, regarded Beethoven with some reservation. The new cantata was first performed in Vienna in a charity concert on 25 December 1815, when the programme included an overture and the oratorio *Christus am Ölberge*. Goethe did not acknowledge the 1822 dedication, which came at a time when his health was in danger. The two poems are paired in Beethoven's work, the calm of the first poem contrasted with the exuberance reflected in the second.

Keith Anderson

Mass in C major, Op. 86
(Text: Latin Mass)

1 **Kyrie**

Kyrie eleison.
Christe eleison.
Kyrie eleison.

2 **Gloria**

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glori camus
te. Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus
Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem
nostram. Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.

3 **Credo**

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilibus omnium et invisibilibus.
Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,

Mass in C major, Op. 86
(Text: Latin Mass)

1 **Kyrie**

Lord, have mercy upon us.
Christ have mercy upon us.
Lord, have mercy upon us.

2 **Gloria**

Glory be to God on high,
and peace on earth to men of good will.
We praise Thee, we bless Thee,
we adore Thee, we glorify Thee
we give Thee thanks for Thy great glory.
Lord God, heavenly King,
God, the Father Almighty.
Lord Jesus Christ, the only-begotten Son,
Lord God, Lamb of God, Son of the Father,
Thou, who takest away the sins of the world,
have mercy upon us; receive our prayer.
O Thou, who sittest at the right hand of the Father,
have mercy on us.
For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high, Jesus Christ.
Together with the Holy Ghost,
in the glory of God the Father.
Amen.

3 **Credo**

I believe in one God, the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only-begotten Son of God;
and born of the Father before all ages.
God of Gods, Light of Light,
true God of true God;
begotten, not made;

consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine.
Et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato passus et sepultus est.
Et resurrexit tertia die secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cuius regni non erit finis.
Credo in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Credo in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma, in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.

4 **Sanctus**

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit in nomine Domini. Osanna in
excelsis.

5 **Agnus Dei**

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

consubstantial with the Father,
by Whom all things were made;
Who for us men and for our salvation,
came down from heaven,
and became incarnate by the Holy Ghost of the Virgin Mary,
and was made man.
He was crucified also for us;
suffered under Pontius Pilate and was buried,
And the third day He arose again according to the Scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father.
And He is to come again, with glory,
to judge both the living and the dead;
of whose kingdom there shall be no end.
I believe in the Holy Ghost,
the Lord and Giver of life,
Who proceedeth from the Father and the Son;
Who, together with the Father and the Son,
is adored and glorified;
Who spoke by the prophets.
I believe in one holy Catholic
and Apostolic Church.
I confess one baptism for the remission of sins.
And I expect the resurrection of the dead,
and the life of the world to come.
Amen.

4 **Sanctus**

Holy, holy, holy Lord God of Sabaoth.
Heaven and earth are full of Thy Glory
Hosanna in the highest.

Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.

5 **Agnus Dei**

Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
grant us peace.

📄 **Vestas Feuer, Hess 115 (fragment)**
(Text: Emanuel Schikaneder, 1751–1812)

Tuomas Katajala, Tenor Malo/Sartagones
Nicholas Söderlund, Bass Porus
Kaisa Ranta, Soprano Volivia

Malo

Blick, o Herr, durch diese Bäume,
sieh die Tochter Hand in Hand
mit Sartagones dort stehen.

Porus

Ist es Wahrheit? Sind es Träume?
Hast du sie genau erkannt?

Malo

Hab erkannt und hab gesehen
beide Arm in Armen gehen.

Porus

Ha! Verflucht sei diese Stunde,
wenn die Tochter sich vergißt!
Komm, sie hör aus meinem Munde,
daß verstoßen sie nun ist.

Malo

Still! Still! Sie kommen näher an.

Porus

Ja, ja, sie kommen näher an.

Beide

Lauern wollen wir im Stillen,
und dann sollen beiden fühlen,
daß der Vater strafen kann,
ja, daß der Vater strafen kann.
(*Sie gehen in das Grabmal. Sartagones und Volivia
kommen Arm in Arm heraus.*)

📄 **Vesta's Fire, Hess 115 (fragment)**
(Text: Emanuel Schikaneder, 1751–1812)

Malo

Look through these trees, master.
You can see your daughter standing over there,
hand in hand with Sartagones.

Porus

Is it true? Am I dreaming?
Are you sure it was her?

Malo

I recognised her, and saw the two of them
walking arm in arm.

Porus

Ah, cursed be the hour,
if my daughter has forgotten who she is!
Come on, she shall hear from my lips
that she is now disowned.

Malo

Hush! Hush! They're coming closer.

Porus

Yes, yes, they're coming closer.

Porus and Malo

Let's lie in wait in silence,
and then the two of them will feel
a father's vengeance,
yes, a father's vengeance.
(*They go into the tomb. Sartagones and Volivia
come out arm in arm.*)

Sartagones

Liebe Freundin, lebe wohl!
Sieh, schon fängst es an zu tagen.

Volivia

Ach, wie ist mein Herz so voll,
voll von Ahnung, voll von Zagen.

Sartagones

Zagheit kennt die Liebe nicht,
treu zu sein ist uns're Pflicht.

Volivia

Dies schwörst du mir?

Sartagones

Dies schwör ich dir.
(*Porus kommt langsam herauf, zieht sein Schwert.
Malo folgt ihm.*)

Volivia

Nun zum Vater, meinem Freund!
Um seinen Segen laß uns flehen.

Sartagones

Ach, er haßt mich, ist mein Feind!
Mit welchem Aug' wird er mich sehen?

Volivia

Er haßt niemand, glaube mir,
teilt mit jedem Freud und Schmerz!
Bürgen will ich dir dafür,
daß uns beiden schlägt sein Herz!

Sartagones

Dies schwörst du mir?

Volivia

Dies schwör ich dir, dies schwör ich dir!

Sartagones

Farewell, dear friend!
Look, it is already daybreak.

Volivia

Ah, how full of fear and foreboding
my heart is.

Sartagones

Love knows no fear.
It is our duty to be faithful.

Volivia

Do you swear to me you will be?

Sartagones

I swear to you I will be.
(*Porus slowly comes up and draws his sword.
Malo follows him.*)

Volivia

To my father now, my friend.
Let's implore his blessing.

Sartagones

Alas, he hates me. He's my enemy.
How is he going to regard me?

Volivia

Believe me, he doesn't hate anyone;
he shares everyone's joys and sorrows.
I guarantee you
that he will love us both.

Sartagones

Do you swear it?

Volivia

I swear it! I swear to you!

Beide

Laß uns zum Vater eilen,
laß länger uns nicht weilen;
komm, wir wollen gehen,
komm, wir wollen gehn!

Porus

(tritt ihnen in den Weg; zu Sartagones)
Dein Vater war mein Feind,
schwur Haß und Fluch mir ewig.

Sartagones

Ach, sei dem Sohne Freund.
Mit ihr fühl ich mich selig.

Volivia und Sartagones

Ach, trenn uns beide nicht!
Wir lieben uns zu sehr!

Porus

(zu Volivia)
Und du vergißt die Pflicht;
ich kenne dich nicht mehr.
(zu Sartagones)
Du aber weich von hier,
denn ich verachte dich.

Sartagones

Wie? Du verachtest mich?

Porus

Ja, ich verachte dich.

Sartagones

(zieht sein Schwert)
Wenn du mir nicht vergibst,
so strafe mich dies Schwert.
Sag an, wird sie nicht mein?

Porus

Nein, niemals wird sie dein!

Volivia und Sartagones

Let's hurry to my (your) father.
Let's not delay any longer.
Come on, let's go.
Come, let's go.

Porus

(barring their way; to Sartagones)
Your father was my enemy
and swore eternal hatred towards me and cursed me.

Sartagones

Alas, be a friend to his son.
With her I feel blissfully happy.

Volivia und Sartagones

Alas, don't separate us!
We love each other too much!

Porus

(to Volivia)
And you forget your duty.
I don't know you any more.
(to Sartagones)
And you, get away from here.
I despise you.

Sartagones

What? You despise me?

Porus

Yes, I despise you.

Sartagones

(drawing his sword)
If you won't forgive me,
then let this sword be my punishment.
Say, will she not be mine?

Porus

No, she will never be yours!

Sartagones

(knielt nieder und setzt sich das Schwert an die Brust)
Nicht mein?

Volivia und Porus

Halt ein!

Porus

(schlägt ihm das Schwert mit dem seinen aus der Hand. Kurzes Ritornell, das den Kampf des Vaters ausdrückt.)
Warum soll Vaters Schuld er büßen,
da er das Licht der Welt nicht kannte?

Volivia und Sartagones

Hier liegen wir zu deinen Füßen!
Reich uns des Vaters Segenshand.

Porus

Weil du sie wahrhaft liebst,
so sei sie dir beschert.
Steh auf, ich bin dein Freund,
Und so, so sind wir vereint.

(Küßt ihn und legt Sartagones' Hände in die der Volivia.)

Malo

Weh' mir! Sie ist dahin.
Für mich ist sie ewig hin!
(geht ab.)

Volivia und Sartagones

Nie war ich so froh wie heute,
niemals fühlt' ich diese Freude!

Porus

Gute Götter, blickt herab!
Segnet ihre reinen Triebe,
ewig treu sei eure Liebe,
ewig treu bis in das Grab.

Volivia, Sartagones, Porus

Gute Götter, blickt herab!

Sartagones

(kneeling down and putting his sword to his breast)
Not mine?

Volivia and Porus

Stop!

Porus

(He knocks Sartagones' sword out of his hand with his own. A short ritornello indicates Porus's inner struggle.)
Why should he pay for his father's fault
when he wasn't even born yet?

Volivia and Sartagones

We prostrate ourselves at your feet.
Give us your hand and blessing as a father.

Porus

Because you truly love her,
you shall have her.
Stand up. I am your friend,
and in this way we will be united.

(Porus kisses Sartagones and puts his hand in Volivia's.)

Malo

Woe is me! She is gone.
For me she is gone for ever.
(He leaves.)

Volivia and Sartagones

Never have I been as happy as I am today.
Never have I felt such joy!

Porus

Good gods, look down.
Bless their pure inclinations.
Let your love always be true,
ever faithful, unto death.

Volivia, Sartagones, Porus

Good gods, look down.

Segnet uns're (ihre) reinen Triebe,
ewig treu sei uns're (eure) Liebe,
ewig treu bis in das Grab.

Volivia und Sartagones
Nie war ich so froh wie heute,
niemals fühlt' ich diese Freude!

Porus
Gute Götter, blickt herab!
Segnet ihre reinen Triebe,
ewig treu sei eure Liebe,
ewig treu bis in das Grab.

Meeresstille und glückliche Fahrt (1815)
(Text: Johann Wolfgang von Goethe, 1749–1832)

Meeresstille
Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.
Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

Glückliche Fahrt
Die Nebel zerreißen,
Der Himmel ist helle
Und Aeolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es teilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

Bless our (their) pure inclinations.
Let our (your) love always be true,
ever faithful, unto death.

Volivia and Sartagones
Never have I been as happy as I am today.
Never have I felt such joy!

Porus
Good gods, look down.
Bless their pure inclinations.
Let your love always be true,
ever faithful, unto death.

Translation © Susan Baxter

Calm Sea and Prosperous Voyage (1815)
(Text: Johann Wolfgang von Goethe, 1749–1832)

Calm Sea
Deep stillness reigns on the water,
motionless lies the sea,
and the seaman anxiously observes
an oily calm all around him.
No air from anywhere!
Awesome, deathly stillness!
In all the immense distance
no wave lifts itself.

Prosperous Voyage
The mists are dispelled,
the sky is clear
and Aeolus loosens
the fearful bonds.
The winds murmur,
the seaman stirs.
Make haste! Make haste!
The wave parts,
distance approaches;
now I see land!

Translation © Susan Baxter

Kaisa Ranta



Photo: Bo Stranden

Soprano Kaisa Ranta graduated from the Sibelius Academy in Helsinki with a Master's degree majoring in opera singing. She gained national recognition after winning First Prize in one of Finland's most prestigious competitions, the Lappeenranta National Song Contest. She made her opera debut as Papagena in *Die Zauberflöte*, and in 2006 made her debut at the Finnish National Opera in the title role of *Zaide*. A versatile singer, she has subsequently performed regularly at the Finnish National Opera in various productions. Ranta has performed as a soloist with various Finnish orchestras and choirs and given concerts in the UK, the US, the Czech Republic and Japan. Her wide repertoire also includes a variety of sacred music and contemporary works. In addition, she has made several recordings. Ranta is also a festival leader and a founding member of Muhoksen Musiikkipäivät, a festival of classical music in northern Finland.

www.kaisaranta.com

Niina Keitel



Photo: Heikki Tuuli

After graduating from the Sibelius Academy, Finnish mezzo-soprano Niina Keitel began her career at the Staatstheater Darmstadt. She then joined the Nationaltheater Mannheim in 2010 before moving to the Finnish National Opera in 2011. Her repertoire spans opera, concert and Lied, and she has appeared at the Opéra national de Paris, Oper Frankfurt and Savonlinna Opera Festival, and in summer 2015 she toured Japan. Keitel has performed with symphony orchestras across Europe, and has worked with eminent conductors such as Philippe Jordan, and Leif Segerstam. Recent concert highlights include Mahler's *Das Lied von der Erde* at the Festival Les Musicales de Colmar and Beethoven's *Symphony No. 9* in Gothenburg with Kent Nagano. Keitel is the artistic director of the Lemi Music Festival in Finland.

www.niinakeitel.com

Topi Lehtipuu



Photo: Monica Rittershaus

A tenor of international renown, Finnish tenor Topi Lehtipuu is also an artistic consultant and curator. He was director of the Helsinki Festival from 2015 to 2018 and artistic director of Turku Music Festival from 2010 to 2015, as well as of Joroinen Music Days, a chamber music festival in eastern Finland. As a singer, Lehtipuu has appeared in concert halls and opera houses throughout the world. He is equally renowned for repertoire ranging from early music to contemporary works and enjoys close working relationships with the world's leading conductors and directors. Recent highlights include the creation of the role of The Creature in Mark Gray's *Frankenstein*, and participation in a new multi-disciplinary dance/vocal project featuring the music of Monteverdi, *Third Practice*.

Tuomas Katajala



Photo: Elina Katajala

Tuomas Katajala is one of the most versatile and sought-after Scandinavian tenors, and has achieved notable success both as a concert and an opera singer. His concert and oratorio repertoire includes key works by J.S. Bach, Handel, Mozart, Haydn, Mendelssohn, Beethoven, Bruckner and Mahler. He is a welcome guest at renowned institutions and festivals worldwide, including the Salle Pleyel in Paris and Avery Fisher Hall in New York, as well as the Festival d'Aix-en-Provence and Glyndebourne Festival, and has worked with conductors such as Vladimir Ashkenazy, Kent Nagano, Esa-Pekka Salonen and Mikko Franck. Katajala sings both tenor parts in *Vestas Feuer*. www.tuomaskatajala.com

Nicholas Söderlund



Photo: Arto Arvilahti

Bass Nicholas Söderlund (b. 1977) studied at the Turku Conservatory, the Sibelius Academy and the Mozarteum University in Salzburg. He was awarded Second Prize at both the 2006 Lappeenranta Singing Competition and the 2007 International Sibelius Singing Competition, and received the Finnish Wagner Society's Bayreuth Scholarship and a Martti Talvela Foundation award in 2007, and a Karita Mattila Scholarship in 2009. Söderlund has appeared as a soloist with many Finnish orchestras, and performed across Europe. He made his professional opera debut at the Finnish National Opera in 2007, and during 2008–09 performed with the Basel Opera in Switzerland. Söderlund has made several recordings for the Finnish Broadcasting Company. An active performer of contemporary Finnish music, he has premiered works by Olli Kortekangas, Jouni Kaipainen and Pasi Lyytikäinen.

Chorus Cathedralis Aboensis



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



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



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.

The custom of marking the name-day of Princess Esterházy with a newly composed Mass began in the 1790s and for many years was carried out by Joseph Haydn. In 1807 Beethoven was commissioned and responded with his *Mass in C major*. Coolly received at court, it is a celebratory work of large-scale brilliance. The cantata *Meeresstille und glückliche Fahrt* is set to Goethe's poems and contrasts calm with exuberance. In 1803 Beethoven set two numbers from *Vestas Feuer*, written by Emanuel Schikaneder, the librettist of Mozart's *Die Zauberflöte*.

Ludwig van
BEETHOVEN
(1770–1827)

- Mass in C major, Op. 86** (1807) (Text: Latin Mass) **46:19**
- 1** I. Kyrie **5:25**
 - 2** II. Gloria **9:16**
 - 3** III. Credo **12:38**
 - 4** IV. Sanctus – Benedictus **10:49**
 - 5** V. Agnus Dei **7:58**
- 6** **Vestas Feuer, Hess 115** ('Vesta's Fire') (fragment) (1803)
(Text: Emanuel Schikaneder, 1751–1812) **10:55**
- 7** **Meeresstille und glückliche Fahrt, Op. 112**
(**'Calm Sea and Prosperous Voyage'**) (1815)
(Text: Johann Wolfgang von Goethe, 1749–1832) **8:03**

Kaisa Ranta, Soprano 1–6 • Niina Keitel, Mezzo-soprano 1–5
Topi Lehtipuu, Tenor 1–5 • Tuomas Katajala, Tenor 6
Nicholas Söderlund, Bass 1–6

Chorus Cathedralis Aboensis 1–5 7
Turku Philharmonic Orchestra • Leif Segerstam

Recorded: 28–31 May 2018 at the Turku Concert Hall, Turku, Finland
Producer, engineer and editor: Phil Rowlands • Additional production: Sean Lewis 6
The German and Latin sung texts and English translations are included in the booklet,
and may also be accessed at www.naxos.com/libretti/574017.htm
Booklet notes: Keith Anderson • Cover photo by WildLivingArts (iStockphoto.com)

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