



BEETHOVEN

Die Ruinen von Athen (‘The Ruins of Athens’)

Soloists

Chorus Cathedralis Aboensis

Turku Philharmonic Orchestra

Leif Segerstam



Ludwig van
BEETHOVEN
(1770–1827)

¹ Die Weihe des Hauses Overture, Op. 124 ('The Consecration of the House') (1822)	12:00
² Musik zu Carl Meisls Gelegenheitsfestspiel, Hess 118 (Die Weihe des Hauses): [No. 1] Invisible Chorus: Folge dem mächtigen Ruf der Ehre! (‘Follow the Mighty Cry of Honour!’) (1811) (Text: Carl Meisl, 1773–1853)	3:28
³ Die Weihe des Hauses: Wo sich die Pulse (‘Where in youth we sought’), WoO 98 (1822) (Text: Carl Meisl)	6:24
⁴ Die Ruinen von Athen (‘The Ruins of Athens’): March with Chorus: Schmückt die Altäre (‘Deck the altars!’), Op. 114 (1811) (Text: August Friedrich Ferdinand von Kotzebue / Anonymous)	6:55

Reetta Haavisto, Soprano ³

Die Ruinen von Athen, Op. 113 (1811)

(Text: August Friedrich Ferdinand von Kotzebue, 1761–1819)

⁵ Overture	5:10
⁶ Chorus: Tochter des mächtigen Zeus! (‘Daughter of mighty Zeus!’)	3:18
⁷ Dialogue: Versöhnt? (‘Appeased?’) (<i>Minerva, Merkur</i>)	2:57
⁸ Duet: Ohne Verschulden Knechtschaft dulden (‘Without blame for bondage’) (<i>Greek Man, Greek Woman</i>)	5:17
⁹ Dialogue: Wo sind wir? (‘Where are we?’) (<i>Minerva, Merkur, Greek Man, Maiden</i>)	2:46
¹⁰ Chorus: Du hast in deines Ärmels Falten (‘You have in the folds of your sleeves carried the moon’) (<i>Dervishes</i>)	2:21
¹¹ Dialogue: Ha! Welchen Unsinn hat mein Ohr vernommen! (‘Oh! What nonsense do I hear!’) (<i>Minerva, Maiden</i>)	0:12
¹² Marcia alla turca – Dialogue: He! Achmet! (‘Hey! Ahmet!’) (<i>First Turk, Second Turk, Minerva, Merkur</i>)	5:01
¹³ Harmonie auf dem Theater: Melodrama: Es wandelt schon das Volk im Feierkleide und füllt die weiten Strassen und frohlockt! (‘The people are already abroad in their best clothes, thronging the wide streets and rejoicing!’) (<i>Old Man</i>)	1:28
¹⁴ Dialogue: Wo sind wir nun? (‘Where are we now?’) (<i>Minerva, Merkur, Old Man</i>)	1:27
¹⁵ March: Dialogue: Schau dieser Kinder fröhliches Gewühl (‘Look at the happy throng of children’) (<i>Merkur, Minerva</i>) – Chorus: Schmückt die Altäre! (‘Deck the altars!’) (<i>Priests, Virgins</i>)	6:57
¹⁶ Recitative: Mit reger Freude (‘With vibrant joy that never dims’) (<i>Chief Priest</i>)	1:49
¹⁷ Chorus: Wir tragen empfängliche Herzen im Busen (‘We have receptive hearts in our breasts’)	3:04
¹⁸ Aria and Chorus: Will unser Genius noch einen Wunsch gewähren (‘If, moved by a people’s pious requests’) (<i>Chief Priest, Minerva, Chorus</i>)	5:42
¹⁹ Monologue: Nicht in des Königs furchtgebietendem Glanze (‘Not with the dread splendour of a king’) (<i>Minerva</i>)	1:11
²⁰ Chorus: Heil unserm König! (‘God save our king!’)	4:06

Minerva	Angela Eberlein, Speaker ⁷ ⁹ ¹¹ ¹² ¹⁴ ¹⁵ ¹⁶ ¹⁹
Merkur	Claus Obalski, Speaker ⁷ ⁹ ¹² ¹⁴ ¹⁵
Greek Man (singing) ⁸ / Chief Priest ¹⁶ ¹⁸	Juha Kotilainen, Bass
Greek Woman	Reetta Haavisto, Soprano ⁸
Greek Man (speaking) ⁹ / First Turk ¹² / Old Man ¹³ ¹⁴	Roland Astor, Speaker
Maiden	Leah Sinka, Speaker ⁹ ¹¹
Second Turk	Ernst Oder, Speaker ¹²

Chorus Cathedralis Aboensis ²–⁴ ⁶ ¹⁰ ¹⁵ ¹⁷ ¹⁸ ²⁰

Turku Philharmonic Orchestra

Leif Segerstam

Ludwig van Beethoven (1770–1827)

Die Ruinen von Athen

Born in Bonn in 1770, Ludwig van Beethoven was of varied musical ancestry. Of particular significance in the family was his grandfather, whose name he bore, and who served as Kapellmeister to the Archbishop Elector of Cologne from 1761 until his death in 1773. A native of Flanders, he had served as a singer in various churches before his appointment in 1733 to Bonn, where he also set up a wine business. Beethoven’s father, Johann, became a singer in the Bonn court musical establishment, but enjoyed a much less distinguished career, his musical abilities increasingly deteriorating. His mother had suffered from some form of alcoholism, leading to her seclusion in an appropriate institution, and her only surviving child, Johann, brought a further problem with his marriage to a young widow without the old Kapellmeister’s approval. The Beethoven household was not a happy one. Johann 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, albeit erratically as far as his father was concerned, and duly entered the service of the Archbishop 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 two younger brothers, in view of his father’s domestic and professional failures. In 1792 Beethoven was sent once more to Vienna, a few weeks before his father’s death, now to study with Haydn, whom he had already 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. At the same time he was able to profit from lessons in counterpoint with Albrechtsberger and in Italian word-setting with the old court composer and Kapellmeister of the Imperial Chapel, Antonio Salieri. 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.

The occasion for Beethoven's *Die Weihe des Hauses* ('The Consecration of the House') was the opening of the Josephstadt Theatre in Vienna, music commissioned by the director Carl Friedrich Hensler, calling for settings of two pieces by the Imperial Navy Commissioner, Carl Meisl, to mark the opening. Meisl had adapted Kotzebue's 1812 *Die Ruinen von Athen* ('The Ruins of Athens') for the opening of the new theatre in Pest. The changes in the text meant that Beethoven had to make matching changes in the score. The earlier *Overture* for Pest was setting what had been an *Epilogue*. For the new occasion in 1822 Beethoven found it necessary to write a new *Overture*, a work that was given the title *Die Weihe des Hauses*. Reflecting Beethoven's interest in counterpoint, the *Overture* had an opening marked *Maestoso e sostenuto*, followed by a contrapuntal *Allegro con brio*. Various adjustments were made, including the addition of an offstage chorus, *Folge dem mächtigen Ruf der Ehre!* ('Follow the Mighty Cry of Honour') and a setting of a newly written movement for soprano solo, chorus and solo violin, *Wo sich die Pulse, WoO 98*. The *March with Chorus, Op. 114, Schmückt die Altäre* ('Deck the altars!') was adapted from *Die Ruinen von Athen*.

Die Ruinen von Athen provided an epilogue to August von Kotzebue's celebration of the opening of the new German theatre in Pest in 1812, with its prologue *König Stephan* ('King Stephen'). The overture that was to be replaced for *Die Weihe des Hauses* is followed by a chorus, *Tochter des mächtigen Zeus!* ('Daughter of

mighty Zeus!'), later to be used, with adapted text, in Meisl's Josephstadt Theatre Festspiel.

Minerva appears, after an absence of two thousand years, following the death of Socrates (proclaimed by the Delphic oracle as the wisest of men) – she is now forgiven. Merkur appears, bringing pardon from Zeus. Minerva seems to wake from a bad dream, now to return to her Athens, but Merkur warns her that much has changed; she must forget Athens. Minerva, however, will never forget her own city: together they leave. The scene is now the ruins of Athens, with the Parthenon, Temple of Theseus and the Tower of the Four Winds. Minerva asks Merkur where they are and is told that this is Athens: he shows her the ruins of the city, its walls destroyed and the Tower of the Four Winds now a mosque, the people enslaved. There is a duet for a young Greek couple, *Ohne Verschulden Knechtschaft dulden* ('Without blame for bondage), and dialogue between them and the gods Minerva and Merkur. Minerva is horrified at the state of her city and its people. A chorus of dervishes sing to the Prophet, *Du hast in deines Ärmels Falten* ('You have in the folds of your sleeves carried the moon'), their music briefly dismissed in dialogue between Minerva and the Greek maiden. There follows the *Turkish March*, which has long enjoyed its own fame. Minerva remarks on what she describes as 'ein barbarisches Geschrei', and Grecian girls announce the coming of the Janissaries, who arrive to the well-known *Marcia alla turca*, accompanied by piccolo, oboes, B flat clarinets, bassoons, contrabassoon, horns, trumpets, triangle, cymbals, bass drum and strings, an occidental Janissary band, performing with characteristic melodic figuration and a complement of percussion to which is added, in Beethoven's handwriting on the original manuscript, the words 'alle mögliche hierbei lärmende Instrumente wie Castagnetten, Schellen etc.' ('All possible noisy instruments such as castanets, cymbals and so on'). Two Turks plan further use for the stone ruins, to the horror of Minerva, who is appalled and suggests that 'das ist zu viel!' ('That is too much!'); she proposes taking refuge in Rome, but Merkur discourages her: Rome too has been subject to barbarian invasion. She bids Athens farewell –

'Lebe wohl, Athen!' – following Merkur's advice, while an old man tells, over the music, of the festivities for the Emperor. Minerva asks where they are, and questions the old man, who explains the cultural riches of the place, the new Athens – Pest. His excitement grows as a pageant approaches, with figures of the Muses and heroes and heroines from drama. The scene changes to a splendid temple, with altars to Melpomene and Thalia, Muses of tragedy and comedy. The chief priest addresses them,

welcoming the two Muses, Melpomene and Thalia. He prays, with the chorus, for a third genius, to be found in the Emperor, patron of the arts. Minerva crowns the bust of the Emperor Franz with a laurel wreath, praising him and his family. Priests and maidens join in decking the altars and in praise of the Emperor.

Keith Anderson

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

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

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

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. Haavisto has been awarded prizes at the 2010 Lappeenranta Singing Competition and the 7th Internationaler Lions Gesangswettbewerb des Opernfestivals Gut Immling.

www.reettahaavisto.com

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.

Die Ruinen von Athen ('The Ruins of Athens') was composed to celebrate the opening of the new German theatre in Pest in 1812. Designed to accompany the play of that name by August von Kotzebue, its incidental music is substantial enough to form a kind of one-act Singspiel and is full of attractive arias, duets and choruses and includes the famous *Turkish March*. Though the work's theme was rooted in Greek mythology, in reality it was explicitly political in nature, celebrating Pest as 'the new Athens'. This is the first ever recording of the work with full narration.

Ludwig van
BEETHOVEN
(1770–1827)

- | | | |
|-------------|--|--------------|
| 1 | Die Weihe des Hauses Overture, Op. 124
(‘The Consecration of the House’) (1822) | 12:00 |
| 2 | Musik zu Carl Meisls Gelegenheitsfestspiel, Hess 118
(Die Weihe des Hauses): [No. 1] Invisible Chorus:
Folge dem mächtigen Ruf der Ehre! (1811) | 3:28 |
| 3 | Die Weihe des Hauses: Wo sich die Pulse, WoO 98 (1822) | 6:24 |
| 4 | Die Ruinen von Athen (‘The Ruins of Athens’):
March with Chorus: Schmückt die Altäre, Op. 114 (1811) | 6:55 |
| 5–20 | Die Ruinen von Athen, Op. 113 (1811)* | 52:54 |

*** WORLD PREMIERE RECORDING OF VERSION WITH NARRATION**

Roland Astor, Angela Eberlein, Claus Obalski, Ernst Oder, Leah Sinka, Speakers

Reetta Haavisto, Soprano • Juha Kotilainen, Bass

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/574076.htm

Recorded: 15–19 October 2018 at the Turku Concert Hall, Turku, Finland

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

Cover: *View of Athens with the Acropolis and the Odeion of Herodes Atticus (1800–30)*

by William Purser (1790–1834)

© 2019 & © 2020 Naxos Rights (Europe) Ltd • www.naxos.com