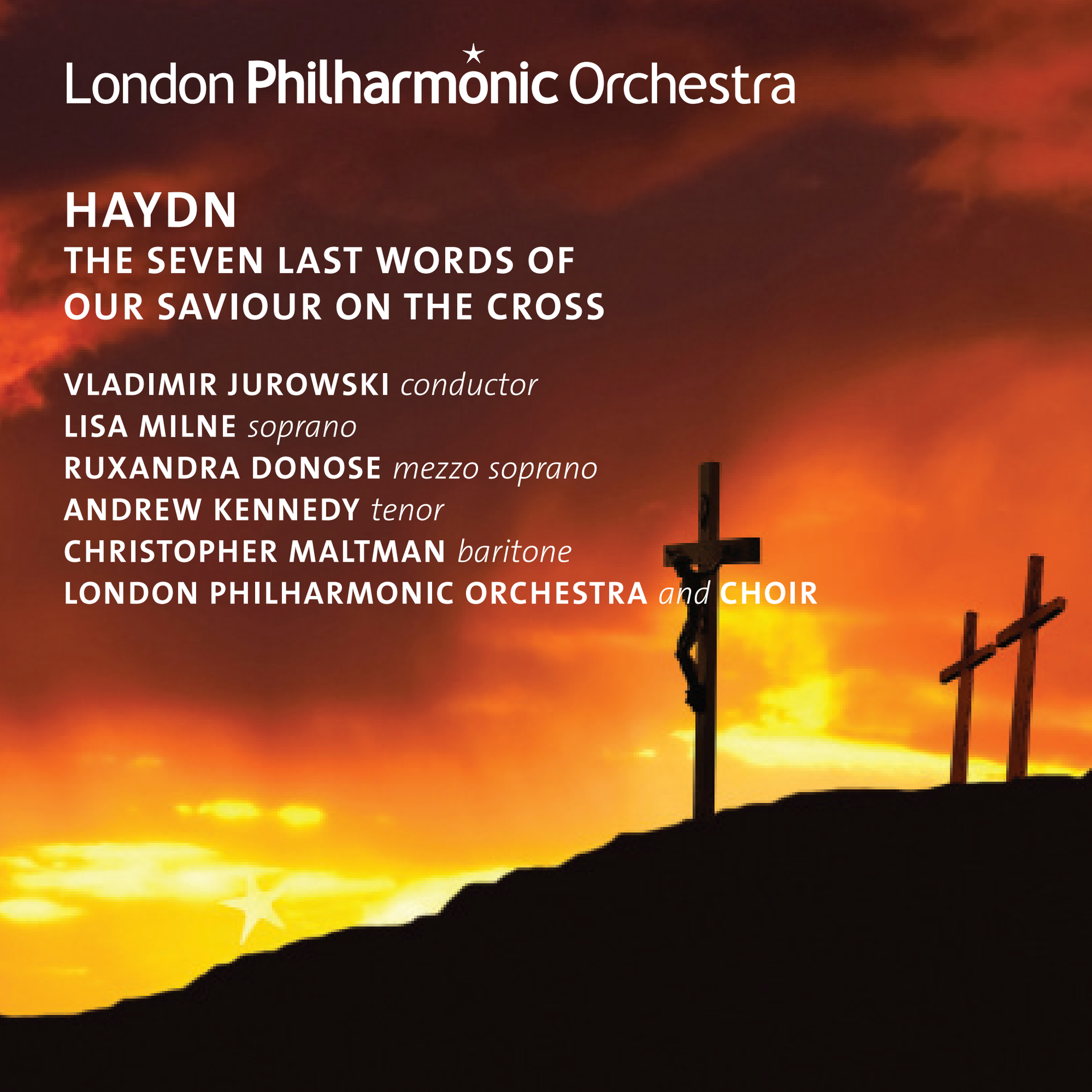
London Philharmonic Orchestra

HAYDN

THE SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS

VLADIMIR JUROWSKI *conductor*
LISA MILNE *soprano*
RUXANDRA DONOSE *mezzo soprano*
ANDREW KENNEDY *tenor*
CHRISTOPHER MALTMAN *baritone*
LONDON PHILHARMONIC ORCHESTRA *and* **CHOIR**



HAYDN
THE SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS

It is often forgotten that Haydn was an opera, mass and oratorio composer. He wrote so many symphonies and chamber compositions that his vocal music output has somehow been overshadowed by them. But his vocal compositions form almost half his total output. His vocal style often reflected the discoveries he made in his instrumental works, just as in the music of JS Bach. Haydn's major and most popular oratorios, *The Creation* and *The Seasons*, were written in the last years of his life, when he returned to Vienna as a hero after his triumphant successes in London.

The music of *The Seven Last Words of our Saviour on the Cross* (Hob.XX:2), the shortest of the four oratorios Haydn composed, was written much earlier, as an instrumental composition. In 1785, while still in Esterházy, Haydn received a rather unusual commission: he was asked to write orchestral interludes (or Easter meditations) for a Good Friday church service at Cádiz Cathedral in Spain. In this first original version Haydn called the work *7 sonate, con un' introduzione, ed al fine un terremoto* (Seven Sonatas, with an Introduction, and at the end an Earthquake). In 1787, Haydn arranged the work for string quartet (the version most often played now).

On his way to London in January 1794 Haydn made a stop in Passau, a small town near Linz, where his *Seven Last Words* was performed in a choral version, with the arrangement (and added choral parts) made by a local composer and music director Joseph Friebert, who also provided the text based on the final utterances of Christ on the Cross drawn from the four Gospels. After hearing this performance Haydn told his pupil Neukomm that 'I think, I myself could have written the vocal parts better'. Immediately on his arrival in Vienna in the autumn of 1795, Haydn started reworking Friebert's arrangement. Haydn revised the orchestration and made numerous changes to the choral parts. Baron von Swieten, an influential figure in Vienna, the imperial librarian and censor, amended the text and helped to arrange the première at Schwarzenberg in March 1796.

In this new choral version Haydn added seven short unaccompanied chorale-like episodes (corresponding to the text of the seven last words of Jesus) between the movements. These episodes, written in a rather old fashioned style, with no metre, remind one of an old church chant preceding the liturgy. Perhaps this was a reflection of the original project for Cádiz Cathedral where Haydn's music was used as part of a church service.

Haydn also wrote a new introduction to the second half of the piece (preceding No. 5 of the oratorio). This is one of Haydn's most amazing and revolutionary compositions. Written for woodwind and brass instruments only, and including the extremely low and 'hollow' tone of the contra bassoon (the instrument is used only in this introduction), this slow and 'alien' music sounds almost like a genuine introduction to the next world.

The oratorio finishes with its only fast movement, *Il terremoto*, which abruptly breaks into the rather mystical ending of the previous movement, with a very low bass solo on the words *meinen Geist* (my soul). Here Haydn changes the music and the orchestration dramatically, adding kettledrums and two trumpets (for the first time in the oratorio) and asking for extremes in the tempo and in the articulation: *Presto e con tutta la forza*.

Somewhat symbolically, Haydn's last public appearance as a conductor was at the Vienna performance of his oratorio *Seven Last Words* on 26 December 1803. After this he retired almost completely from social life and concert engagements.

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A note on the performance from Vladimir Jurowski

This performance, recorded live at the Royal Festival Hall in November 2009, juxtaposes Haydn's original instrumental movements with the later choral versions. As the London Philharmonic Orchestra's Principal Conductor Vladimir Jurowski explains, 'the text is in such opposition to the universality and breadth of expression of the music that I believe the oratorio version, which is quite popular, became an obstacle for people to understand the true greatness of the music.

'Performing it in this way, in my opinion, gives the work back some of its former glory because when we listen to the music without words we are free to associate with whatever we like. The words are no longer the central focus, but a variation, another layer of pre-existing material. I felt it was important to hear the music first in its original shape, and then what it has become.'

HAYDN THE SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS

PART 1

01 Introduzione

02 No.1: Vater, vergib ihnen,
Denn sie wissen nicht, was sie tun.
Luke 23:34

Vater im Himmel, o sieh hernieder
Vom ewigen Thron!
Vater der Liebe, dein Eingeborner,
Er fleht für Sünder, für deine Kinder,
Erhöre den Sohn!
Ach, wir sind tief gefallen,
Wir sündigten schwer;
Doch allen zum Heil, uns allen,
Floss deines Sohnes Blut.
Das Blut des Lamms schreit nicht um Rach';
Es tilgt die Sünden.
Vater der Liebe, lass uns Gnade finden,
Erhöre den Sohn!

Father, forgive them,
for they know not what they do.

Father in Heaven, look down
from thy eternal throne!
Loving Father, thy only begotten Son
prays for sinners, for thy children,
grant the prayer of thy Son!
Alas, we have fallen from grace,
we have grievously sinned;
but for us all and for our salvation
thy Son has shed his blood.
The blood of the Lamb does not cry out for vengeance;
it redeems our sins.
Loving Father, let us find grace,
Grant the prayer of thy Son.

03 No.2: Fürwahr, ich sag' es dir:
Heute wirst du bei mir im Paradiese sein.
Luke 23:43

Ganz Erbarmen, Gnad' und Liebe,
Bist du Mittler, Gotteslamm.
Kaum ruft jener reuig auf zu dir:
Wenn du kommest

Verily, I say unto thee:
today shalt thou be with me in Paradise.

Full of mercy, grace and love,
thou art the mediator, the Lamb of God.
If he but calls to thee, full of remorse:
when thou enterest

In dein Reich, ach, so denke mein!
So versprichst du ihm voll Milde:
Heut' wirst du bei mir im Paradiese sein.
Herr und Gott! Blick auf uns!
Sieh an deines Kreuzes Fusse
Unsre wahre Reu' und Busse!
Sieh, o Vater, unsere Reue!
Gib uns auch zur letzten Stunde
Jenen Trost aus deinem Munde:
Heut' wirst du bei mir im Paradiese sein.

into thy kingdom, alas, think of me!
To him thou didst promise, full of pity:
today shalt thou be with me in Paradise.
Lord God! Look upon us!
See at the foot of thy Cross
our true remorse and repentance!
O Father, see our remorse!
Grant us in our final hour
that consolation from thy lips:
today shalt thou be with me in Paradise.

04 No.3: Frau, hier siehe deinen Sohn,
Und du, siehe deine Mutter!
John 19:26–27

Woman, behold thy son,
and thou, behold thy mother!

Mutter Jesu, die du trostlos weinend,
Seufzend bei dem Kreuze standst,
Und die Qualen seines Leidens
In der Stund' des bittern Schneidens
Siebenfach in dir empfandst.
Kaum mehr fähig, dich zu fassen,
Und doch standhaft und gelassen,
Nimmst als Sohn den freuen Jünger
Und mit ihm auch uns als Kinder an.
Mutter Jesu, o du Zuflucht aller Sünder,
Hör das Flehen deiner Kinder.
O du Zuflucht aller Sünder,
Steh uns bei im letzten Streit,
Mutter voll der Zärtlichkeit,
O steh uns allen bei!
Wenn wir mit dem Tode ringen
Und aus dem beklemmten Herzen
Unsre Seufzer zu dir dringen,
Lass uns, Mutter, lass uns da nicht unterliegen!

Mother of Jesus, weeping in despair,
standing sighing by the Cross,
and in the hour of bitter parting,
the torments of his suffering
thou didst feel in sevenfold measure.
Barely conscious in thy anguish,
yet ever steadfast and composed,
thou didst take as thy son the faithful disciple
and didst take all of us as thy children.
Mother of Jesus, refuge of all sinners,
hear the entreaty of thy children.
Refuge of all sinners,
be with us in our final throes,
Mother full of tenderness
be our succour!
When with death we struggle
and the sighs of our fearful hearts
rise aloft to thee,
let us not, Mother, let us not succumb!

Hilf uns dann den Feind besiegen.
Und steh uns bei im letzten Streit!
Wenn wir mit dem Tode ringen,
O da zeige dich als Mutter
Und empfehl' uns deinem Sohn, o Mutter!

Help us to overcome the enemy.
Be with us in our final throes!
When at last with death we struggle
show us that thou art our Mother
and, O Mother, intercede for us with thy Son.

05 No.4: Mein Gott! Warum hast du mich verlassen?
Matthew 27:46 (or Mark 15:34)

My God, why hast thou forsaken me?

Warum hast du mich verlassen?
Wer sieht hier der Gottheit Spur?
Wer kann fassen dies Geheimnis?
O Gott der Kraft und Macht,
O Gott der Macht und Stärke
Wir sind deiner Hände Werke,
Und deine Lieb, o Herr, hat uns erlöst.
O Herr, wir danken dir von Herzen.
Unserwegen littst du Schmerzen,
Spott, Verlassung, Angst und Pein.
Herr, wer sollte dich nicht lieben,
Dich mit Sünden noch betrüben?
Wer kann deine Huld verkennen?
Nein, nichts soll uns von dir trennen,
Allhier und dort in Ewigkeit.

Why hast thou forsaken me?
Who can see God's work in this?
Who can grasp this mystery?
O God of strength and might,
O God of might and power,
we are the works of thy hand,
and thy love, O Lord, has redeemed us.
O Lord, we thank thee from our hearts.
For our sakes thou didst suffer pain,
mockery, abandonment, fear and torment.
Who could fail to love thee, Lord,
who could sadden thee with sin?
Who could deny thy grace?
No, nothing shall part us from thee,
here and in eternity.

PART 2

06 Introduzione

07 No.5: Jesus rufet: Ach, mich dürstet!
John 19:28

Hemmt nun die Rache, stillt eure Wut!
Menschen, lasset Mitleid euch erweichen,
Ruft Erbarmung in das Herz!
Ihm reicht man Wein, den
man mit Galle mischet.
So labt man ihn.
Kann Grausamkeit noch weiter gehn?
Nun kann er nicht mehr fassen
Den Schmerz, der Wohltun war.
Ach, im Durst vor seinem Ende
Reichet man ihm Galle dar!

Jesus saith: alas, I thirst!

Curb your vengeance, calm your anger!
Men, let pity soften you,
summon mercy to your hearts.
They give him wine to drink mingled with gall,
that is how they refresh him.
Can cruelty be harsher?
He who was goodness itself
can no longer endure the pain.
Alas, he thirsts before his end
and they offer him gall!

08 No.6: Es ist vollbracht.
John 19:30

An das Opferholz geheftet,
Hanget Jesus in der Nacht;
Und dann ruft er laut:
Es ist vollbracht.
Was uns jenes Holz geschadet,
Wird durch dieses gut gemacht.
Weh euch Bösen,
Weh euch Blinden, weh euch allen,
Die ihr Sünden immer häuft auf Sünden!
Menschen, denket nach!
Werdet ihr Erbarmung finden,
Wenn er kommt in seiner
Herrlichkeit und seiner Macht?

It is finished.

Nailed to the tree of sacrifice,
Jesus hangs throughout the night;
then he loudly cries:
it is finished.
The harm done to us by that tree
is redeemed by this.
Woe to you evil ones,
woe to you who are blind, woe to you all,
who pile sins upon one another!
World, consider!
Will you find mercy,
when he comes in his majesty and power?

Rett' uns, Mittler, vom Verderben!
Höre, Gottmensch, unser Schrein!
Lass dein Leiden und dein Sterben
Nicht an uns verloren sein.
Lass uns einst den Himmel erben
Und mit dir uns ewig freun.

Save us, our mediator, from damnation!
Hear our cries, God-made-man!
Let not thy suffering and death
be for nought because of us.
Let us some day inherit Heaven
and eternally rejoice with thee.

09 No.7: Vater, in deine Hände empfehle ich meinen Geist.
Luke 23:46

Father, into thy hands I commend my spirit.

In deine Händ', o Herr, empfehle
ich meinen Geist.
Nun steigt sein Leiden höher nicht,
Nun triumphiert er laut und spricht:
Nimm, Vater, meine Seele,
Dir empfehl' ich meinen Geist.
Und dann neigt er sein Haupt und stirbt.
Vom ewigen Verderben
Hat uns sein Blut errettet;
Aus Liebe für uns Menschen, aus Liebe
Starb er den Tod der Sünder.
Du gabst uns neues Leben;
Was können wir dir geben?
Zu deinen Füssen liegen wir,
O Jesu, tief gerührt;
Nimm unser Herz als Opfer an!

Into thy hands, O Lord, I commend my spirit.
Now his sufferings can increase no more,
now he triumphs loudly and says:
Father, take my soul,
to thee I commend my spirit.
And then he bows his head and dies.
From everlasting damnation
his blood has redeemed us;
for his love for all mankind, for his love
he died a sinner's death.
Thou gavest us new life;
what can we give to thee?
At thy feet, O Jesus,
deeply moved we lie;
accept our hearts in sacrifice!

10 Il terremoto: Er ist nicht mehr.

Er ist nicht mehr.
Der Erde Tiefen schallen wieder:
Er ist nicht mehr.
Erzittre, Golgotha, erzittre!
Er starb auf deinen Höhen.
O Sonne, fleuch
Und leuchte diesem Tage nicht!
Zerreisse, Land, worauf die Mörder stehen.
Ihr Gräber, tut euch auf,
Ihr Väter, steigt ans Licht!
Das Erdreich, das euch deckt,
Ist ganz mit Blut befleckt.

The earthquake: He has departed.

He has departed.
The depths of the earth resound:
he has departed.
Tremble, Golgotha, tremble!
He died upon your summit.
O, sun, begone
and light this day no more!
Be rent, land, on which the murderers stand.
Graves, open up,
fathers, rise up into the light!
The earth which covers you
is all stained with blood.

Translation © Gery Bramall

VLADIMIR JUROWSKI *conductor*

Vladimir Jurowski was born in Moscow, but in 1990 moved with his family to Germany, where he completed his musical studies at the High Schools of Music in Dresden and in Berlin. In 1995 he made a highly successful début at the Wexford Festival conducting Rimsky-Korsakov's *May Night*, which launched his international career. Since then he has worked with the world's leading orchestras and opera houses such as the Berlin Philharmonic, Royal Concertgebouw, Dresden Staatskapelle and Philadelphia orchestras as well as the Royal Opera House Covent Garden, Opéra Bastille de Paris, La Scala Milan and Metropolitan Opera New York.

In January 2001 Vladimir Jurowski took up the position of Music Director of Glyndebourne Festival Opera. In 2005 he was appointed Principal Guest Conductor of the Russian National Orchestra and granted the title of "Special Artist" of the Orchestra of the Age of Enlightenment. In September 2007 he became the London Philharmonic Orchestra's twelfth Principal Conductor.

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LISA MILNE *soprano*

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Scottish soprano Lisa Milne studied at the Royal Scottish Academy of Music and Drama.

On the opera stage she has sung Pamina and Susanna at the Metropolitan Opera New York; Pamina, Rodelinda, Theodora, Marzelline and Micäela at Glyndebourne Festival Opera; Countess Almaviva, Alcina and Anne Trulove at English National Opera and Semele, Ilia and Zerlina for Scottish Opera. She has also sung Gretel for Stuttgart Opera; Ilia and Micäela for Royal Danish Opera and Sian in the world première of James MacMillan's opera *The Sacrifice* and Leonore for Welsh National Opera.

A frequent guest at the major festivals, her many concert engagements have included appearances with the Boston Symphony Orchestra with Levine; Berlin Philharmonic Orchestra with Rattle; Rotterdam Philharmonic Orchestra with Gergiev, Dresden Staatskapelle with Ticciati; Budapest Festival Orchestra with Fischer and the New York and Vienna Philharmonic Orchestras with Harding.

Lisa Milne is a prolific recording artist. She was awarded an MBE in the Queen's Birthday Honours in 2005.

RUXANDRA DONOSE
mezzo soprano

Romanian-born mezzo soprano Ruxandra Donose has captured critical and popular acclaim in leading opera houses and concert halls around the world. Her voice has been described as an "incredibly exciting, flowing mezzo soprano, which has no breaks and a flawless timbre." Her expressive vocalism, thoughtful musicianship, and elegant stage presence allow her to pursue an extensive operatic and orchestral repertoire. Her engagements have led her all over the world, from the Royal Opera House Covent Garden to the Metropolitan Opera New York, from San Francisco Opera to the Opera National de Paris as well as Berlin, Madrid and Tokyo.

Ruxandra Donose has worked with some of the world's finest conductors including Claudio Abbado, Sergiu Celibidache, Seiji Ozawa, Zubin Mehta, Charles Dutoit, Christoph von Dohnányi, Mariss Jansons, Donald Runnicles and Vladimir Jurowski. Her recordings include Schubert's *Ständchen* (Philips), Dvořák's *Stabat Mater* with Giuseppe Sinopoli (Deutsche Grammophon), Mahler's *Das Lied von der Erde* with Michael Halasz (Naxos), Bach's Mass in B minor with Sergiu Celibidache, Beethoven's Ninth Symphony with Béla Drahos (Naxos), and Cherubino (*Le Nozze di Figaro*) with Bertrand de Billy (Arte Nova).

ANDREW KENNEDY *tenor*

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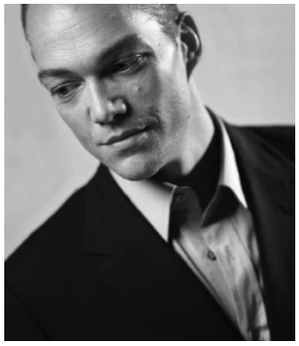
Andrew Kennedy studied at King's College, Cambridge and the Royal College of Music in London. He was a member of the Young Artists Programme at the Royal Opera House Covent Garden where he performed many solo principal roles. In 2005 he won the BBC Cardiff Singer of the World Rosenblatt Recital Prize. He is a Borletti-Buitoni Trust Award winner and won the prestigious Royal Philharmonic Society Young Artists Award in 2006. He was also a member of BBC Radio 3 New Generation Artists scheme.

A busy international artist, Andrew has worked with conductors that include Sir Mark Elder, Sir Colin Davis, Gianandrea Noseda, Sir Roger Norrington, Vladimir Jurowski and Edward Gardner. Andrew gives numerous recitals in Europe and the UK and appears regularly with the pianists Julius Drake, Roger Vignoles, Iain Burnside and Malcolm Martineau. He made his La Scala début as Tom Rakewell (*The Rake's Progress*). Other operatic roles include Belmonte (*Die Entführung aus dem Serail*), Tamino (*Die Zauberflöte*) and Tito (*La Clemenza di Tito*).

CHRISTOPHER MALTMAN *baritone*



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Christopher Maltman studied at the Royal Academy of Music. Operatic appearances include Don Giovanni at the Salzburg Festival, in Munich, Beijing and in Cologne; Forester, Papageno and Marcello at the Royal Opera House, Covent Garden; Papageno and Silvio at the Metropolitan Opera, New York and Billy Budd at Welsh National Opera and in Turin, Munich, Frankfurt and Seattle.

On the concert platform his appearances include the London Symphony Orchestra with Rattle; Boston Symphony with Colin Davis; Cleveland Orchestra with Welser-Möst; Philharmonia Orchestra with von Dohnányi; Orchestra of the Age of Enlightenment with Norrington; Dresden Staatskapelle with Gardiner, Los Angeles Philharmonic with Salonen and the New York Philharmonic Orchestra with Masur.

A renowned recitalist, he has appeared at the Aldeburgh, Edinburgh, Salzburg and Schwarzenberg Schubertiade Festivals; in Vienna, London, Amsterdam, Cologne, Milan and New York.

LONDON PHILHARMONIC CHOIR

The London Philharmonic Choir was founded in 1947 as the chorus for the London Philharmonic Orchestra. It is widely regarded as one of Britain's finest choirs and consistently meets with critical acclaim. The Choir's Artistic Director is Neville Creed. Performing regularly with the London Philharmonic Orchestra, the London Philharmonic Choir also works with many other orchestras throughout the United Kingdom and makes annual appearances at the BBC Proms. It has performed under some of the world's most eminent conductors – among them Pierre Boulez, Sir Mark Elder, Sir John Eliot Gardiner, Bernard Haitink, Vladimir Jurowski, Kurt Masur, Sir Roger Norrington, Sir Simon Rattle, Sir Georg Solti and Klaus Tennstedt. The London Philharmonic Choir has made numerous recordings for CD, radio and television, including a Gramophone-Award-winning performance of Mahler's Eighth Symphony under Klaus Tennstedt.
The Choir often travels overseas and in recent years it has given concerts in many European countries, Hong Kong, Malaysia and Australia.

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LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is known as one of the world's great orchestras with a reputation secured by its performances in the concert hall and opera house, its many award-winning recordings, its trail-blazing international tours and its pioneering education work. Distinguished conductors who have held positions with the Orchestra since its foundation in 1932 by Sir Thomas Beecham include Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, Franz Welser-Möst and Kurt Masur. Vladimir Jurowski was appointed the Orchestra's Principal Guest Conductor in March 2003 and became Principal Conductor in September 2007. The London Philharmonic Orchestra has been resident symphony orchestra at Southbank Centre's Royal Festival Hall since 1992 and there it presents its main series of concerts between September and May each year. In summer, the Orchestra moves to Sussex where it has been Resident at Glyndebourne Festival Opera for over 40 years. The Orchestra also performs at venues around the UK and has made numerous tours to America, Europe and Japan, and visited India, Hong Kong, China, South Korea, Australia, South Africa and Abu Dhabi.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors including LPO Principal Conductors from Beecham and Boult, through Haitink, Solti and Tennstedt, to Masur and Jurowski. **www.lpo.org.uk**

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JOSEPH HAYDN (1732–1809)

64:18 **The Seven Last Words of our Saviour on the Cross**
(Die sieben letzten Worte unseres Erlösers am Kreuze)

01	*04:42*	Introduzione.
02	*05:31*	No.1: Vater, vergib ihnen, Denn sie wissen nicht, was sie tun.
03	*07:16*	No.2: Fürwahr, ich sag' es dir: Heute wirst du bei mir in Paradiese sein.
04	*08:58*	No.3: Frau, hier siehe deinen Sohn, Und du, siehe deine Mutter!
05	*07:49*	No.4: Mein Gott! Warum hast du mich verlassen?
06	*03:55*	Introduzione.
07	*09:09*	No.5: Jesus rufet: Ach, mich dürstet!
08	*07:16*	No.6: Es ist vollbracht.
09	*07:37*	No.7: Vater, in deine Hände empfehle ich meinen Geist.
10	*02:05*	Il terremoto. Er ist nicht mehr.

VLADIMIR JUROWSKI conductor
LISA MILNE soprano
RUXANDRA DONOSE mezzo soprano
ANDREW KENNEDY tenor
CHRISTOPHER MALTMAN baritone
LONDON PHILHARMONIC ORCHESTRA and **CHOIR**
Pieter Schoeman leader
Neville Creed chorus master

Recorded live at Southbank Centre's **ROYAL FESTIVAL HALL**, London

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