



FINLANDIA UNIVERSITY
PRESENTS THE TENTH ANNUAL

Sibelius

Academy Music Festival 2008



SIBELIUS ACADEMY

Greetings! Welcome to the 10th Annual Finlandia University Sibelius Academy Music Festival.

Since 1999, Finlandia University and the Sibelius Music Academy have collaborated to bring a taste of Finland's musical excellence to Michigan's Upper Peninsula and the Midwest. This annual international event promotes the enjoyment and appreciation of contemporary and traditional Finnish classical music, and strengthens Finnish-American ties with modern Finland. More than 50 Sibelius students have performed as part of this festival.

Music and performing arts education, from pre-school to post-graduate, is an integral part of Finland's exceptional public education system. For the most accomplished student-musicians in Finland (and for musicians around the world) the Sibelius Academy is the destination for the best and brightest. The prestigious Sibelius Academy, founded in 1882 and named for Finnish composer Jean Sibelius, is one of the largest and best regarded music academies in Europe. The Academy has trained renowned musicians such as Osmo Vänskä, music director for the Minnesota Orchestra; Jukka-Pekka Saraste, previous conductor of the Toronto Symphony orchestra; and Esa-Pekka Salonen, conductor of the Los Angeles Philharmonic.

Finlandia University, founded in 1896 as Suomi College, is the only private university in Michigan's Upper Peninsula and one of 28 colleges and universities affiliated with the Evangelical Lutheran Church in America. It is the only university in North America founded by Finnish immigrants. Located in the beautiful, rugged Upper Peninsula town of Hancock, Michigan, Finlandia University is a learning community dedicated to academic excellence, spiritual growth, and service. It offers baccalaureate and associate degrees in the disciplines of liberal studies, business, fine art and design, and health sciences.



Greetings!

Given the Finnish and Finnish-American roots of Finlandia University, it is apt that the university hosts an annual music festival featuring some of the most talented young musicians in Finland. The tradition of music at Finlandia University began early. Throughout

much of the institution's history, the Suomi College Choir was an important component of student life. For decades, the men's and women's a cappella chorus traveled throughout the Upper Peninsula and to many other locations in the Midwest, the United States, and Europe.

We have been fortunate to have had the help and expertise of Finlandia's Finnish Council in America in organizing this year's festival. Their work has added new dimension to the event.

I wish to personally thank Mr. Roger Reynolds. Roger is a Pulitzer prize-winning composer whose work often employs the most current computer technology. He has worked closely with each of this year's Sibelius Academy musicians as they developed their individual performance programs. I hope you will find that the program notes offered by the musicians and by Roger Reynolds add to your enjoyment and understanding of the performance pieces.

I would also like to personally thank, Kay Seppala and the Kivajat Dancers, a troupe of young girls and boys that performs traditional Finnish and Scandinavian dances, and the women's a cappella Noteworthy Chorus directed by Theresa Goodell. Both Copper Country groups have graciously agreed to perform prior to the Wednesday and Thursday evening concerts, respectively.

Welcome to the 10th Annual Finlandia University Sibelius Academy Music Festival! I am certain that you will enjoy each and every minute of this year's festival performances.

Warmly,

Philip Johnson

President, Finlandia University

Melis Jaatinen, mezzosoprano

Melis Jaatinen (b. 1982), Vantaa, Finland, studied voice and musicology at the Norwegian Academy of Music, Oslo, and now studies voice at the Sibelius Academy. Ms. Jaatinen made her opera debut in 2005, singing Cherubino in *La Nozze di Figaro* for the Pori Opera, and performing the role of Dido in *Dido and Aeneas*. Ms. Jaatinen sang the bridesmaid in Weber's *Freischütz* and *Ulla in Isän tyttö* (Daddy's Girl) for the Finnish National Opera in the 2007-2008 season. Her talent has been recognized at the Timo Mustakallio, the Lappeenranta Vocal Competition, and in Finnish Broadcasting Company competitions. Jaatinen's vocal repertoire includes songs by composers including Fauré, Grieg, Ravel, Schumann, and Sibelius.

Maija Väisänen, piano

Maija Väisänen (b. 1981) Oulu, Finland, began playing the piano at age six. Since 2002 she has been studying at the Sibelius Academy and in Berlin. Ms. Väisänen has performed at Finnish festivals such as the Nauvo Chamber Music Festival and the Aboa Musica Festival. In 2005 she was named the Young Artist of the Year at the Oulu Music Festival. She has appeared as a soloist for the Turku Filharmonic Orchestra and the North Carelia Polytechnic Orchestra, and performed concerts in Finland and Germany. In 2007 Ms. Väisänen received Second Prize in the International Concours Grieg Piano Duo Competition in Oslo, and a Special Prize for Outstanding Performance of Finnish Music in the International Maj Lind Piano Competition in Helsinki.

Finnish American Heritage Center
Wednesday, July 30, 2008, 7:30 PM

Robert Schumann (1810-1856): *Sechs Gedichte von N. Lenau und Requiem*
(Six Songs to Words by [Nikolaus] Lenau, and a Requiem), Op. 90
Lied eines Schmiedes (A Blacksmith's Song)
Meine Rose (My Rose)
Kommen und Scheiden (Meeting and Parting)
Die Sennin (The Milkmaid)
Einsamkeit (Solitude)
Der schwere Abend (The Sultry Evening)
Requiem

Leevi Madetoja (1887-1947):

Hymyi Hypnos, Op. 9 (Hypnos Smiled, 1911, text by L. Onerva)
Kehtolaulu, Op. 16 (Berceuse, 1912, text by L. Pohjanpää)
Tule kanssani, Op. 9 (Come with Me, 1911, text by L. Onerva)

Intermission

Maurice Ravel (1875-1937): *Trois poèmes de Stéphane Mallarmé*

Soupir (Sigh)
Placet futile (Futile petition)
Surgi de la croupe et du bond (Sprung from the croup and the flight)

Edvard Grieg (1843-1907): Op. 48

Gruss (Greeting, text by H. Heine)
Die verschwiegene Nachtigall (The Nightingale's Secret, text by W. Goethe)
Zur Rosenzeit (The Time of Roses, text by W. Goethe)
Ein Traum (A Dream, text by Bodenstedt)



Notes from the Musicians

We wanted to perform song cycles in their entirety in order to understand the music on a deeper level and create a well-balanced program.

We also wanted to include Nordic, French, and German songs in our program because Melis lived in Norway for four years and Maija lived in Germany, both while studying music.

From the Finnish repertoire we chose songs which are not often performed outside Finland. Composer Leevi Madetoja and Maija actually come from the same town, Oulu, on the northwest coast of Finland. L. Onerva, whose texts Madetoja often used in his songs, is one of the most respected Finnish female poets.

An interesting point regarding the Schumann songs is that both the poet, Nikolaus Lenau, and Schumann himself suffered from syphilis. It affected both of them mentally and physically. Schumann decided to compose on these texts partially because he knew that Lenau was in a bad condition, and that made him fear for his own future as well. Schumann actually thought that Lenau had already died and that is why he added the last song, “Requiem”, to the cycle. In fact, Lenau’s death was announced only on the night of the premiere of these Op. 90 songs.

– Melis Jaatinen and Maija Väisänen

Throughout his life, Schumann’s music responded to words: as texts, as titles, and also as thematic programs. Regarding music itself, he wrote: “Everything that happens in the world affects me, politics, literature, people: I think it all over in my own way, and then it has to find a way out through music.” Late in his sadly abbreviated life, Schumann’s manic and depressive tendencies produced a music which betrayed the heightened sorrows and rarer cheerfulness of the composer’s deepening illness.

Ravel – while associated with the coloristic “Impressionism” of Debussy and other French artists and writers – remained essentially a classicist. His music incorporated a wide range of influences, including among them a rare concern with children. The three songs (from 1913) on texts by the visionary poet Mallarmé were originally scored lavishly for voice, piano, string quartet, and pairs of flutes and clarinets.

Grieg was most successful in small forms, works marked by the pervasive influence of Norwegian folk songs and dances: modal melodic and harmonic touches, low register drones (suggesting Norwegian hardanger fiddling), and rhythmic vitality. His incidental music for Ibsen’s *Peer Gynt* reflects, as well, the thematic emphasis to be found among all the composers on this program: drawing musical inspiration from texts that arose from the same cultural climate in which the composers themselves were working, a kind of creative amplification.

– Roger Reynolds

Joonas Ahonen, piano

Joonas Ahonen (b. 1984) began piano lessons when he was five. He has been studying at the Sibelius Academy and the Royal Conservatory of the Hague. Audiences first became widely aware of Ahonen following his success in the National Jyväskylä Piano Competition in 2001 and the International Maj Lind Piano Competition in 2002. In Finland, he has performed at the Helsinki Festival and with the Finnish National Opera. In 2003, Mr. Ahonen was appointed Young Musician of the Year by the Lux Musicae Festival in Siuntio, Finland. He has appeared with the Helsinki Philharmonic, the Finnish Chamber Orchestra, and the Avanti! Chamber Orchestra. Ahonen worked with the eminent Russian composer Sofia Gubaidulina in Santander, Spain. He has premiered two piano concertos composed for him, and regularly records for the Finnish Broadcasting Company (YLE).

Finnish American Heritage Center
Thursday, July 31, 7:30 PM

Jean Sibelius (1865-1957):

Romance in A Major, Op. 24, No. 2 (1895)

Sonatina in B-flat minor, Op. 67, No. 3 (1912)

Finlandia, Op. 26 (1899, piano arrangement by the composer, 1900)

Intermission

Charles Ives (1874-1954):

Sonata for Piano, No. 2 "The Concord"

Emerson

Hawthorn

The Alcotts

Thoreau



Notes from the Musician

These compositions are by the most famous composers of Finland and the United States.

Both represent something very special for me, each in a different way. Sibelius is such a central figure in Finnish music that, as a Finn, it is complicated – even impossible – for me to see him and his music apart from nationalism and glory. With Ives it is, of course, a different matter, although he too is often seen as the father of American music.

The main work of this recital, the *Sonata for Piano, No. 2, The Concord*, is, I believe, one of the greatest pieces of music ever written. It is endless. I don't mean its duration, but rather the almost incomprehensibility of its beauty of harmonies; the way it proceeds; its entirety. Sibelius and Ives are both unique composers and they lived at the same time; anything else that connects these two, I leave for the listener to find or feel. I hope that you enjoy listening to this music as much I enjoy playing it!

– Joonas Ahonen

Although Sibelius was a master of large-scale form, as his seven symphonies and imposing tone poems attest, he also produced an abundance of miniatures especially for piano and for voice. His place in Finnish history is as dominant in music as his contemporary Alexi Gallen-Kallela's was in art and design. It is an intriguing fact that the nationalist characteristic of Nordic and European countries in the later 19th and early 20th centuries typically passed from the culture's folk traditions to its arts, whereas, in the case of Sibelius, and also Ives, one might argue that the effect flowed "upstream," so to speak: their musical work itself contributed to the formation of a sense of national identity. The primary work of both composers was completed long before they passed away. Sibelius wrote little of consequence after 1925; Ives's productivity ceased around 1922.

Ives was a gruffly independent spirit whose income derived not from music, but from the insurance business. The innovatory character of his music was mirrored in his creation of the concept of "estate planning," now so fundamental to life insurance. In conceiving the monumental and – after a century – astonishing second sonata, Ives wrote an 124-page program note, "Essays Before a Sonata", which Henry Cowell called "an ardent flood of ideas" about the "wise men of Concord", the formative thinkers of the American Transcendentalist movement.

These prefatory essays [said Ives] were written by the composer for those who can't stand the music – and the music for those who can't stand the essays; to those who can't stand either, the whole is respectfully dedicated.

We present Ahonen's brilliant and challenging program concept in the hope that Sibelius Festival audiences will relish the opportunity to hear, juxtaposed, the most original voices of the Finnish and American nations.

– Roger Reynolds

Kaisa Koivula, clarinet

Kaisa Koivula is preparing for her Diploma at the Sibelius Academy. She is a member of Soli Amici, a chamber music group that has been studying and performing in Italy, France, and the U.S. In 2005 Soli Amici appeared at Finlandia's 7th Annual Sibelius Academy Music Festival. Ms. Koivula has worked as an assistant in the Radio Symphony Orchestra, Helsinki, and the Tampere Philharmonias. She has played in productions of Janacek's *Cunning Vixen*, Puccini's *Tosca*, *Fiddler on the Roof*, and *My Fair Lady*. Ms. Koivula teaches clarinet and is an active member of the Helsinki Klezmer Kapelye. She has participated in master classes of Yiddish music in St. Petersburg, Russia, and Weimar, Germany.

Jukka Ojala, accordionist

Jukka Ojala started accordion lessons at the age of seven at a local music school in Kouvola, southeastern Finland. In 2000 he began his studies at the Sibelius Academy. Besides performing a solo repertoire, Ojala is an experienced chamber musician. He has performed with the Avanti! Chamber Orchestra and the Finnish National Opera Orchestra. In April of this year, Ojala gave his accordion Diploma Concert, receiving the highest honors. Just this summer, he completed a Master of Music at the Sibelius Academy of Music.

St. Peters by the Sea Church (Eagle Harbor)
Friday, August 1, 7:30 PM

P. Tchaikovsky (1840-1893):

February: Carnival (from *The Seasons*) (accordion solo)

K. Hakola (1958-):

Diamond Street (clarinet solo)

Traditional:

Two Finnish Folk Songs (accordion and clarinet)

R. Schumann (1810-1856):

Three Romances (accordion and clarinet)

P. Tchaikovsky (1840-1893):

March: Song of the Lark (from *The Seasons*) (accordion solo)

B. Martinu (1890-1959):

Sonatina (accordion and clarinet)

Intermission

W. Lutoslawski (1913-1994):

Dance Preludes (accordion and clarinet)

P. Tchaikovsky (1840-1893):

April: Snowdrop (from *The Seasons*) (accordion solo)

J. Françaix (1912-1997):

Theme and Variations (accordion and clarinet)

J. Tiensuu (1948-):

Fantango (accordion solo)

A. Piazzolla (1921-1992):

Tango Medley (accordion and clarinet)



Notes from the Musicians

Although it may seem as though the clarinet and accordion are entirely different instruments, they actually have one very important thing in common. They are both aerophones. An aerophone is any musical instrument that produces sound primarily by causing a body of air to vibrate. The accordion is played by compressing and expanding the bellows while pressing buttons or

keys to allow air to flow across multiple reeds. A clarinet has only one reed. The clarinetist makes the reed vibrate by blowing air through the instrument. This is why the sounds of the accordion and clarinet can be very similar and blend together well. In classical music this duo is not very common, but for folk-musicians it is a quite natural combination.

Lutoslawski's *Dance Preludes* was the very first piece our duo played. The composer himself wrote the piece for three different instrumentations in the 1950s and, therefore, one could say it's a natural transition to transcribe the original piano part for the accordion. With its folk music influences, *Dance Preludes* fits the duo of accordion and clarinet very well.

Jean Françaix wrote *Themes and Variations* for clarinet and orchestra, and also composed a version for clarinet and piano. The composition is dedicated to his son Olivier. The main motif of this theme is based on the way a French-speaking person would sing the name "Olivier." The variations are each different in character and atmosphere, but they all contain humour and wit, as Françaix's works typically do. The accordion is important to the French. We think it makes this piece sound even more "Parisian."

– Kaisa Koivula and Jukka Ojala

In 1987 I had the honor of being invited as the guest composer at the "Time of Music" festival in Viitasaari, Finland. Directed, then, by one of the composers represented tonight (J. Tiensuu), the programming was a riot of seemingly unrelated music and musicians – reflecting, in fact, what I have come to see as a characteristic Finnish blend of the wry and the melancholy. (I think here of the remarkable film director Aki Kaurismäki.) After several exhausting days of wall-to-wall activity, the schedule announced an evening program by an accordion trio. I had decided to skip this performance, but was persuaded to go and found the concert absolutely astonishing. In the Finnish context, there is something eerily right about this portable reed organ that one has to "put on" with shoulder straps. Its combination with the clarinet – both instruments have a hauntingly similar sound – as we will hear tonight, is inspired. It reveals a capacity for jaunty and also mournful expressivity, an inimitable mélange of Gypsy and polka music, with the Klezmer tradition.

– Roger Reynolds

Thank You

Finlandia University heartily thanks the following persons and organizations for their help in bringing the 10th Annual Sibelius Academy Music Festival to Finlandia University and the Copper Country.

The Sibelius Academy, Tuula Linsiö, and Rector Mr. Gustav Djupsjöbacka

The Finlandia University Finnish Council in America (FCA)

The FCA Sibelius Festival Task Force:

Reed Harris

Karen (Hill) Reynolds

Roger Reynolds

Bill and Gloria Jackson

Pauline and John Kiltinen

Melvin Kangas and Carla Phillips

Susan Kenny

Minnesota Public Radio

The Kivajat Dancers, directed by Kay Seppala

The Noteworthy Singers, directed by Theresa Goodell

Campus Hosts Ansley Knoch, Fred Knoch, and Bonnie Loukus

The faculty, staff, and students of Finlandia University



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FOUNDED IN 1896



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