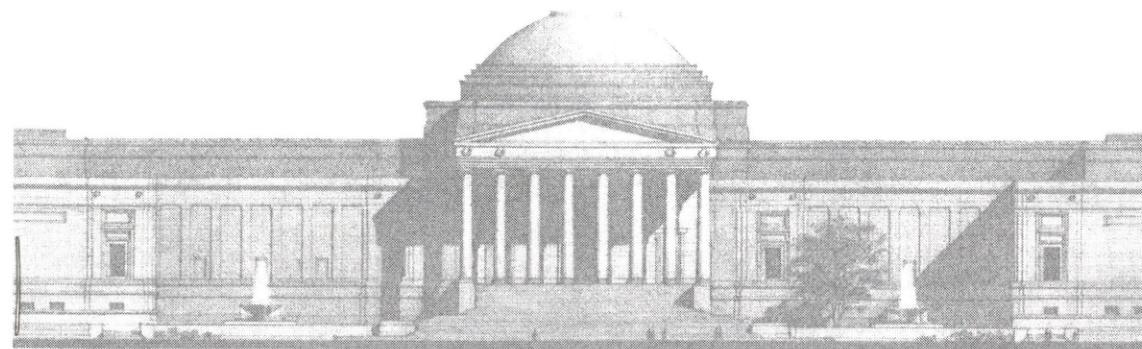


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Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

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The Seventy-first Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,949th Concert

Meri Siirala, soprano
Marja Kaisla, pianist

Presented in collaboration with the
Delegation of the European Union to the United States

May 22, 2013
Wednesday, 12:10 pm
West Building, West Garden Court

Admission free

Program

Jean Sibelius (1865–1957)

Var det en dröm? (J. J. Wecksell) op. 37, no. 4

Säv, säv susa (G. Fröding) op. 36, no. 4

Flickan kom ifrån sin älsklings möte (J. L. Runeberg) op. 37, no. 5

Toivo Kuula (1883–1918)

Tuijotin tulehen kauan (Eino Leino) op. 2, no. 2

Sinipiika (V. A. Koskenniemi) op. 23, no. 1

Suutelo (A. Kouta) op. 8, no. 1

Sibelius

Nocturne, op. 24, no. 8

Romance, op. 24, no. 9

Sibelius

Illalle (A. V. Forsman) op. 17, no. 6

Kaiutar (L. Kyösti) op. 72, no. 4

Jubal (E. Josephson) op. 35, no. 1

Norden (J. L. Runeberg) op. 90, no. 1

En slända (O. Levertin) op. 17, no. 5

Vären flyktar hastigt (J. L. Runeberg) op. 13, no. 4

Kaija Saariaho (b. 1952)

From *Quatre Instants* (Amin Maalouf) 2002

Attente

Parfum de l'instant

Einar Englund (1916–1999)

Introduzione e Toccata (1950)

Erkki Melartin (1875–1937)

Lumpeenkukka (Heikki Rytkönen) op. 37, no. 1

Oskar Merikanto (1868–1924)

Ma elän (Larin-Kyösti) op. 71, no. 1

Kun päivä paistaa (Hilja Haahti) op. 24, no. 1

The Musicians

MERI SIIRALA

A graduate of the Sibelius Academy in Helsinki, Finland, soprano Meri Siirala made her operatic debut in 2002 as Queen of the Night in a highly acclaimed production of Mozart's *The Magic Flute* by the Pori Opera Company. Other operatic roles include Adèle in *Die Fledermaus*, Bubikopf in the Finnish premiere of Viktor Ullmann's *The Emperor of Atlantis*, Fiordiligi in *Così fan tutte*, Violetta in *La Traviata*, and Vitellia in *La Clemenza di Tito*. Appearing as well in musical theater, she performed the role of Tzeitel in *Fiddler on the Roof* in a production at the Alexander Theater in Helsinki, and on tour in Finland. In 2008 she sang in the Avanti! Chamber Orchestra's production of *Mozartmaschine*. In addition to her opera career, Siirala performs regularly in recitals, as an oratorio soloist, and with several baroque orchestras and ensembles.

A frequent soloist at music festivals throughout Finland, Siirala has also performed in France, Norway, and Switzerland. In Washington, DC, she has sung at the Finnish Embassy, the Kennedy Center's Millennium Stage, and the Phillips Collection. In addition to Kaija Saariaho, she has collaborated with and performed works by Ralf Gothóni, Ville Komppa, Olli Kortekangas, Jaakko Kortesharju, and Ville Raasakka.

The recipient of awards and grants for promising young musicians from the Finnish Cultural Fund, the Jenny and Antti Wihuri Foundation, the Martin Wegelius Society, and the Pro Musica Foundation, Siirala has performed for the president of Finland and Prince Daniel of Sweden.

MARJA KAISLA

Born in Helsinki, Marja Kaisla began piano studies at age three and made her public debut at five. A chamber musician, recitalist, and concerto soloist, she has performed in Europe, the former Soviet Union, and the United States. A piano performance major at the Sibelius Academy and the Saint Petersburg Conservatory in Russia, she pursued further studies in Switzerland with György Sebök and in Philadelphia with Susan Starr.

Since coming to the United States in 1987, Kaisla has enjoyed an active concert career on stage, radio, television, and film while being an advocate for the importance of music education. She made her Carnegie Hall debut in 2005 as the pianist of Trio Excelsior, with which she has toured extensively, and performed more than one hundred concerts with Piano4, a unique quartet of four pianists.

The former owner and director of a music conservatory and a sheet music retail store in Philadelphia, Kaisla is also the cofounder of the Philadelphia Foundation for World Music and Arts, a non-profit organization that advocates cultural tolerance fostered by activity in music and other arts. As artistic and executive director from 2009 to 2011 of the Lansdale Center for the Performing Arts in Lansdale, Pennsylvania, she was instrumental in the creation of its new regional performance center, which includes an educational facility and art gallery. This year she is leading the planning and implementation of numerous cultural, educational and business events in Philadelphia for the celebration of the 375th Anniversary of the Finnish and Swedish settlement of the Delaware Valley in 1638. She was recently named Performer of the Year by the Finlandia National Foundation, an advocacy organization promoting Finnish culture and Finnish-American artists' work in the United States. In addition to her musical career, Kaisla pursues her interest in animal welfare, sustainable living, history, quantum physics, and quantum mechanics.

Program Notes

This afternoon's concert continues a series generated by the Delegation of the European Union to the United States in collaboration with the National Gallery of Art and the Katzen Arts Center at American University, the Kennedy Center, and the Phillips Collection. Dubbing the month of May as "The European Month of Culture," the Delegation is presenting twenty-nine concerts in the above-mentioned venues that represent all twenty-seven countries in the European Union. Representing Finland, today's concert features Finnish performers and focuses on the music of Jean Sibelius and his compatriots. On Sunday, at 4 pm, the Gallery will host the next concert in the series in honor of Lithuania. Pianist Gabrielius Alekna will perform music by Lithuanian composers Grażyna Bacewicz and Vytautas Bacevičius as well as Gabriel Fauré and Franz Liszt.

In addition to being one of the most influential composers in the development of the symphony and symphonic poem, Jean Sibelius is widely regarded as the embodiment of nationalism in music. He studied composition with Martin Wegelius (1846–1906) and violin with Hermann Csillag (1878–1944). In 1889 Sibelius traveled to Berlin and Vienna to study with composers Albert Becker (1834–1889), Karl Goldmark (1830–1915), and Robert Fuchs (1847–1927). Returning home after three years to teach music and compose, Sibelius was soon acknowledged as Finland's foremost composer. The 1892 premiere of *Kullervo Symphony*, based on the *Kalevala* legends, created a sensation. During the next decade, his work gained international recognition, not only for its quality but also for its associations with Finnish nationalism. *Finlandia* (1899) and his *Second Symphony* (1901) were received by many as calls for Finnish independence from the Russian Empire, even though Sibelius discouraged attaching programmatic ideas to his music.

Due to his tragic death at age thirty-four, Toivo Kuula produced fewer than fifty songs, but they have taken an important place in Finnish vocal repertoire. His defiant and somber style, marked by dark and elegiac melodies inspired by the folk music of southern Ostrobothnia in Western

Finland, strikes a chord in the Finnish psyche. Rooted in the tonality of the nineteenth century, his idiom is colored by modal features and French influences.

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. A resident of Paris since 1982, she studied composition in her adopted home as well as in Helsinki and Freiburg, Germany. Influenced by her studies at the Paris-based Institut de Recherche et Coordination Acoustique/Musique, she creates lush and mysterious textures by combining live music and electronics. Although much of her catalogue comprises chamber works, since the mid-1990s she has turned increasingly to larger compositions and broader structures, such as the operas *L'Amour de loin* and *Adriana Mater* and the oratorio *La Passion de Simone*.

Swedish-speaking Finnish composer, Einar Englund is a composer of great versatility—a symphonist, a second-generation neoclassicist, and a reformer of Finnish music. He was the first major representative among Finnish composers of the “lost generation”—young men who had sacrificed their youth to the war—and the first to seriously challenge the uncritical idealization of Sibelius and Leevi Madetoja (1887–1947) as the only important Finnish symphonic composers. In spite of his efforts to guide musical trends away from national romanticism, Englund remains, in the judgment of history, in the shadow of the great Jean Sibelius.

Erkki Melartin was the most versatile of the Finnish late romantics. His output can be divided into two main genres: stylistically reformed and artistically ambitious serious music and lighter salon music, sometimes termed “utility music.” Best known to the general public through his works in the latter genre—children’s music, solo songs, short piano pieces, and incidental music—his compositions are marked by lyrical melodies, with thematic materials often drawn from Finnish folk songs.

Instrumental in bringing operatic performances to the stage in Finland, Oskar Merikanto’s *Pohjan neiti* (Maiden of the North) was the first Finnish-language opera ever produced. Active as an educator and church musician as well as a composer, he typically wrote short works for solo instruments

and voice, but he also produced longer works in the form of operas and incidental scores for the theater. He will likely be best remembered for his songs, many of which have been recorded and are heard regularly in recitals in Finland. The list of his works includes well over one hundred choral works and eighty compositions for piano.

Program notes by Danielle DeSwert Hahn, music program specialist, National Gallery of Art

Upcoming Concerts at the National Gallery of Art

Gabrielius Alekna, pianist

Music by Bacewicz, Bacevičius,
Fauré, and Liszt

In collaboration with the Delegation of the
European Union to the United States

May 26, 2013
Sunday, 4 pm
East Building Mezzanine



National Gallery of Art Chamber Players

Music by composers from Luxembourg, Malta,
and other European Union countries

In collaboration with the Delegation of the
European Union to the United States

Sponsored in part by the
Billy Rose Foundation

May 29, 2013
Wednesday, 12:10 pm
East Building Auditorium

Gabrielius Alekna, pianist

Music by Stravinsky
and other composers

Presented in honor of
*Diaghilev and the Ballets Russes, 1909–1929:
When Art Danced with Music*

Sponsored in part by the
Billy Rose Foundation

June 2, 2013
Sunday, 6:30 pm
East Building Auditorium



Gjermund Larsen Trio

Norwegian music for violin, bass, and keyboard

Presented in honor of
Edvard Munch: A 150th Anniversary Tribute

Sponsored by the Royal Norwegian Embassy

June 5, 2013
Wednesday, 12:10 pm
West Building, West Garden Court

Jean Sibelius (1865 – 1957)

Var det en dröm? (Was It a Dream)

Was it a dream that once, in a wonderful time,
I was your heart's true love?
I remember it as a song fallen silent,
Of which the strains still echo.

I remember a rose you tossed,
A glance so shy and tender;
I remember a sparkling tear when we parted.
Was it all, all a dream?

A dream as brief as the life of a cowslip
In a green meadow in springtime,
Whose beauty soon withers away
Before a crowd of new flowers.

But many a night I hear a voice
Through the flood of my bitter tears:
Hide this memory deep in your heart,
It was your best dream!

(*J. J. Wecksell*)

Säv, säv susa (Reeds, reeds, whisper)

Reeds, reeds, whisper;
Waves, waves, lap.
Are you telling me where
Young Ingalill has gone?

She cried out like a wounded duck when she
sank into the lake.
It was when the spring was last green.

They were envious of her at Östanålid,
She took it so deeply to heart.

They envied her wealth and worldly goods,
And her young love.

They pierced an eyeball with thorns.
They spattered filth on a lily's dew.

So sing your lament,
You small, sad waves,
Reeds, reeds, whisper;
Waves, waves, lap.
(*G. Fröding*)

Flickan kom ifrån sin älsklings möte
(The girl came from meeting her lover)

The girl came from meeting her lover,
Came with her hands all red. Said her mother:
"What has made your hands so red, girl?"
Said the girl: "I was picking roses
And pricked my hands on the thorns."

Again she came from meeting her lover,
Came with her lips all red. Said her mother:
"What has made your lips so red, girl?"
Said the girl: "I was eating raspberries
And stained my lips with the juice."

Again she came from meeting her lover,
Came with her cheeks all pale. Said her
mother:
"What has made your cheeks so pale, girl?"
Said the girl: "Oh mother, dig a grave for me,
Hide me there and set a cross above,
And on the cross write as I tell you:

Once she came home with her hands all red,
... they had turned red between her lover's
hands.

Once she came home with her lips all red,
... they had turned red beneath her lover's lips.
The last time she came home with her cheeks
all pale,

... they had turned pale at her lover's
faithlessness."

(*J. L. Runeberg*)

Toivo Kuula (1883 – 1918)

Tuijotin tulehen kauan
(Long gazed I into the fire)

Long I gazed into the fire,
Stirring the sparkling embers,
Thinking of my beloved,
Remembering my dark-browed one.
Coals glowed, images passed
Beloved times wandered

Summer birds soared
Summer days bounced
A cheek glowed, a mouth smiled,
Eyes reminded of others.
Wandered lands, wandered marshes,
wandered large forests

In the forest blue smoke
Under the smoke a beloved cottage,
In the cottage a fair maiden
Weaving a golden cloth,
A cloth of pearls.

For whom the golden cloth?
For the wedding of the forest bride.
For whom miss martenbreast?
For the skier of the devil's wilderness.

Not good for long for an abandoned one
to move around the logs in the stove,
Tears flow into eyes

Head falls into hands
Rattle in the throat.
Palpitations in the heart.
(*Eino Leino*)

Sinipiika
(The Forest maid)

You stole my soul on a summer's night,
Bewitching forest maiden bold.
With a song so sweet, a tune so haunting,
Your eyes of blue and your locks of gold.

The things that once set my heart on fire
Look pale and pallid beside thee.
You carried so much of me away,
And left only longing inside me.

The youth on whom you cast your spell
Seeks his lost soul in vain.
He wanders, searching through the dusk,
Never to find it again.
(*V. A. Koskenniemi*)

Suutelo
(The Kiss)

All through the summer the white lilies
bloomed,
The flowers of languor, of longing
And of dreaming minds.
Autumn came,
And nature was enfolded in a chill shroud.
But the lilies still stood white as snow.

Night returned
Beloved of the lilies,
Night that had forsaken them for the whole
summer,
Leaving the lilies,
Languishing in sunlight.
Kiss us, kiss us,
The flowers whispered him.

The hoary lips pressed the white petals,
Stars came out in the autumn sky,
The silvery pearls of frost
Were tinkling, gold was rumbling,
The steely ice harp was clanging,
The night quivered and the lilies quivered.

But when the morning broke,
The ground was all white,
The snow shone with silvery light.
Everything slumbered
In the deep sleep of winter.

Thy soul was the white lily,
And I was the night.
I chilled thy budding dream
With my kiss under the glittering stars.

The wintry stars
The cold fires,
Over the grave of dreams.
But let not thy soul fear the winter,
For winter shall bring a new spring.
Thy soul was the white lily,
And I was the night.

(A. Kouta)
Jean Sibelius

Illalle (To Evening)

Welcome, dark, mild and starry evening!
Your gentle fervour I adore
And caress the dark tresses
That flutter round your brow.

If only you were the magic bridge
That would carry my soul away,
No longer burdened
By the cares of life!

And if it were the happy day
When, overcome with weariness, I might join
you
When work is over and duty done,

When night unfolds its black wings
And a grey curtain falls over hill and dale,
O evening, how I would hurry to you!
(A. V. Forsman)

Kaiutar (Echo-Nymph)

The fair echo-nymph
Wandered the moors by evening,
And wandering the meadows,
Alone she called out in her grief.
Her lover did not come
Although he promised
to marry her, the fair maid.

Before, they had walked together
Cooing like doves
On the hot summer day,
In the cold moonlit night.
Then the lover left, with his fine words,
He left her alone with sad heart.

The beautiful maiden looks
On the moorlands
To find her lover
She calls, she listens,
She cries; she shouts
Until her voice is gone.

She gets stiff and cold
And stumbles, frightened,
Through the darkness of the forest.

The following morning when she wakes
She walks with mischief in her mind,
To lead hunters astray,
imitating and tempting.

Just as, before,
Her lover led her astray with great words,
And with his windy tales.
(L. Kyösti)

Jubal (Jubal)

Jubal saw a swan flying
Over the water up into the sky,
And hurriedly drew his bow.
The string rwanged and, like a gust of wind,
The bird, hit by an arrow,
Fell dying on the wave.

At that moment the sun sank,
Purple flooded the vault of heaven,
The grove was heard to sigh;
And a sweet melodic breeze
Gently caressed Jubal's cheek
And rippled the wave.

The swan sang: "What sweet sound,
Young man, sprang from your weapon
When you so cruelly felled me?
You shall bind string to string,
Play thus for the whole world,
Praise the Creator's dominion."

Sang Jubal: "White swan,
Each evening I shall return here
To hymn your death.
Because you laid to my breast
The sweet solace of string music,
And the gift of song on my tongue."
(E. Josephson)

Norden (The North)

The leaves are falling,
The lakes are frozen.
Migrating swans,
Sail mournfully
Toward the South,
Seeking its refuge,
Looking back with longing;
Plowing its lakes,
Homesick for ours!
Then an eye will see you
From under the palm tree's
Shadow, and say:
"Wretched swans,
What magical charm
Lies upon the North?
He who would leave
The South can only
Be longing for heaven!"
(*J. L. Runeberg*)

En slända (A Dragonfly)

O beautiful dragonfly that flew in
As I dreamed over my book with heavy heart,
You brought all summer to my senses.
You came and I forgot my melancholy,

I saw only you that happy day,
O beautiful dragonfly.

But just when I rejoiced that you were mine
And life's gift in song, worshipped and
praised,

You flew out the same way you came,
O bewitching dragonfly.

Parting tears ebbed in words of farewell!
There was no bitterness in the cup we
drained.

We forgot that you were sun, I only shadow.

Fly away, blue light of summer happiness,

Blessed and once mine,

My beautiful dragonfly.
(*O. Levertin*)

Våren flyktar hastigt
(Spring is swift to fly away)

Spring is swift to fly away,
Summer is swifter,
Autumn lingers long,
Winter still longer.
Soon, o lovely cheeks,
You will wither
And bloom no more.
The boy answered her back:
On an autumn day
The memory of spring still makes us happy.
On a winter day
The harvest of summer still suffices.
What if springtime is fleeting?
What if cheeks do wither?
For now, let's just love,
For now, let's just kiss.
(*J. L. Runeberg*)

Kaija Saariaho (1952 -)

Attente (Longing)

I am the boat adrift
My lover is beyond the rift
And the sea is so vast

I am the boat adrift
My lover is beyond the rift
And the wind has died down

I have spread all my sails
For the wind to drive me

I have spread all my sails
For my lover to see me
(*Amin Maalouf*)

Parfum de l'instant
(Perfume of the instant)

You are so close to me
But I close my eyes,
To imagine you

Our lips are united
Our fingers entwined
Our bodies unveiled
But I close my eyes
To dream of you

You are the perfume of my instant
You are the skin of my dream
And already the essence of my memories
(*Amin Maalouf*)

Erkki Melartin (1875 – 1937)

Lumpeenkukka (Waterlily)

The sweet flower of the pond in the forest,
If only I could be like you:
Above me the endless blue sky,
And beneath me the waves.

And when the autumn would fall, and the
night,
I would want to die like you.
And the light and warmth of springtime
would bring me back to life.

I would swing with the waves,
And close my eyes for the night,
And wake up with the sunrise,
And splashing of the waves.
(*Heikki Rytkönen*)

Oskar Merikanto (1868 – 1924)

Ma elän (I Am Alive)

I am alive, ah, what joy,
What joy and music in my veins,
My heart has never beat like this before;
What glow and brilliance fills me,

I sing, I sing, I sing,
For the Lord made me for singing!

I could be dead already,
Under the grave-flowers
And the dark night,
But no, I am alive, I can feel it
How my soul aspires through tribulations
To the stars, by its noble work!

I am alive, I am alive, I am alive!
To thee, Life, my highest praise be sung!
May sacred Spring crown my spirit,
Now I am the young King of life again,
I sing, I sing, I sing,
For the Lord made me for singing!
(*Larin-Kyösti*)

Kun päivä paistaa
(When the Day Shines)

The day shines tenderly,
On the ground's cold crust of snow!
The flowers still are sleeping,
The waves in icy prison!
Only your warm rays
Give me the promise that
Soon snowdrifts and ice will depart,
Soon spring will dawn.

The day shines tenderly,
Shines on my Finnish woodlands!
Where there is lack and dark sorrow,
[the sun] will send there solace!
Promise with warm rays
The end of a worry-filled winter.
Hope, in the Creator trust only,
Spring will come in its own time!
(*Hilja Hahti*)