

Eesti Muusika- ja Teatriakadeemia



Tudengiteisipäev

Terhi Krafft ^{SOPRAN}

Iida Kattelus ^{SOPRAN}

Hanna-Elisa Joki-Luomala ^{SOPRAN}

Sampo-Elias Asikainen ^{BARITON}

Klaveril Irina Oja, Piia Paemurru

Kavas

Kuula, Sibelius, Melartin, Kokkonen, Stenhammar, Madetoja jt

1.04.2025 – 19.00

Eesti Muusika- ja Teatriakadeemia kammersaal

Toivo Kuula (1883–1918)

Tekst: Aarni Kouta

„Suutelo“ *op.* 8 nr 1

Iida Kattelus (sopran)

Tekst: Eino Leino

„Marjatan laulu“ *op.* 8 nr 1

Hanna-Elisa Joki-Luomala (sopran)

Oskar Merikanto (1868–1924)

Tekst: Eino Leino

„Omenankukat“ *op.* 53 nr 1

Sampo-Elias Asikainen (bariton)

Jean Sibelius (1865–1957)

Tekst: Johan Ludvig Runeberg

„Törnet“ *op.* 88 nr 5

Terhi Krafft (sopran)

Tekst: Johan Ludvig Runeberg

„Tanken“ (1915)

Terhi Krafft (sopran)

Sampo-Elias Asikainen (bariton)

Tekst: Ernst Josephson
„Svarta rosor“ *op.* 36 nr 1

Sampo-Elias Asikainen (bariton)

Tekst: Gustaf Fröding
„Säv, säv, susa“ *op.* 36 nr 4

Hanna-Elisa Joki-Luomala (sopran)

Tekst: Bertel Gripenberg
„Narciss“ (1925)

Iida Kattelus (sopran)

Aarre Merikanto (1893–1958)

Tekst: V. A. Keskonniemi
„Vanha kehtolaulu“ (1944)

Juha monoloog „Että saatoit sen minulle sanoa...“ ooperist „Juha“ *op.* 25

Sampo-Elias Asikainen (bariton)

Oskar Merikanto

Tekst: Aleksis Kivi
„Onnelliset“ *op.* 15

Terhi Krafft (sopran)

Sampo-Elias Asikainen (bariton)

Erkki Melartin (1875–1937)

Aino aaria „Tuli kevät, tuli toivo...” ooperist „Aino” (1912)

Terhi Krafft (sopran)

Toivo Kuula

Tekst: V. A. Koskenniemi

„Kesäyö kirkkomaalla” *op.* 6 nr 1

Tekst: Eino Leino

„Tuijotin tulehen kauan” *op.* 2 nr 2

Hanna-Elisa Joki-Luomala (sopran)

Joonas Kokkonen (1921–1996)

Tekst: Katri Vala

„Kevätilta” tsüklist „Illat” (1955) nr 3

Liida Kattelus (sopran)

Wilhelm Stenhammar (1871–1927)

Tekst: Johan Ludvig Runeberg

„Idyll and epigram” *op.* 4

I „Flickan kom ifrån sin älsklings möte”

II „Flickan knyter i Johannennatten”

Terhi Krafft (sopran)

Leevi Madetoja (1887–1947)

Tekst: L. Onerva

„Yrtit tummat“ *op.* 9 nr 1

Hanna-Elisa Joki-Luomala (sopran)

Tauno Pylkkänen (1918–1980)

Tekst: Erkki Vuorela

„Yön piiri tummuu“ *op.* 26 nr 2

Iida Kattelus (sopran)

Tekst: Aino Kallas

„Pastorale“ *op.* 21 nr 2

Sampo-Elias Asikainen (bariton)

Yrjö Kilpinen (1892–1959)

Tekst: Eino Leino

„Illalla“ *op.* 19 nr 7

Terhi Krafft (sopran)

Tekst: rahvalaul

„Maassa marjani makaavi“ *op.* 3 nr 3

Hanna-Elisa Joki-Luomala (sopran)

Aulis Sallinen (1935)

Tekst: Paavo Haavikko

„Kehtolaulu kuolleelle ratsumiehelle“ *op.* 30 nr 2

Riika aaria „Tuiskuaa lunta...” ooperist „Punainen viiva” *op.* 46

Iida Kattelus (sopran)

Oskar Merikanto

Tekst: Mikko Uotinen

„Laatokka” *op.* 83 nr 1

Sampo-Elias Asikainen (bariton)

Klaveril **Irina Oja** ja **Piia Paemurru**

Eessõna

Pärast seda, kui see kirev grupp soomlasi kohtus 2023. aasta suvel EMTAs toimunud sisseastumiskatsetel ja alustas magistriõpinguid järgmisel sügisel, oli vaid aja küsimus, millal tekib idee korraldada ühine kontsert. Kui hakkasime kontserdi teemat arutama, kujunes meie kõige ilmsemaks ühisnimetajaks – peale selle, et oleme lauljad – soome kunstlaul ja ooper, millest saigi kontserdi peateema. Kõik meist olid loomulikult kokku puutunud soome kunstlaulu repertuaariga, nii et iga laulja individuaalse kava koostamine ei olnud probleem, kuid tervikliku kontserdiprogrammi loomine osutus keerulisemaks: klassikuid piisaks terveks kontserdisarjaks ja veel üks sari kuluks ära kõigi alahinnatud huvitavate teoste tutvustamiseks.

Selle asemel, et keskenduda vaid piiratud arvule heliloojatele, otsustasime kavva võtta nii paljusid kui võimalik – kõik nad on Soomes suhteliselt tuntud, kuid väljaspool teatakse neid vähe. Jean Sibelius (1865–1957), Oskar Merikanto (1868–1924), Erkki Melartin (1875–1937), Toivo Kuula (1883–1918) ja Leevi Madetoja (1887–1947) olid ilmselged valikud, kuna nad kõik esindavad soome kunstlaulu „kuldajastut“, mis algas 19. ja 20. sajandi vahetusel ning sai läbi umbes samal ajal, kui Soome iseseisvuse saavutamine 1917. aastal ja sellele järgnenud kodusõja lõpp 1918. aastal.

Yrjö Kilpineni (1892–1959) varajane looming kuulub samuti sellesse rahvusromantismi ajastusse. Oskar Merikanto poeg Aarre Merikanto (1893–1958) esindab 1920. aastate Soome modernismi, mis arenes edasi hilisromantismiks Kilpineni hilisemas loomingus ning Soome „Põhjamaade Pucciniks“ nimetatud Tauno Pykkäneni (1918–1980) teostes. Pärast teist maailmasõda võttis Joonas Kokkonen (1921–1996) omaks uue ajastu ja paljude toonaste sõjaväes teeninud heliloojate loomingus peegeldusid mõjutused sõjakogemustest. Tõenäoliselt inspireerituna 1963. aastal toimunud Aarre Merikanto seni esitamata ooperi „Juha“ (1922) esmaettekandest, hakati kirjutama oopereid Soome elust ja inimestest.

Kokkoneni ooperi „Viimeiset kiusaukset“ („Viimased kiusatused“, 1975) kõrval tõusis 1970. aastatel soome ooperi taassünni keskmesse tema õpilane Aulis Sallinen (1935), luues sellised tähtteosed nagu „Ratsumies“ („Ratsanik“, 1974) ja „Punainen viiva“ („Punane joon“, 1978).

Kui vaadata laulude tekste, jääb selgelt mulje, et soome heliloojatel on olnud oma lemmikpoeedid, kelle loomingut on viisistatud. Paljud kasutasid näiteks Eino Leino (1878–1926) ja V. A. Koskenniemi (1885–1962) luuletusi. Madetoja eelistas sageli L. Onerva (1882–1972) luulet, kuigi tema, Onerva ja Leino olid keerulises armukolmnurgas. Soome rootsikeelsete poetide seas on selge lemmik Johan Ludvig Runeberg (1804–1877), kelle tekstid olid populaarsed ka rootsi heliloojate seas. Seetõttu otsustasime kavva lisada ka kaks rootsi komponisti Wilhelm Stenhammari (1871–1927) laulu – mõlemad põhinevad Runebergi luulel. Soome kunstlaulu oluline tekstiallikas on muidugi ka rahvusepos „Kalevala“ ja selle öde-eepos „Kanteletar“, millele ainuüksi Kilpinen on komponeerinud hulgaliselt laule.

Ooperiheliloojad on libreto loomiseks valinud erinevaid lähenemisviise. Sallinen on oma ooperite libretod sageli ise kirjutanud, lähtudes enda valitud algmaterjalist, nagu ka „Punainen viiva“ puhul, mille aluseks on Ilmari Kianto samanimeline romaan. Aarre Merikanto „Juha“ libreto põhineb samuti olemasoleval teosel, kuid selle kirjutas ooperilaulja Aino Ackté, kes oli ka Soome Rahvusooperi eelkäija üks asutajaid koos Oskar Merikanto ja Edvard Fazeriga ning hiljem eraldus neist, et luua Savonlinna ooperifestival. Erkki Melartini „Kalevala“ Aino-lool põhineva ooperi „Aino“ libreto autoriks on kirjanik ja tõlkija Jalmari Finne.

Sama huvitav kui see, mis kontserdikavva jõudis, on ka see, mis välja jäi. Meie kaasaegseim helilooja Aulis Sallinen (1935) ei ole enam väga kaugel sellest, et teda kaasaegseks pidada ei saaks, kuid loodame, et ta püsib tegus veel vähemalt kümme aastat. Kahjuks puuduvad kavas naisheliloojad, kuigi Soomes on neid palju. Kaija Saariaho (1952–2023) on meie tuntuim naishelilooja ja ilmselt rahvusvaheliselt kõige tunnustatum soome helilooja üldse. Peaaegu oleks programmi pääsenud ka Cecilia

Damströmi (1988) teos, kuid see eristus teistest lauludest liiga palju. Samuti väärrib mainimist Lotta Wennäkoski (1970). Kuigi kavas ei ole nüüdismuusikat ega naisheliloojaid, on vähemalt luule poolelt esindatud L. Onerva, Aino Kallas, Katri Vala ja Aino Ackté.

Lõpetuseks paar sõna kahest hiljuti lahkunud heliloojast, isast ja pojast: Ilkka Kuusisto (1933–2025) ja Jaakko Kuusisto (1974–2022). Mõlema helilooming, eriti nende ooperid, oleksid olnud sisukas lisandus kontserdikavasse, et neid mälestada. Seega, puhaku nad rahus ja väes.

Meie sügav soov on, et naudiksite kontserti ja soome kunstimuusika repertuaari, isegi kui me ei suutnud ühte kontserti mahutada kõike, mida oleksime tahtnud teile tutvustada.

Iida Kattelus

„Suutelo“ – „The Kiss“ (1908)

Aarni Kouta, tõlge lida Kattelus

The white lilies bloomed through the summer,
the dreamy favourite flowers of longing.
Autumn came, chill wrapped all nature in its shroud
But the lilies still stood, clad in snow white.
Night, the lover of lilies, returned,
having been away for all of summer,
while the lilies starved in a flood of light.
Kiss me, kiss me, kiss me, whispered the lilies to it.
Night's freezing lips pressed on the lilies' snow white petals
Stars lit up in the autumn sky
The silver-pearls of frost tinkled
The pearls tinkled, gold chattered,
The steel kannel of cold clattered,
The night and white lilies shivered.
But at break of dawn the earth was covered in white,
the snow-banks glistened in silver.
Everything slept the deep sleep of winter.
Your soul was the white lily,
I was the night.
I froze the blossoms of your dreams with my kisses,
a multitude of stars shone
Wintery stars,
cold fires at the graves of dreams.
But let not your soul be afraid of winter
For it is the bringer of spring
Your soul was the white lily,
I was the night.

„Marjatan laulu“ – „Marjatta’s Song“ (1908)

Eino Leino, tõlge Hanna-Elisa Joki-Luomala

I rock the cradle,
I sing to the child in the cradle in the birch tree.
Sleep from watching the stars,
fall asleep from listening to the fir trees,
sleep to your mother’s singing,
sleep to the swing in the birch tree.

People hold a grudge against your mother,
I didn’t get a bath,
I didn’t get sauna.
The path of the beggar is upward,
Is it easier for you?
The frost is biting,
the crescent moon is shining,
are the deaths knells ringing,
are the death knells ringing.
Breathe, frost,
frost of fate,
breathe my orphan unhappy away.

Rock my birch tree cradle,
tuu tuu, tuutilulla,
tuu tuu, tuutilulla.
Tuutios, my innocent child,
tuutios, with a kind face, laughing mouth.
Sleep alongside love,
sleep alongside love.
So, now sleep is here.

„Omenankukat“ – „Apple blossoms“ (1905)

Eino Leino, tõlge Sampo-Elias Asikainen

My happiness blossoms
like an apple tree
in the light of spring nights,
when the tops of spruces bend down
and maidens are in one's dreams.

Oh heavens, please give
some calm now
if you then give me something else!
Oh, please protect, my trusted Lord
the apple tree of this poor orphan.

Those nights that are close to Pentecost,
are the nights of vast and deep,
and if the wind does not come,
the dear fruits will ripen well.

„Törnet“ – „Briar rose“ (1917)

Johan Ludvig Runeberg, tõlge Terhi Krafft

Briar rose, you are my soulmate,
covered with the ice of winter,
you are despised,
covered in thorns you are hated.
But I think: spring comes,
you bloom out in leaves and roses
and there is no other plant on this earth as beautiful and loved as you.
Oh, how many briar roses
aren't there standing naked in the nature
that only needed love
only a sunglaze from the heart
to bloom in roses
and become the joy of each being!

„Tanken“ – „Thought“ (1888)

Johan Ludvig Runeberg, tölge Terhi Krafft

Thought, see, how the bird swings
Under the clouds lightly and freely;
Even you have your wings
and your space to fly in.

Is it happy on the earth, rest
Among the joys happily too;
Is it sorrowful, hurry, hurry
Away to the higher worlds then.

Do not complain that on the ground
like a prisoner you get caught:
Easily like the bird, fast as the light,
more than both of them, free are you.

„Svarta rosor“ – „Black roses“ (1899)

Johan Ludvig Runeberg, tölge Sampo-Elias Asikainen

Say, why you are so sad today,
you who is always
happy and glad?
And I am no longer sad today
when I think about you,
happy and glad.
For sorrow has roses
as black as night.

But there in the roses lies a treasure,
some are white as death, some as
red as blood. It grows and grows.
I believe I will become pale.
From my heart-trees roots
it yanks and pulls;
For sorrow has roses
as black as night.

In my heart there grows a rose tree
that will never grant me rest,
from it's branches grows spikes one
after another and thus causes me endless
suffering and pain;
For sorrow has roses as black as night.

„Säv, säv, susa“ – „Reed, reed rustle“ (1899)

Gustav Fröding, tölge Maria Forsström

Reed, reed, rustle,
wave, wave, play,
you tell me where Ingalill, the young one, may go?

She screamed like a wingbroken duck, when she sank in the lake,
it was, when the last spring was green.

They spent their wrath on her at Östanålid,
for which she felt ill at ease.

They spent their wrath on her for goods and for gold
and for the sake of her young love.

They stuck a gemstone with a thorn,
they threw dirt in the dew of a lily.

So, sing, sing a mournful song,
ye sorrowful little waves,
reed, reed, rustle,
wave, wave, play!

„Narciss“ – „Daffodil“ (1925)

Bertel Gripenberg, tölge lida Kattelus

Oh, blue nights in our childhood park
with thousand memories shining with warm tears,
as you wake up, as heavy fragrant wreaths
dwell over the dew-covered ground in the evening.

Oh flower whispering of springs gone by
with a caressing, fine and strong scent,
daffodil, you dreaming monarch of spring,
make us dreamers and fools again!

Daffodil, daffodil, how beautifully your crown shines
in gold and snow, how red passion splashes
on it a stripe of dripping heart-blood!

Shine white in the evening, let your scent enchant us,
let the tongues of thousand memories rustle,
Daffodil, noble, living treasure!

„Vanha kehtolaulu“ – „Old lullaby“ (1914)

V. A. Koskenniemi, tõlge lida Kattelus

Will-o-the-wisps dance,
their feet on fire
and cuckoos herald a wedding.
Spring was born
on the lap of wilderness
And Green-Thomas he sleeps.

Fairies row through
the dawn of spring
with mother's most precious.
One day all life and spring
will be gone.
And Green-Thomas will awaken.

The familiar hills and mountains echo
and cuckoos herald the spring
The world is so fresh and young.
And Green-Thomas he sleeps.

Juha monoloog ooperist „Juha“ (1922)

Libreto: Aino Ackté Juhani Aho romaani järgi

How dare she say such things -
you old nag, you with a hooked jaw, you gimp!
Yes, I am old and have never boasted about my looks.
But how dare she say such things!
When she used to throw fits at me
she would soon regret and come to
make amends. Now she doesn't anymore.

In the olden days when I was burning
forest down on those hills
I could hear her coming already from afar.
She came singing!
And the forest echoed in front of her.
She asked me to lift her on a
tree branch, walk with her to the fields
while she wrapped her arms around me.

Now she doesn't come anymore,
not anymore. Not even to bring me
my supper. She's rude from morning
till night - you gimp she said!
I just wish she'd once be happy about
the same things as I am!

„Onnelliset“ – „The happy ones“ (u 1900)

Aleksis Kivi, tölge Sampo-Elias Asikainen

The far away coast sees the light
as the sun rises from the north east
the fog is rushing out of it's way
when the northern winds blow

When the night is gone
and the summer morning is glistening
and the birds are singing.

I walk up to the top of the mountain
in the frisk morning air
I was filled up with hope in the morning
I'll meet my darling up there

When the night is gone...

Here I am standing with my maiden
and her locks are flailing in the wind
the valleys are humming their song
which sounds just like eternal love.
When the night is gone...

Aino aaria ooperist „Aino“ (1912)

Jalmari Finne, tõlge Terhi Krafft

The spring arrived, hope came;
The spring arrived, came longing;
Came the eternal misery!
The day was destined, joy came;
The day was destined, came the burning which destroyed my heart.

I pledged the sun to be my husband,
Väinö, the sun of day, came!
I tried to avoid Väinämöinen;
Jouko came to protect me.
Which developed into a horrible fight!
If I stay with the sun,
it will burn me to ashes.
If I stay with Väinämöinen, he will also burn me to ashes!

When I walked in the grove singing the spring on my chest,
I longingly dreamt the eve of spring, wedding joys.
Where am I going to be the following night,
whose bride?
Are you handsome my birch tree,
you my birth tree,
they bent you and cut you to the ground,
your leaves as your jewellery?

Did you sigh, young birch tree?
Did we wake up this beautiful spring to die?

„Tuijotin tulehen kauan“ – „I stared into a fire for a long time“ (1907)

Eino Leino, tõlge Hanna-Elisa Joki-Luomala

I stared into a fire for a long time,
moved wood in the stove,
thought about my darling,
reminisced my black
eyebrowed one.
Charcoals glow, images went,
wandered dear times.

The summer birds flew,
the summer days swayed,
cheek glow, mouth smiled,
eyes reminded others.
I rolled the earth,
I rolled the swamps,
I rolled the great backwoods.

In the backwoods a blue smoke,
under smoke a dear cottage,
in the cottage a lovely maiden,
weaving golden cloth,
shaking the warp-weighted loom.

„Kesäyö kirkkomaalla“ – „Summer night at the church yard“ (1907)

V. A. Koskenniemi, tõlge Hanna-Elisa Joki-Luomala

By wondering my own glory
summer nights fall over the land.
Forgotten in my own deep thoughts
wooden crosses in the night dream.

Whom the fabric with
golden warp yarns?
Into a wedding for the
bride of the forest.
To whom the miss martenbosom?
To skier of the Hobgoblin's
backwoods.

Its not good for abandoned one
to move the wood of the stove for
too long.
Water comes to the eyes,
head snaps into hands,
rattle of the throat,
palpitations under the heart.

Happiness, love, friendship of the life
here chimes like the echo of the gentle song.
Arcs the evergood eternity
over the great peace of my heart.

Here somewhere near me you may be
I feel I have passed you by
you, who once the dreamer will bring
to the home of peace
to your holy brightness,
you take the dreamer there.

„Kevätilta“ – „Spring evening“ (1955)

Katri Vala, tölge lida Kattelus

I sat on a stone, quiet.
An anemone shivered at my feet.
From the west, an opal-yellow light still shone,
But under the trees it was already completely blue
The air was fervent, sweet and heavy.
Both heaven and earth dripped with honey,
Bursting with delirium.
Plants and animals shivered.
I sat on a stone, quiet.

**„Flickan kom ifrån sin älsklings möte“ –
„The girl arrived from meeting her lover“ (1895)**

Johan Ludvig Runeberg, tölge Terhi Krafft

The girl arrived from meeting her lover
came with red hands.
Mother said: “Why are your hands red, girl?”

Girl said: "I have collected roses
and with the thorns stung my hands."

Again she arrived from meeting her lover,
came with red lips.

Mother said: "Why are your lips red?"

Girl said: "I have eaten raspberries
and with the juice painted on my lips."

Again she arrived from meeting her lover,
came with pale cheeks.

Mother said: "Why are your cheeks pale, girl?"

Girl said: "Make a grave, oh mother!
Hide me there and put a cross over it,
and on the cross write what I say:

Once she came home with red hands,
because they had blushed between lovers' hands.
Once she came home with red lips,
because they had blushed under the lover's lips.
Recently she came home with pale cheeks,
because they had become pale through their lover's infidelity."

„Flickan knyter i Johannenatten“ –

„The girl is binding on a Midsummer's Eve“ (1895)

Johan Ludvig Runeberg, tölge Terhi Krafft

The girl is binding on a midsummer's eve
around the tender stems of a green spike
silky threads in different colours,
but in the morning hour she goes there
to find her future destiny.

Now, hear, how the girl is acting:
has the black, stem of a sorrow, grown,
She speaks and mourns with the others.
The red stem of happiness has grown,
she speaks and celebrates with the others.
The green stem of love has grown,
she remains silent and celebrates it in her heart.

„Yrtit tummat“ – „Dark herbs“ (1911)

L. Onerva, tõlge Hanna-Elisa Joki-Luomala

Dark herbs in the southern night,
why do you look
into my eyes like that?
A heavy chest yearns
for the white city.

Dark herbs in the southern night.
stranger is the cause of
my sorrow for you.
Far, far away in the northern lands,
heather heats are shedding tears.

„Yön piiri tummuu“ – „The circle of night darkens“ (1975)

Erkki Vuorela, tõlge by Iida Kattelus

The circle of night darkens, it is already evening
Golden autumn leaves drown in the embrace of the lawn.
Dew sparkles and the meadow lantern is going out.
Even the starless sky sleeps...

Master of our life, our fate, our way,
what shall we take with us,
as our boat rows the river of death.

Goodness of man and deepest beauty;
When these are with you, all will be fine,
says the man who takes us from one shore to another.

The circle of night darkens, it is already evening
Golden autumn leaves drown in the embrace of the lawn.

„Pastorale“ (1943)

Aino Kallas, tõlge Sampo-Elias Asikainen

Be silent, my troubled soul and prepare
to receive thy Lord, your Redeemer.

Listen well, be pious and
stay very still.

When the green crops are asleep on the meadow,
He will come walking on the petals of sleeping flowers,
the spikes do not bend under His footsteps.
The grass won't move, the poppies remain still.

He is the Redeemer of troubled souls,
He will bring sleep to sleepless.
From the depths of the Earth He will bring
to surface new fountains of water.
He fills the springs of my soul with raging waters.

Morning dew has fallen over the juniper filled pasture.
A wild duck remains silent in the willows
and even sheep rest well.
Over the juniper meadow night crawls near.
Lord! Grant mercy and peace to all your creations.

„Illalla“ – „In the evening“ (1920)

Eino Leino, tõlge Terhi Krafft

In the evening I was walking along the heath
from the heath I was picking a bouquet of heathers.
The night was wonderful
and the wind was asleep, the smell from all the flowers
and the cuckoos crowed.
What made my heart heavy?
Memories took me to the time of youth.

I was looking at the heather in my hand,
thinking of my beloved, the fluffy haired,
To the ground I threw the heathers
as I buried my joy into the soil.

„Maassa marjani makaavi” – „My berry lies upon the ground” (1918)

Kanteletar, tõlge Hanna-Elisa Joki-Luomala

Sorrowful are these long evenings,
mournful all my mornings,
sorrowful are my nights also,
all my times are bitter.

My berry lies upon the ground,
smiling under the soil,
my dearest lies beneath the sand,
my treasure beneath the grass.

I don't miss my evenings,
nor do I long for my mornings,
sorrows from other times;
I yearn from my sweetheart,
I long for my beloved,
sorrow for my black-browed one.

Sorrowful are these long evenings,
mournful all my mornings,
sorrowful are my nights also.

I don't hear my dearest one,
I don't see my martenbosomed friend,
don't hear footsteps in the lane,
driving underneath the window,
chopping logs by the woodstack,
making noise in front of the hut.

**„Kehtolaulu kuolleelle ratsumiehelle” –
„Lullaby for the dead horseman” (1972-3)**

Paavo Haavikko, tõlge lida Kattelus

Now he sleeps without lulling,
sleeps without dreaming
No dream will awaken him,

No horse, no king,
No woman, no fear
No dream will awaken him,
No horse seen in his dream
No king in his dream
Not the woman in his dream, nor fear.

Even horses must rest
After traveling a long way
Even iron breaks apart
After reaping the summer's hay
Even water shall flow on
After following the meandering river
Even fire only flickers
After having burned through the long night.

Riika aaria ooperist „Punainen viiva” (1978)

Libreto: helilooja Ilmari Kianto romaani järgi, tõlge lida Kattelus

It's snowing
It has been snowing white icy snow for a long time already
Every night it covers up the ski path
and every morning I ski it open, again and again.

Even though snow covers up the ski path like a shroud,
and the tracks, and everything around,
I open up the path
so that the messenger will find his way here,
for the messenger of happiness
must come soon
for I can not hold on for much longer
I can not manage alone.

And he will come
One day the message will come

and tell us of better things
It will tell that even us will have a new life
We'll have white bread, white porridge and white shirts
and beautiful books with pictures.

Or will it?...
What if it does not arrive?
It has to!

Every morning I ski open the path
so that the messenger
the bringer of happiness
may come

„Laatokka“ – „Ladoga“ (1920)

Mikko Uotinen, tõlge Sampo-Elias Asikainen

Once I was strolling by the
shores of Ladoga alone.
And I heard the winds weeping,
and the waves singing in agony,
like a child of the dark clouds.

Your song brought both agony
and hope to my mind,
to a mauled nation in a crossfire
your noble waves rang
like a harp in the morning .

Ladoga, you are the bosom
of Karelia that surges in agony.
And yet death doesn't suit your song,
as like a sound of a roaring lion
it tells about glorious dreams.

Sopran **Terhi Krafft** on EMTA teise kursuse magistrant oratooriumi ja ansambli laulu erialal, juhendajaks Taimo Toomast. Varasemalt on ta õppinud Göteborgi muusika- ja teatrikõrgkoolis (bakalaureusekraad ooperilaulus) ning Turu rakenduskõrgkoolis (muusikapedagoogika). Õpingute jooksul on ta laulnud Linfea rolli Cavalli ooperis „La Calisto“, esitanud J. S. Bachi kantaati nr 84 EMTA varajase muusika ansambliga ning esinenud Arvo Pärdi Keskuses. Ta on kehastanud ka Susanna rolli Wolf-Ferrari ooperis „Susanna saladus“, esimest ja teist daami ning Papagenat Mozarti „Võlulöödis“, Vitelliat Mozarti „Tituse halastuses“ ning Hansukest Humperdincki „Hansukese ja Gretekese“ ooperis. Ta on esinenud Boråsi sümfooniaorkestri, Mäläröarna orkestri ja Essinge kammerkooriga.

Sopran **Iida Kattelus** alustas oma magistriõpinguid EMTA-s 2023. aasta sügisel, olles sama aasta kevadel lõpetanud Jyväskylä rakenduskõrgkooli lauluõpetajana. EMTA-s juhendab teda Juhan Tralla, varasemateks õpetajateks on olnud Päivi Virolainen-Kalpio (JAMK) ja Päivi Kantola. Õpingute käigus on Kattelus kehastanud Romilda rolli Händeli ooperis „Serse“ ning Calisto rolli Cavalli ooperis „La Calisto“. Ta on laulnud ka koorisolistina erinevates lavastustes, sealhulgas Turandoti käsilase rolli Puccini ooperis „Turandot“ ja Lolitta rolli Lehári „Giudittas“ ning kehastanud La Grosse Dame'i Poulenci ooperis „Les mamelles de Tirésias“. Koorilauljana on ta osalenud ooperites nagu Verdi „Don Carlo“, Bernsteini „Candide“, Mozarti „Don Giovanni“ ja Paciuse „Kung Karls jakt“. Lauljal on eriline huvi vähem tuntud või alahinnatud vokaalrepertuaari ja heliloojate, sh naissoost heliloojate vastu, samuti huvitab teda 20. sajandi muusika ja nüüdislooming.

Hanna-Elisa Joki-Luomala õpib EMTA magistriõppes ooperilaulu erialal Mati Turi juhendamisel. Varasemad muusikaõpingud on ta läbinud Soomes Oulu konservatooriumis ja Oulu rakenduskõrgkoolis, kus ta lõpetas 2023. aastal lauluõpetaja eriala. Joki-Luomala on saanud lava- ja esinemiskogemust oma varasemate õpingute jooksul, sealhulgas nõia rollis

Henry Purcelli ooperis „Dido ja Aeneas“, kontraaldina Tom Johnsoni ooperis „The Four Note Opera“, Suor Dolcina rollis ooperis „Õde Angelica“ ning Ciesca rollis Giacomo Puccini ooperis „Gianni Schicchi“.

Bariton **Sampo-Elias Asikainen** alustas oma lauluõpinguid 2016. aastal Centria rakenduskõrgkoolis Sirkka Haavisto, Lasse Penttineni ja Mari Palo juhendamisel ning lõpetas 2020. aastal kooli bakalaureusekraadiga kultuuri ja kunsti alal. 2023. aastal asus ta EMTA magistriõppesse, kus teda juhendab Mati Turi. Asikainen on esitanud rolle nagu Dancaïro Bizet' „Carmenis“ ja Teine mees Kokkoneni „Viimastes kiusatustes“. Kevadel 2024 laulis ta Giove rolli Cavalli ooperis „La Calisto“. Solistina on ta esitanud vaimulikke teoseid, näiteks Bachi „Jõuluoratoriumi“ ja „Johannese passiooni“, Fauré, Mozarti ja Duruflé' reekvieme ning Händeli „Messiast“. Kaasaegne ooper on talle eriliselt südamelähedane – ta on osalenud kolmes maailmaesiettekandes. Samuti esitab ta aktiivselt *lied*-repertuaari.

OOTAME KUULAMA

T 8.04 kell 19.00 / EMTA kammersaal / tasuta

Tudengiteisipäev

Aitana Avilés Marín (klaver)

Kavas Mozart, Prokofjev, Granados



EESTI MUUSIKA-
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105

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ei ole lubatud.

