

SASTAMALA GREGORIANA  
13.7.2023 KLO 15.00  
VILLA ROYAL



# Lied aus der Ferne

*Vaeltavat kitaristi-säveltäjät 1800-luvun Wienissä*

**Roberto Balconi (IT), tenori**  
**Michael Fields (UK), romanttinen kitara**  
**Timo Peedu (FI), romanttinen kitara**

*Tervetuloa elämysten matkalle Sastamala Gregorianaan! Konserteissamme voit matkata menneeseen ja kuulla menneisyyden äänen. Tämän vuoksi pyydämme, että esityksen aikana ei kuvata, nauhoiteta tai käytetä matkapuhelinta.*

*Welcome to experience the magic of Sastamala Gregoriana! In our concerts you can hear the echoes from the past. Therefore, we kindly ask you to switch off your mobile phone. Recording or photography during the concert is not allowed.*

Tervetuloa Sastamala Gregorianan ensimmäiseen konserttiin, jossa viemme sinut Wienin kultakauden - ja klassisen kitaran kultakauden - sydämeen.

Kaikki musiikilliset tantereet rakentuvat populaarimusiikin varaan, jota harrastajat ja kuuntelijat nauttivat kodeissa, työpaikoilla ja muissa maallisissa kokoontumispaikoissa pienissä, tasavertaisina ja toisiinsa liittyvissä harrastajakokoontumisissa. Tälle perustalle rakentuvat kirkko- ja teatterimusiikin suuret teokset, jotka tavoittavat satoja ihmisiä yhdellä kuuntelukerralla. Viemme teidät tähän winieläisen musiikin maailmaan, jossa suurten ja tunnettujen muusikoiden musiikki kohtaa harrastajien vaatimattomat taidot - molemminpuoliseksi iloksi. 1800–1900-luvun Wienissä nämä kokoontumiset loivat mieleenpainuvan sanaston - *Musikabend* (musiikki-ilta), *Gitarreabend* (kitarailta) ja *Schubertiad* (Schubert-kokoontuminen) - jossa soitettiin ja laulettiin *Abendliederiä* (iltalauluja), *Nachtmusikia* (yömusiikkia) ja *Ständcheniä* (serenadeja) tanssimusiikin ja teema ja muunnelma -teosten ohella.

Piano ja klassinen kitara olivat wieniläisen musiikkikentän kulmakiviä, ja ne säestivät ja duetoivat laulajien ja muiden soittajien kanssa. Suuri osa tuon ajan musiikista julkaistiin molemmille soittimille sovitetuilla säestyksillä, jotka olivat erilaisia mutta keskenään vaihdettavissa ja vaikuttivat toisiinsa. Tämän konsertin säveltäjistä Schubert ja Weber olivat innokkaita kitaran soittajia, ja kitaran kevyt ilmaisuvoima ja soittotapa vaikutti paljon heidän kamarimusiikkiinsa. Kitaraa soittavat säveltäjät Giuliani, Kuffner ja Mertz puolestaan sovittivat suurten muusikoiden musiikkia ja veivät aarioita ja *ouvertuureja* jokaisen musiikkikodin sydämeen.

Welcome to the first concert of Sastamala 2023, in which we take you into the heart of the Golden Age of Vienna – and the Golden Age of the classical guitar.

All music scenes are built on the foundation of popular music, enjoyed in people's homes, workplaces and other secular gathering places by small gatherings of amateur executants and listeners, relating as equals. On this bedrock are built the grand edifices of church and theatre music that reach hundreds of people in a single hearing. We take you into that world of domestic music-making, where the music of the greats rubs shoulders with the modest abilities of amateurs – to their mutual delight. In 18-19<sup>th</sup> century Vienna, these gatherings created an evocative vocabulary - *Musikabend* (music evening), *Gitarreabend* (guitar evening) and *Schubertiad* (a gathering with Schubert) - in which *Abendlieder* (evening songs), *Nachtmusik* (night music) and *Ständchen* (serenades) were played and sung, alongside dance tunes and 'theme and variation' works.

The piano and the classical guitar were the cornerstones of this domestic music scene, accompanying and duetting with singers and other instrumentalists. Much music of the time was published with accompaniments arranged for both instruments - different but interchangeable and influencing each other. Among our composers in this concert, the leading lights Schubert and Weber were keen players of the guitar and its casual manner influenced much of their chamber music. In turn, the guitar-playing composers Giuliani, Kuffner and Mertz arranged the music of the greats, taking arias and overtures into the heart of every musical home.

## OHJELMA | PROGRAMME

### An die Musik Op. 88/4 (1816)

### Franz Schubert (1797-1828)

Schubert otti kitaransa mielellään mukaansa Wieniä ympäröiville kukkuloille, lauloi ja soitti toveriensa kanssa ja vei sen päivän päätteeksi olutravintolaan laulamaan rakkauslauluja yön naisille. Monet hänen lauluistaan ovat selvästi kitaran innoittamia, ja ne on ehkä ensin sävelletty kitaralle. Avaamme ohjelmamme hänen suurella Oodillaan musiikille.

Schubert enjoyed taking his guitar into the hills around Vienna, singing and playing with his comrades, taking it to an ale house at the end of the day to sing love songs to the ladies of the night. Many of his songs are clearly inspired by the guitar and may have first been composed for it. We open our programme with his great Ode to Music.

An die Musik *Franz Schöber*

To Music

Du holde Kunst, in wieviel grauen Stunden,  
Wo mich des Lebens wilder Kreis umstrickt,  
Hast du mein Herz zu warmer Lieb entzunden,  
Hast mich in eine beßre Welt entriickt!  
Oft hat ein Seufzer, deiner Harf entflossen,  
Ein sußer, heiliger Akkord von dir  
Den Himmel beßrer Zeiten mir erschlossen,  
Du holde Kunst, ich danke dir dafür!

Thou lovely Art, in how many a dark hour  
when I am caught in life's unruly round,  
have you fired my heart with ardent love  
and borne me to a better world!  
Often, has a sigh from your harp, a chord,  
sweet and holy, from you,  
opened for me a heaven of better times:  
O lovely Art, for that I thank you!

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Michael Fieldsin kitaran on valmistanut Louis Panormo (n. 1839).  
Timo Peedun kitaran on valmistanut Christian Friedrich Bauer (n. 1840).

Michael Fields' guitar was made by Louis Panormo (ca 1839)  
Timo Peedu's guitar was made by Christian Friedrich Bauer (ca 1840)

Esercizio op.48/1 (1813)  
Rondo Op. 80/19  
**Lied aus "Preciosa"**

Mauro Giuliani (1781-1829)  
Joseph Küffner (1776-1856)  
Carl Maria von Weber (1786-1826)

Weber matkusti niin ikään kitaransa kanssa, ja hänen laulunsa heijastavat sen kasvavaa suosiota. Tämä yksinkertainen ja viehättävä kappale on peräisin hänen oopperastaan Preciosa, ja se sovitettiin laajalti kotimarkkinoille.

Weber likewise travelled with his guitar and his songs reflect its rising popularity. This simple, charming air comes from his opera, Preciosa, and was widely arranged for the domestic market.

Lied aus "Preciosa" *Matthaus von Collin*

Einsam bin ich, nicht alleine  
denn es schwebt ja süß und mild,  
um mich her im Mondenscheine  
dein geliebtes, theures Bild.

Was ich denke, was ich treibe  
zwischen Freude, Lust und Schmerz,  
wo ich wandle, wo ich bleibe  
ewig nur bei dir mein Herz.

Unerreichbar wie die Sterne,  
Wonne blinkend wie ihr Glanz,  
bist du nah', doch ach so ferne,  
füllest mir die Seele ganz.

Song from "Preciosa"

Lonely am I now no longer,  
for I see in moonlight clear  
sweet and mild around me floating  
thy beloved form appear.

And where'er my thoughts may wander  
what may come of joy or pain,  
and where'er my life's path linger  
still wilt thou my heart retain.

Thou that like the stars are shining:  
Orbs that far above me roll.  
Thou, so near - yet, Ah! so distant,  
fillest all my longing soul.

Andante Op. 80 No. 17

Rondo Op. 87 No. 8

**Di Tanti Palpiti** (from *Tancredi*)

Küffner

Küffner

Gioachino Rossini (1792-1868)

Ruoka oli Rossinille yhtä tärkeää kuin musiikki, ja se vaikutti joihinkin hänen kuuluisimmista sävellyksistään. Stendhal kertoo, että Tancredin aaria "Di Tanti Palpiti" tunnettiin kaikkialla Euroopassa "riisi-aariana", koska Rossini sävelsi sen odottaessaan risottonsa kypsymistä.

Food was just as important to Rossini as music and it informed some of his most famous compositions. Stendhal reports that the aria "Di Tanti Palpiti" from *Tancredi* was known throughout Europe as the "rice aria", as Rossini composed it while waiting for his risotto to cook.

Di Tanti Palpiti

Di tanti palpiti, di tante pene,  
da te mio bene, spero merce.  
Mi rivedrai... Ti rivedrò...  
Nei tuoi bei rai mi pascerò.

Deliri, sospiri,  
Accenti, contenti!

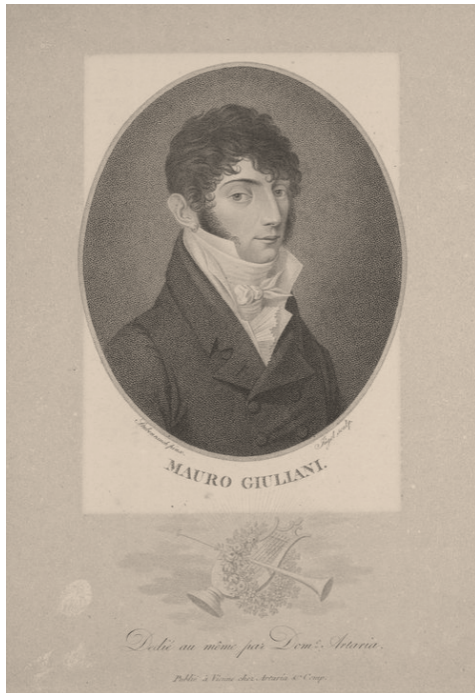
Sarà felice, il cor mel dice,  
il mio destino vicino a te.

For so many worries, for so many sorrows  
From you, my darling, I hope for mercy.  
You shall see me again; I shall see you again;  
In your lovely beams of light (eyes)  
I shall find sustenance!  
Delirious longings, sighs,  
Words, satisfaction!  
[it's a crescendo of emotion,  
from desire to satisfaction]  
My heart says that, by your side,  
My destiny shall be joyful

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Variations on *Di Tanti Palpiti*  
(Theme, Variations 1, 2, 5, 6)

Giuliani Op. 87



*Variazioni*  
*brillanti, e della più grande facilità*  
per  
**Chitarra**  
*si la Cavatina favorita / Di tanti palpiti /*  
*dell'opera.*  
**TAN CREDI**  
composte da  
*Mauro Giuliani*  
*Op. 87.*

Wien bey Pietro Mechetti g<sup>ro</sup> Carlo,  
im Michaelerhaus der k. k. Reichsschule gegenüber N<sup>o</sup> 1221.



Andantino, Romance, Theme & Variations, Ländler      Johann Kaspar Mertz (1806-1856)

Mertzin kitaramusiikki, toisin kuin useimpien hänen aikalaistensa, noudatti Lisztin, Chopinin, Mendelssohnin, Schubertin ja Schumannin romanttisia, pianistisia malleja pikemminkin kuin Mozartin ja Haydnin klassisia malleja (kuten Sor ja Aguado) tai Rossinin *bel canto* -tyyliä (kuten Giuliani).

Mertz's guitar music, unlike that of most of his contemporaries, followed the Romantic, pianistic models of Liszt, Chopin, Mendelssohn, Schubert and Schumann, rather than the Classical models of Mozart and Haydn (as did Sor and Aguado), or the *bel canto* style of Rossini (as did Giuliani).

Esercizio op.48/5 (1813)

**Alle Mie Tante Lagrime**

Giuliani

Giuliani

Alle mie tante lagrime, al mio crudel dolore.  
Se non ti muove amore hai di macigno il cor.  
Pianger farebbe un sasso. Uno sì lungo affanno.  
Se tu non sei tiranno pianger dovresti ancor.

To my many tears, to my cruel pain,  
if love doesn't move you, your heart is like a stone.  
Crying would make a stone. One breath so long.  
If you are not a tyrant you should still cry.

Le Avventure di Amore (The Adventures of Love)

Giuliani Op.116

L'invito al ballo (Invitation to the Dance)

Valzer (Waltz)

Il Disperazione (Despair)

La Partenza (The Parting)

Valzer (Waltz)

Il Pentimento (The Repentance)

Il Ritorno (The Return)

Valzer (Waltz)

La Pace (Peace)

Finale  
*Le*  
**AVVENTURE di AMORE**  
*espresso in dieci*  
**Valzer Caratteristici**  
*per*  
**due Chitarre**  
*composte e dedicate*  
*al Cavaliere Francesco Tacone*  
*da*  
**MAURO GIULIANI.**  
*Op. 116. ————— Pr. 12 Gr.*  
*Lipsia presso Fr. Hofmeister.*

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## VÄLIAIKA – INTERVAL 30 MIN

Allegro Spiritoso  
**An den Mond** (1819)

An den Mond

Sieh da bist du wieder guter lieber Mond!  
Blickst ins Thal hernieder, wo mein Mädchen wohnt.  
Du willkommen lieber in dem Thale mir!  
Nicht so schnell vorüber, Lottchen winket dir.  
Sie tritt aus der Hütte freundlich an die Thür,  
Holder Mond ich bitte, lächle heiter ihr.

Habe dank, mich strahlen Ihre Augen an!  
Ihre Wangen mahlen Rosenroth sich an.  
Und ihr Auge dringet mir ins Herze wie,  
Und mein Arm umschlinget immer fester sie.  
Und ihr Mund begegnet mir voll Sympathie,  
Und der meine regnet Küsse über sie.

Mond! wenn wir uns küssen, birg du dein Gesicht;  
Zwar du kannst es wissen, nur die Mutter nicht!

Giuliani Op. 1, Lesson 9  
Franz Joseph Haydn (1732-1809)

To the Moon

So, there you are again, dear lovely Moon!  
you look down into the valley, where my girl lives.  
You are welcome, dear, in the valley with me!  
Not so fast in your passing, Lotty is waving to you.  
She steps out of her cottage, friendly at the door,  
charming Moon, I pray, smile cheerfully at her.

Be thanked; on me beam her eyes!  
Her cheeks flush rosy red.  
And her eyes penetrate my heart so,  
and my arms embrace her ever firmer.  
And her mouth meets mine in total sympathy,  
and mine is raining kisses on her.

Moon, when we are kissing, hide your face;  
though you may know - keep Mother in the dark!

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Duetto  
Leçon Op.168 No. 49

**Ständchen** (Serenade) Ludwig Rellstab

Leise flehen meine Lieder  
Durch die Nacht zu Dir;  
In den stillen Hain hernieder,  
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen  
In des Mondes Licht,  
Des Verräthers feinlich Lauschen  
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?  
Ach! sie flehen Dich,  
Mit der Töne süßen Klagen  
Flehen sie für mich.

Sie verstehn des Busens Sehnen,  
Kennen Liebesschmerz;  
Rühren mit den Silbertönen  
Jedes weiche Herz.

Laß auch Dir die Brust bewegen,  
Liebchen, höre mich,  
Bebend harr ich Dir entgegen,  
Komm, beglücke mich!

Weber  
Küffner

Schubert (Schwanengesang 1828)

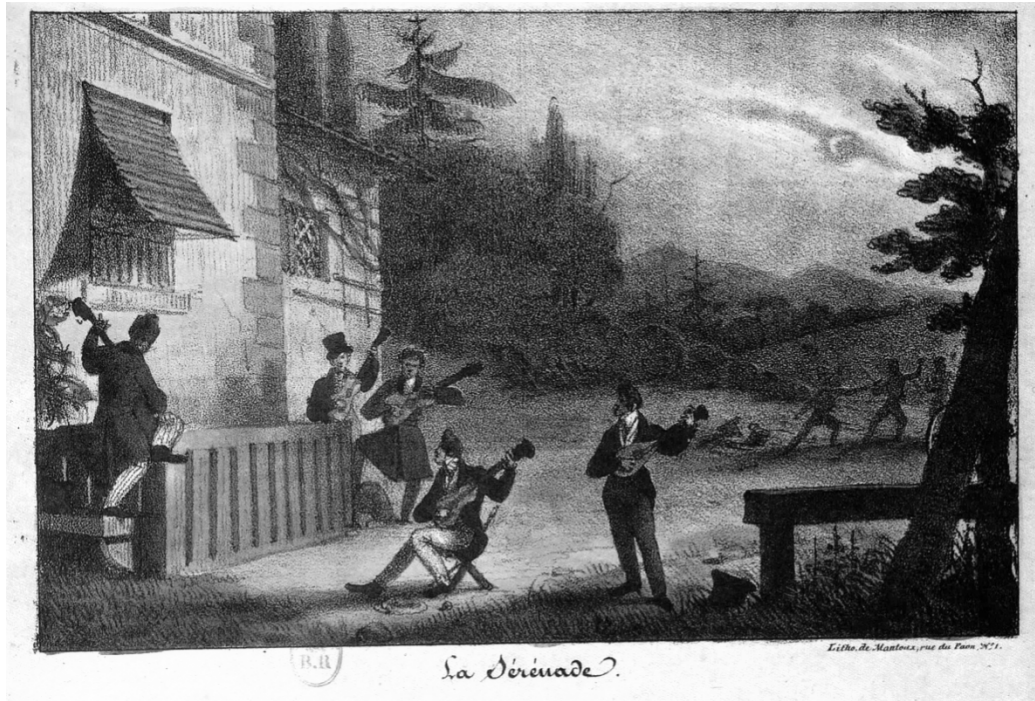
Softly imploring go my songs  
through the night to you;  
down into the silent grove,  
beloved, come to me!

Slender tree-tops whisper and murmur  
in the light of the moon;  
of any betrayer's hostile spying,  
have no fear, my love.

Do you hear the Nightingales singing?  
Ah, they implore you;  
with songs of sweet lamenting,  
they are entreating you for me.

They understand the heart's yearnings,  
and know love's pain;  
stirring, with their silvery notes  
every tender heart.

Let your breast, too, be moved,  
darling, hear me!  
trembling, I await you,  
come, bring me joy!



Liebesbotschaft (Love's Messenger)

Schubert, arranged Mertz (1845)

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Allegretto

Giuliani Op. 100, Étude 7

**Lied aus der Ferne** (Song from Far Away) *Friedrich von Matthisson* Giuliani Op. 89/2 (1817)

Wenn in des Abends letztem Scheine  
Dir eine lächelnde Gestalt,  
Am Rasensitzim Eichenhaine,  
Mit Wink und Gruss vorüberwallt:  
Das ist des Freundes treuer Geist  
Der Freud' und Frieden dir verheisst.

When, in the evening's last light  
a smiling shape floats past you,  
at the grassy seat in the oak grove,  
with a wave and a greeting:  
it is the true spirit of the friend  
who promises you joy and peace.

Wenn in des Mondes Dämmerlichte  
Sich deiner Liebe Traum verschönt,  
Durch Cytisus und Weimutsfichte  
Melodisches Gesäusel tönt,  
Und Ahnung dir den Busen hebt,  
Das ist mein Geist der dich umschwebt.

When, by the dusky light of the moon  
a beautiful dream of your love appears,  
through the laburnam and Weymouth spruce  
a melodious rustling sounds  
and presentiment heaves your bosom,  
that is my spirit that hovers around you.

Fühlst du beim seligen Verlieren  
In des Vergangen Zauberland,  
Ein lindes geistiges Berühren  
Wie Zephirs Kuss am Lipp' und Hand,  
Und wankt der Kerzen flatternd Licht,  
Das ist mein Geist, O zweifle nicht!

When, while your soul is lost  
in the magic land of the past,  
you feel a gentle airy touch,  
like Zephyr's kiss on your lip and hand,  
and the wavering light of the candles flickers,  
that is my spirit, oh doubt it not!

Hörst du beim Silberglanz der Sterne  
Leis im verschwiegnen Kämmerlein  
Gleich Aeolharfen, aus der Ferne  
Das Bundeswort: auf ewig dein!  
Dann schlummre sanft: es ist mein Geist  
Der Freud' und Frieden dir verheisst.

When you hear, by the silvery light of the stars,  
softly in the silent little chamber,  
like Aeolian harps, from far away,  
the promise: Forever yours!  
Then slumber softly; that is my spirit  
that promises you joy and peace.

Romance Op. 168 No. 13  
Allegretto Op. 50 No. 12  
Allegro Op. 50 No. 13  
Leçon Op. 168 No. 12

Küffner  
Giuliani  
Giuliani  
Küffner

**Nachtstück** (Song of the Night) *Johann Mayrhofer*

Schubert Op.36 (1819)

Wenn über Berge sich der Nebel breitet,  
Und Luna mit Gewölken kämpft,  
So nimmt der Alte seine harfe,  
Und schreitet und singt waldeinwärts und gedämpft:

When over the hills the mist extends,  
and the moon tries to break through the clouds,  
the old man takes up his harp,  
walks forth, and sings to the forest, in soft tones:

“Du heilige Nacht!  
Bald ist vollbracht,  
Bald schlaf ich ihn, den langen Schlummer,  
Der mich erlöst von allem Kummer.”

“O holy night:  
Soon it will be finished,  
soon I shall sleep the long sleep,  
that will deliver me from all grief.”

Die grünen Bäume rauschen dann:  
“Schlaf süß, du guter, alter Mann.”  
Die Gräser lispeln wankend fort:  
“Wir decken seinen Ruheort.”

The green trees rustle then:  
“Rest in peace, you kindly old man.”  
The grasses murmur, waving on:  
“We shall cover his resting place.”

Und mancher liebe Vogel ruft:  
“O laßt ihn ruhn in Rasengruft.”  
Der Alte horcht, der Alte schweigt,  
Der Tod hat sich zu ihm geneigt.

And many loving birds call out:  
“O let him rest in his grassy grave!”  
The old man listens, and is still,  
Death has gently embraced him.

**Du bist die Ruh** (You are repose) *Friedrich Rückert*

Du bist die Ruh,  
Der Friede mild,  
Die Sehnsucht du,  
Und was sie stillt.

Ich weihe die  
Voll Lust und Schmerz  
Zur Wohnung hier  
Mein Aug und Herz.

Kehr ein bei mir,  
Und schließe du  
Still hinter dir  
Die Pforten zu.

Treib andern Schmerz  
Aus dieser Brust!  
Voll sei dies Herz  
Von deiner Lust.

Dies Augenzelt,  
Von deinem Glanz  
Allein erhellt,  
O füll es ganz!

Schubert D.776

You are repose,  
and gentle peace,  
you are longing,  
and yet you still it.

To you I dedicate,  
full of joy and pain,  
as a dwelling here,  
my eyes and heart.

Come, enter in  
and close  
softly behind you  
the gate.

Drive other pain  
from this breast.  
Full be this heart  
of your joy.

The temple of these eyes,  
by your radiance  
alone is lit;  
oh fill it wholly!