

*A Mäbela*



No 3b

THE VOICECARRIER OF MALE CHOIR LAULUN YSTÄVÄT

TURKU IN FINLAND

1986



*Saturday, May 3, 1986 • Roy Thomson Hall 8 p.m.*

Good luck Laulun Ystävät!



Art and practicing art belong fit strictly to Finnish lifestyle.

Among the strongest cultural interests in Finland are the art of music and theatre. Beside the supply of professional music, there is a choir and a brass band in almost every Finnish town. Being in one of them is an essential hobby for many and it makes the great feeling of togetherness possible.

In the administrative district of Turku and Pori there are a lot of choirs and some of them are artistically very significant. One of them is Laulun Ystävät, over 70 years old male choir from the city of Turku.

Laulun Ystävät has continually answered to the growing demands of art and purposefully expanded its program to larger works and combinations of works. The sound of the choir doesn't leave anybody indifferent because it combines the powerful feeling with clever analysis of music and disciplined performance.

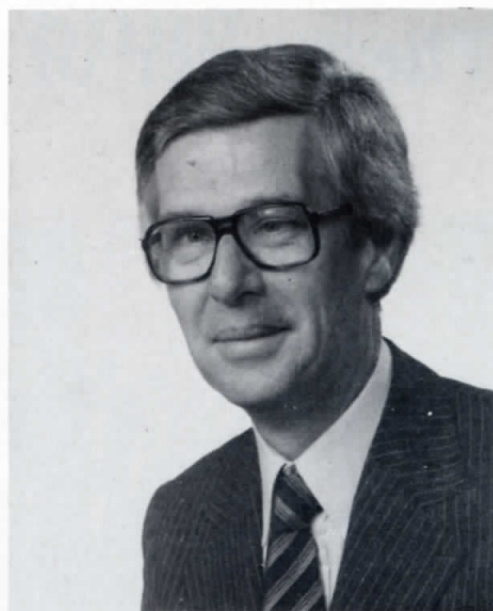
For Laulun Ystävät, for our country, for the administrative of Turku and Pori and for our hometown it is a great honor to be invited by The Canadian Friends of Finland to perform the First Canadian performance of Kullervo-Symphony by Jean Sibelius.

The language of music can be understood by everyone. It tells us about feelings from deepest agony into greatest joy and happiness. On behalf of my own and on behalf of the provincial government of Turku and Pori I wish the best of luck and success for the choir on its tour in Canada. I also hope that music could do its share in developing the world in direction where the people from different countries dare and could meet the human in all of us.

Pirkko Työläjäarvi

The Governor of the administrative  
district of Turku and Pori

A handwritten signature in cursive script, reading "Pirkko Työläjäarvi".



Dear Laulun Ystävät,

The Canadian tour by the LAULUN YSTÄVÄT choir of Turku will make an important contribution to cultural relations between Canada and Finland.

As northern parliamentary democracies, Finland and Canada have much in common. We are both countries of lakes and forests, as well as of clean, modern cities. Our diplomats work closely together in such organizations as the United Nations and the Conference on Security and Co-operation in Europe. Many thousands of Finns have gone to Canada over the past century. They have made a prominent contribution — from the earliest skilled craftsmen, farmers and foresters to the most recent hockey players.

Canadians know Finland as a country of music — famous for both its composers and its performers. Sibelius is particularly popular. Although many of his works are played regularly, I understand that the Kullervo Symphony will be receiving its first performance in Canada. It seems appropriate that the music will be brought to Canada by a choir, which has such a long tradition behind it and comes from Turku, Finland's most historic city.

May I wish the choir every success on the tour.

A handwritten signature in black ink, appearing to read "J. Ross Francis". The signature is fluid and cursive, with a long, sweeping underline.

J. Ross Francis  
Ambassador of Canada

# The power of songs and tunes



History tells us how the great Grecian mathematician and philosopher Pythagoras kept a school where the intelligent and bright young men were educated to be spiritual leaders of their countries and it stood in the rules that no one was to go to bed at night without "bathing himself clean with sounds of music and songs".

The spiritual feeling of songs and tunes makes it a strong and an important factor in our society. Song unites, elevates, relaxes and inspires us. Song creates joy and friendliness. The one who has got friends through music and singing knows that he can face them more trustfully and open mindedly than his other friends in his course of life. The common memories of songs and tunes delight the mind both way around, if you have an official matter, a business matter for instance with a fellow singer everything goes smoothly and nicely.

As it follows, songs are a big factor in working nations

towards each other. We humans have a strange tendency to be limited and self-satisfied as nations, we are even asked towards our closest neighbours. In this lies the great task for music and songs. What is more affirmative and easily acceptable than the music treasure of different nations.

When we become personally acquainted with it, we learn to know the very essential part of the spiritual life of whatever nation is in question and we surely notice that it has pleasant or should we say actually charming features. A nation which has that kind of music, that kind of folk songs must have a lot of beautiful and noble culture that we should prejudicially and respectfully become familiar with.

Song is a part of life itself. "Songs open hearts" says an old Finnish aphorism. Song sensitizes the most narrow minded person, song melts the ice that so often, so unfortunately, solidifies us humans. The power and purity

of song is what we want to preserve as one of the cornerstones of our fatherland.

The magic words of the male chorus *Laulun Ystävä* were said at the time of the great surprise of the Finnish culture and nationalism. When we, the singers of the present generations, think what has happened in past years, a deep feeling of gratitude conquers us. It is a gratitude towards all of those, whose spiritual and material contributions have created steady possibilities to continue our work.

A great number of fellow singers have passed by in past years, whose beliefs and living interests have left us a dear inheritance to continue. The way we are going to succeed in it depends exclusively on all of us. As we say in our own song: "We are permitted to sing if our singing is harmonious."

**Tapani Knuutinen**

# The Friends of Song (1914-1984)

by Tapani Knuutinen



It was in August 1914 that a number of persons interested in singing gathered in the Finnish Classical Lyceum of Turku, in the rehearsal room of a church choir led by W. Wahlroos, the cantor, to talk about founding a permanent Finnish men's choir. The first appearance of the choir thus founded took place in the same autumn, on November 8, 1914, in a concert given for the benefit of the unemployed. It was a success, which inspired them to continue. They practised regularly. Besides the establishment and regularity of the activities, there was a demand for a proper name. Among several suggestions, "The Men's Choir, the Friends of Song", was finally adopted, and the first concert in public under the new name was given in the Hall of the Academy.



The Choir is singing in the Turku exhibition in 1929. The conductor is "Immu" Kalkkinen, the creator of the fame of the Choir.

The following years, until the spring of 1919, were full of activity. The number of singers increased, and the procurement of contributing members was started. In the autumn of 1919, however, the season started with difficulties. Various kinds of stimuli were tried, but in the annual meeting on February 16, the situation ended up in W. Wahlroos refusing to continue as the director, and Ilmari Kalkkinen, the forester, was elected his successor. Still, we have to remember that it was W. Wahlroos and his inexhaustible toughness and devotion that the choir had to thank for its holding together and ability to perform during the difficult first years — difficult in the history of the whole country.



**Uno Muraja, the conductor during the second world war.**

Thus the annual meeting of 1920 started the second phase of the history of "The Friends of Song" — the term of office of Ilmari Kalkkinen, which lasted with a few interruptions until the year 1933. He rehearsed the choir into such competence and readiness that they could extend their concert tours to other cities, such as Pori, Tampere, Vaasa, Rauma, Helsinki, Viipuri etc. His term was most brilliant and it is a matter of course that it was Ilmari Kalkkinen that brought the choir to renown besides establishing the Finnish men's choral singing in Turku.

After Ilmari Kalkkinen they found themselves in a situation that is familiar even to today's choirs. Where to find a director? It was not easy to find a successor to "Immu". In the autumn of 1937, after many events, one of the singers with many years' experience, Uno Muraja, the cantor, took the place in front of the choir, and there he stayed for nine years, including the turbulent years of war, and the activities of choir were reduced to various relief activities.



**The Choir in Vienna with The Helsinki Police Band in 1965.**



**Pentti Kärkkäinen and the Choir in the fifties.**

In the spring of 1946 the fourth phase in the history of the choir, the term of Uno Muraja came to an end. They got a new director, Pentti Kärkkäinen in the autumn of 1946, and they decided to go to Gothenburg on their first tour abroad. Thus started the new rise into the front rank of the Finnish choirs. It was a time of busy activity, and they made a number of domestic concert tours. After the above-mentioned trip to Gothenburg in 1947, it was the turn of the main Scandinavian cities, such as Stockholm, Copenhagen, Århus, and Gothenburg in 1950, and Bergen and Oslo in 1957.

Kärkkäinen's term of office as director was a time of artistic progress. When Kaarlo Soini took the reins as performance leader in 1962, he proposed "taking serious measures". What he meant by that was seen as soon as the summer of 1964, when the choir reached its greatest success in Finland so far: the first prize in the music festival held by the SULASOL (the Finnish Singers' and Musicians' League). During those years the choir reached the top place among the Finnish men's choirs. Their repertoire extended from religious music to

opera, and in 1965 they were ready to perform Luigi Cherubini's Requiem.

When Kaarlo Soini retired in 1972, there was a need for a director once again. Pauli Viljanen, ever such a trustworthy vice-director, took the job for one year in order to give those responsible for the activities of the choir more time to solve the problem. At the same time they made up their minds about acquiring a place of their own to supply the very real need for appropriate rehearsal rooms. Finally, together with the finishing of the place (at Humalistonkatu 4), they got a new leader, Esko Solasaari. His first challenge was to prepare the singers for the Grand Concert given on the 60th anniversary of the choir. The concert was a great success. During Solasaari's leadership several concert tours were made abroad, for example, to Västerås in Sweden, and even as far as Israel in the spring of 1977. His term of office was beautifully ended with a tour to Tallinn, Estonia, to our sister nation beyond the sea.

Once again the choir had to find a director. Since the spring of 1981 Jarmo Kokkonen, the senior teacher of music, has served as the performance

director. The singers had to adapt themselves to a new style of directing, and the first year was perhaps that of mutual orientation. The voluntary work in finishing the rehearsal rooms also took quite a lot of the singers' time and energy. Only when it was over were they able to concentrate on making music. The singing ability is being improved by enthusiastic passing of tests for the badges of the Men's Choir League. The demand set by the new director, a base level badge for every singer after two years of singing in the choir does not seem utopian after all, which is proved by 51 base level badges, 32 second level badges, and 7 master badges, six of which were acquired in the summer of 1984, the first master badges in the south-west of Finland.

As a result of the enthusiastic activity of the first years under Jarmo Kokkonen's leadership, (hopefully, there are many more years to come) the Men's Choir League awarded the choir the title of the Choir of the Year, together with Immu's (Ilmari Kalkkinen's) Challenge Cup, a bond between today's singers and the pioneers of the early days and the creators of the greatness of the Friends of the Song. The choir has created new traditions in the cultural life of the city of Turku, such as the celebration of independence on December 5th, the eve of the Independence Day of Finland, with a valuable program and granting of scholarships, which is considered one of the great events of the year.

In the summer of 1983 the choir made a concert tour extending from Cologne to Idar-Oberstein in West Germany. The bonds of friendship were strengthened, not only with the German hosts but between the members of the choir as well as their families.

Today's program demands more and more work. Luigi Cherubini's Requiem was performed in Turku in the autumn of 1984, accompanied by the Chamber Orchestra of Turku, Jean Sibelius's Symphony Kullervo in the autumn of 1985, Veljo Tormis's Pikse Litaania together with many Finnish masterpieces, three of which were composed for the Friends of Song and presented for the very first time in the Grand Concert in February 1985.

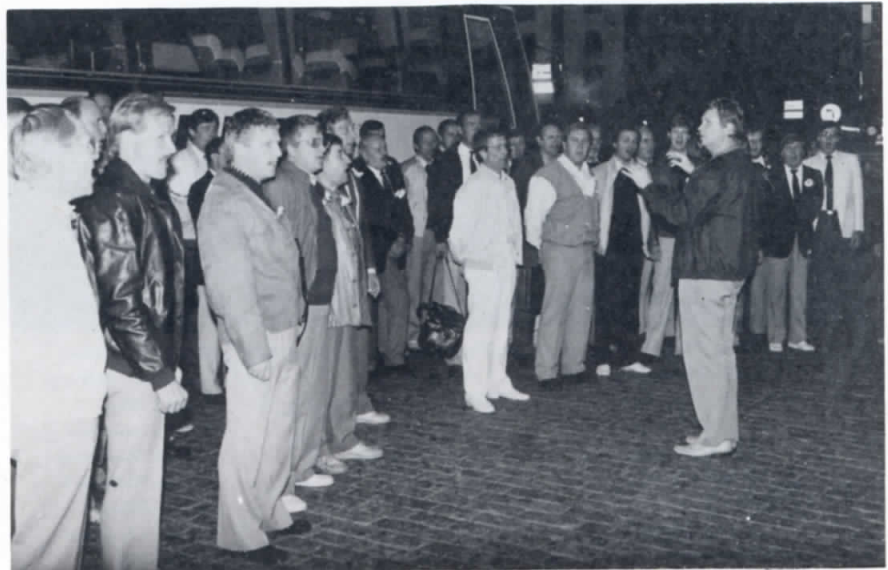
Both mentally and technically well-prepared, the Friends of Song have started the new decade, with youthful vitality, having full confidence in their friends, and in their own strength and possibilities.



**The Choir in Jerusalem in 1977.**



**The first six men who reached the master badges in 1984.**



**The Choir just ready to go to Gothenburg in the autumn 1985.**

# Male Choir LAULUN YSTÄVÄT

## Turku in Finland

### An Artistic Direction



**JARMO KOKKONEN**  
The Artistic Conductor

- Born 9.5.1944 in Helsinki
- Attended school mainly at Tapiola Mixed School. He was one of the first students of this school.
- Studied in The Sibelius-Academy to become a sacred musician and later a music master.
- Stayed at Tampere for 6½ years, where he was a conductor of several choirs.
- During one year he had some duties for Opera Festivals in Savonlinna.
- Then four years schoolwork and extension courses in Helsinki.
- Since 1981 in Turku as the music master of Puolalanmäki Gymnasium.
- The conductor of male choir Laulun Ystävät since 1981.



**PAULI VILJANEN**  
The vice conductor

- Born 28.4.1929
- Was a music master in Turku. Now he is retired.
- Has been a conductor of several choirs.
- The vice conductor of Laulun Ystävät since 1956.
- Is interested in playing the violin.
- Has got a medal of The Union of Finnish Male Choruses.
- He has got a mastermark of The Union of Finnish Male Choruses in recognition of his abilities as a singer.
- The President of the Republic of Finland gave him a title "Director Cantus" in 1985.



**JUHANI KORTEKANGAS**  
The vice conductor

- Born 8.2.1951 in Turku
- Became a teacher in 1976 in Turku.
- Was a teacher in Hanko for five years.
- In Turku he has been a music master for five years in Snellman and Topelius elementary schools.
- He studied in Klemetti-Institute in Orivesi to become a choir conductor in the summer 1983.
- Has been the vice conductor of the mixed chorus "Kulkuset" 1983-85 and the vice conductor of Laulun Ystävät 1985-.

## "Kullervo-Symphony in Canada — Choir"

### Male Choir Laulun Ystävät

Conductors: Pauli Viljanen (1stbass)  
Juhani Kortekangas (2nd tenor)

#### 1st tenor

Ismo Dietrich  
Erkki Haavisto  
Sakari Jäntti  
Hannu Lintonen  
Markku Majaniemi  
Raimo Mikkilä  
Harry Nurmi  
Pentti Pennanen  
Pekka Saarela  
Sorjo Salonen  
Vieno Savonen  
Markku Uotinen  
Onni Vainio  
Rauno Väinölä  
Pentti Ääri

#### 2nd tenor

Matti Ahtiainen  
Pentti Kojo  
Toivo Laulajainen  
Jarmo Lehtinen  
Hannu Merikallio  
Timo Metsola  
Tuomo Männistö  
Urpo Ruisla  
Hannu Sairinen  
Pekka Sallinen  
Martti Salonen  
Juhani Soini  
Jorma Sundvall  
Anssi Tähtäläinen  
Matti Vuori

#### 1st bass

Reijo Arola  
Lasse Jaatinen  
Jorma Kekkonen  
Reijo Lehmus  
Lauri Lehto  
Veli Leinonen  
Martti Leppänen  
Leonard Lindberg  
Timo Linko  
Erkki Luotonen  
Hannu Mustonen  
Jorma Nieminen  
Seppo Paatero  
Pekka Rantanen  
Antti Saari  
Jaakko Seppälä  
Reijo Toivonen  
Esko Vuori

#### 2nd bass

Esko Aaltonen  
Markku Aarikka  
Jaakko Hirvelä  
Terjo Hollmén  
Matti Härkönen  
Seppo Immonen  
Esko Ketola  
Tapani Knuutinen  
Harri Kärki  
Johannes Lahti  
Hannu Mäkilä  
Väinö Nurmi  
Pekka Salminen  
Juhani Sinervo  
Unto Suvanto  
Kari Talvitie  
Heikki Toimi  
Alpo Vaarala  
Yrjö Wirtanen



# Male Choir Laulun Ystävät today

The base for raising the artistic level of male choir Laulun Ystävät was created when current artistic director Jarmo Kokkonen took on his task in 1981. The work started almost from the basis. Well, surely there had been singing but the choir's program was increasing very slowly. There was a lack of basic song readiness, which means that the choir wasn't even though it should have been, ready to perform in what ever situation and in what ever composition form a single quartet to a whole choir.

A great enthusiasm for the badges of the Men's Choir League gave the choir a sort of a primary program, confidence and most of all inspiration to undertake new and more demanding, more exiting challenges. One of those challenges was Requiem by Luigi Cherubini in the fall of 1984. At the same time the choir started to work on Pikse Litaania by Veljo Tormis and Kullervo-symphony by Jean Sibelius. The former reached its first performance on choir's 70th-anniversary concert and gained the undivided popularity of the general audience. The demanding solos of the composition were performed by soloists of our own, Erkki Luotonen (baritone) and Rauno Väinölä (tenor) and they did a fantastic job on it.

After the 70th-anniversary concert in February 1985 the choir started to work seriously on orchestra accompanied male chorus music by Sibelius. There was a true challenge in front of us: To record all those works by Sibelius that we had been working on. For Kullervo-symphony we got



The Choir working on Kullervo-symphony by Jean Sibelius.



70th-anniversary party in Turku Castle.



**The Choir is singing Pikse Litaania by Veljo Tormis in the 40th anniversary concert of the Men Choir League in Helsinki in 1985.**

Finland's true dream artists Karita Mattila and Jorma Hynninen, for The Origin of Fire we had Sauli Tiilikainen singing with us. Then there was Sandels, a famous poem by J.L. Runeberg, which is very seldom performed. We also recorded minor better known songs like The Song of

Athenians, Jääkärimarssi, Har du mod and Finlandia. And all these were completed together with the world famous conductor Neeme Järvi and with The Symphony Orchestra of Gothenburg. The week we spent in Gothenburg in September gave the choir not only an extremely well do-



**The Choir and the Symphony Orchestra of Gothenburg with Neeme Järvi in the splendid concert in Gothenburg in 1985.**

ne recording but also a lot of experience and most of all belief in our own capabilities. This belief is one of the basic necessities that gives the choir its voiced clearance and confidence to sing. All those are abilities that have become the trade mark of Laulun ystävät, according to the critics.

Having trust in that, the choir has had a courage to take this new challenge and say yes to the invitation to perform the premiere of Kullervo-symphony by Sibelius in Toronto. We believe that this event will be memorable for both choirs and the audience of this occasion. The two choirs are the Finnish-Esthonian choir of Toronto and Laulun Ystävät from Turku in Finland.

We want to show our audience the current high level of Finnish choirculture. We will do this even though our regular artistic conductor Jarmo Kokkonen will not be able to join us because of a supreme interest in his own work. But our choir doesn't entirely depend on him. The artistic knowledge will be provided by our excellent viceconductors Pauli Viljanen and Juhani Kortekangas. Under their conduction we shall perform high class Finnish and other male choir music in its full scale in our concerts.

Music doesn't know its limits. So that is why Laulun Ystävät has got a pleasant responsibility to carry out the art of singing from the city of Turku across our borders this time as far as Canada. The choir sets its own artistic and functional aims from the starting points that it has. Laulun Ystävät has always considered it a matter of honour to obey its flag-song's binding words: "We are permitted to sing if our singing is harmonious. Outside our borders we don't only represent ourselves and our choir but also our hometown and our native country."

**Tapani Knuutinen**

# Thursday is full of hope!

About ten years ago, in the springtime, I met a charming forty years old Friend of Song, who persuaded me to make a fast engagement and even in September to get married. The Man promised to buy a guitar and sing beautiful serenades in the evenings at home.

The first year of the marriage was a big party. In the first annual party of The Friends of Song I won a beautiful silverwristlet as a prize. We made the delate intime honeymoon (with two aeroplanes of The Friends of Song) to Israel. Life was smiling!

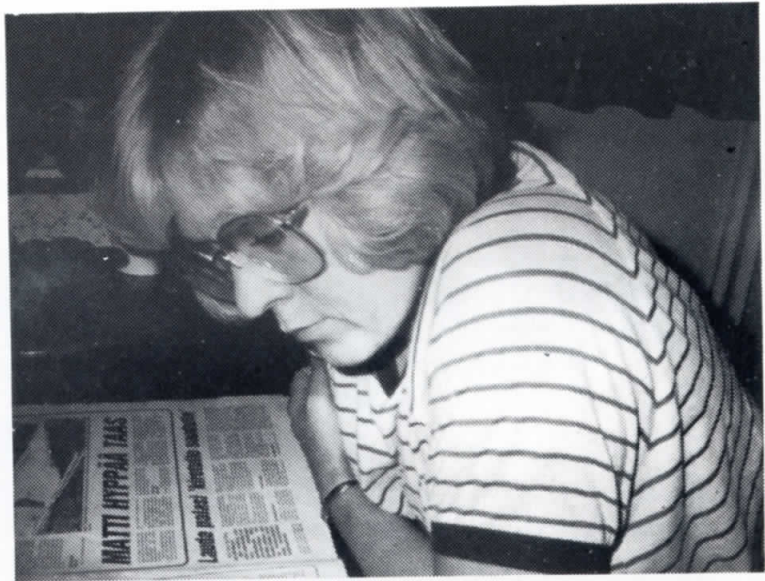
Our first child was born in the year of the child, 1979, a girl. In 1981 we made a concerttour to Estonia, Tallinn, oh, that wonderfull voyage!

Next year our second child was born, a boy, who even in the hospital was adopted to The Friends of Song (2.b.), when the happy father came with a quartet to sing to the mother and mothers, and at the same time to listen to the voice of the young man. All we mothers were crying.

And two years ago a concerttour to Germany. Ten days of the continental feeling in the two buses, which drove through Europe. It was really something.

This kind of life has a wife of The Friends of Song. So, it is almost like this. Twice a week, on Mondays and Thursdays, this man, who still hasn't got a guitar, hurries up to sing to their Home of Song. The Lady's Club has to wait for some years for me, because of the children. I hope I have more time later.

At weekends they have some occasions to sing all around in Finland. When someone calls asking father, even the youngest can say that



father is in the rehearsal. The year of the singing feels sometimes so long!

But when the summer is coming and we spend the Midsummer Eve in the most beautiful archipelago of the world in Turku and the men are singing, I would not change one day of the year. Around us

Friends, their wives, children and others, who might have had as hard winter as I. But at that moment the cheers and sorrows are unite, the wonderful memories of FS are pulling you more together.

"Once a Wife of The friend of song, always a wife of the friend of song."

**Leena Knuutinen**





# THE IDYLL

by Aleksis Kivi

Once in the summer, on a Sunday evening, when the sun drooped to the northwest and air and forest were still, she sat alone with her child, sat on a bench beside the table. Eero paced his fields and meadows, and all the servants had gone to the village. A rapturous peace reigned without and within the farm's Sunday-swept room, and decked with leaves the floor smiled up at her. Peace and silence prevailed; only the distant tinkle of cattle-bells was heard now and again from the birch-clad hill. On the bench sat the young mistress and talked to the child who like a radiant morn looked up at her from her lap.

"Grove of Tuoni, grove of night!  
There thy bed of sand is light.  
Thither my baby I lead.

Mirth and joy each long hour yields  
In the Prince of Tuoni's fields  
Tending the Tuonela cattle.

Mirth and joy my babe will know,  
Lulled to sleep at evening glow  
By the pale Tuonela maiden.

Surely joy the hours will hold,  
Lying in thy cot of gold,  
Hearing the nightjar singing.

Grove of Tuoni, grove of peace!  
There all strife and passion cease.  
Distant the treacherous world."

So she sang to her child; and the harp rings not as sweet as her voice rang then in the Sunday-swept room. But when she had ceased singing she gazed for long in silence at the heavens; up into the holy, giddy heights she looked; and pure and clear was the sky, not a single wisp of cloud showed under Heaven's curving dome; only a summer swallow, scarce visible to the eye, glittered there, flying back and forth, light and happy as the thoughts of a Sunday-child. So she sat, and her cheek, tanned by the sun, drooped to the drowsy infant's temple; but the blue eyes still stared upward into the blue heights, and peace shone on her brow.

Her husband returned from the woods and in the yard heard his wife's song, and never before had it echoed so divinely in his ears. He entered, and striding across the room, sat down beside his wife; it was a mark of friendship he seldom showed her. Swiftly the woman turned to him, laid the child in his lap and, pressing her forehead against his breast, burst into passionate weeping. But at that the man threw his arm round her and stroked a lock of her flaxen-yellow hair that had fallen behind her ear. There in the calm Sunday evening they sat on the white bench beside the white table.

Translated by Alex Matson

# TURKU

## IN FINLAND



The name of the City of Turku is derived from an ancient Slavic word meaning "a trading place" or "a market place". Many centuries ago, small scattered villages consisting of a few modest dwelling began to grown up on the green and fertile banks of the River Aura. The inhabitants of these villages soon discovered that they could carry on a profitable trade with the people who lived in the vast forested areas further inland: jewellery was exchanged for furs, and spears and bows for meat and antlers. By and by, foreign traders sailing along the coasts of Finland found their way up the river to the villages. They brought with them a wide selection of wares to trade for Finnish furs. As a result, trade diversified and flourished; before long the small villages had formed a trading centre where the old roads from the provinces of Satakunta, Häme, and Uusimaa merged and joined the waterway down the river to the sea.

Turku was, in the words of a poet, "born of the river's might"

The position of Turku, both as a trading and a spiritual centre, was strengthened in 1229 when Pope Gregory IX gave his consent to the transfer of the Bishop of Finland's see to a new location further down the river. It is from this date that the age of the City of Turku is counted. The town began to grown rapidly as the members of both the secular and

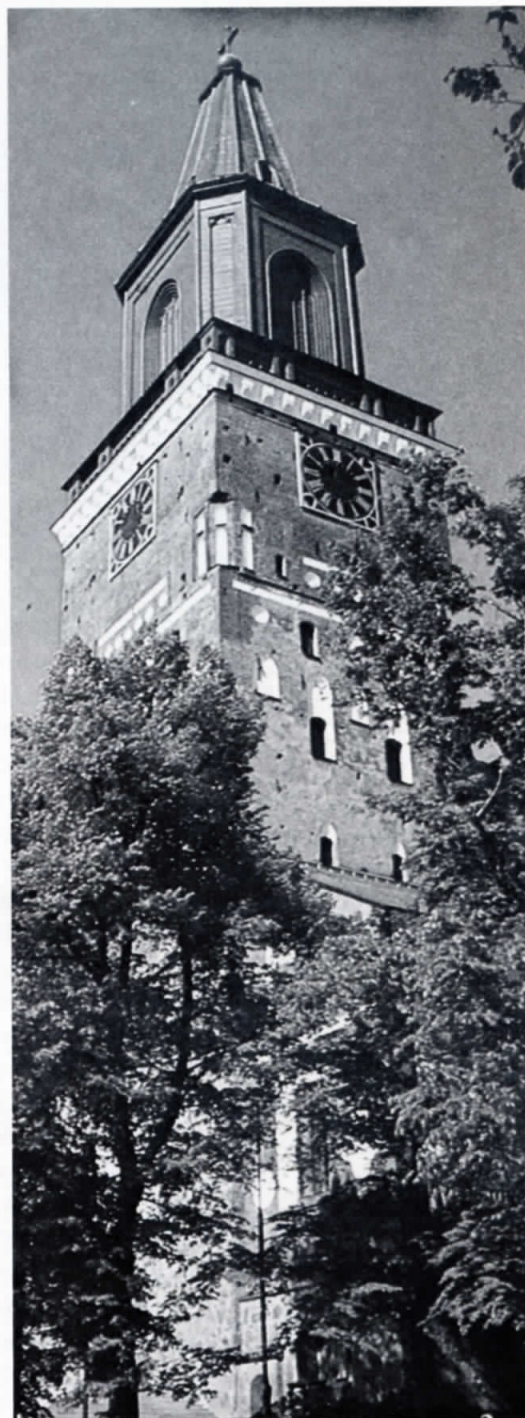
the ecclesiastical administration moved to Turku. Around the same time a large number of foreign merchants, chiefly from the Baltic cities, also settled in the city.

### **Turku — a blend of old and new**

Today the atmosphere of Turku is created by the river, the sea and harmonious, blend of old and new buildings. By the River Aura there is another medieval monument on the river bank, Turku Cathedral. The church, surrounded by buildings in Empire style, dominates the scene from whatever direction one looks down on Turku from any of its seven hills. The Great Fire of 1827 destroyed nearly all of the wooden buildings. Only a few dwellings on the river bank, and the Luostarinmäki area, survived the disaster. Nowadays the Luostarinmäki houses form a popular Handicrafts Museum.

### **Explore the museums, market place and market hall**

The importance of trade is shown by the very name of Turku which means "market" or "tradingpost". Turku Market Place and the Market Hall nearby are part of the authentic Turku.





### Small boutiques, big department stores

Textiles, glass and ceramics designed by wellknown Finnish artists are all to be found in profusion in Turku. There is a good choice of both industrial design and local handicrafts. Collectors of antiques will find a friendly welcome and stylish modern interior design is tempting.

Turku is an ideal place for a buying spree as the inhabitants have been shopkeepers for a very long time, and they look after their customers with faultless service. Many a tourist finds on a first visit a favourite shop, restaurant or friendly storekeeper where they return again and again.

### Souvenirs of Turku

Something typical is not hard to find — home-made sweets, hand-thrown pottery, raisin sausage or good bread from the archipelago.

On the way to the market drop in at one of the museums nearby. The collections in Turku Art Gallery are the second largest in Finland. Some of the secrets of his compositions are to be found in the Sibelius' Museum. A large number of the sculptures of Wäinö Aaltonen are on view in the museum devoted to his works.

### A lively atmosphere for shopping

The River Aura contributes a lot to the atmosphere of Turku. Only a stone's throw from the river are the Market Place and the Market Hall where the townspeople shop and meet each other. Stallholders arrive with their vegetables, fruit and fish early every weekday morning. The Market Hall is full of all kinds of food — dairy produce, meat, bread, cakes, including some mouth-watering specialities. Some stalls offer examples of old handicrafts such as hand-thrown pottery and hand-carved wooden spoons.





### A holiday base

The provision of accommodation and food for visitors in Turku started when the Hansa merchants came to the city up the river. For the tourist of today a hotel is not just a place to sleep, but also a base which can provide advice, information and service, a place where the whole family can feel at home. For the businessman a hotel is where a conference can quickly be arranged and where service is faultless. Turku can offer just the right hotel in the right surroundings — one with a view of the country across the city, a window overlooking the sea or a location in the city centre.

### Famous restaurants

The big Turku restaurants are known all over Finland for their appetizing food and first-class service. They compete with each other to attract not only travellers but also the city's inhabitants with their mouth-watering meals. But there are idyllic little restaurants where the traditions of good food and service are also faithfully maintained.

### High-class hotels

The wide choice of accommodation in Turku ranges from modern hotels to comfortable boardinghouses, from new to old, all according to personal tastes and requirements and budget limits. The furnishing, equipment and service in hotels are all of a high standard. The majority have restaurants, swimming-pool, saunas, dancing, conference and private function facilities. Many also arrange leisure activities. Children have their own menus and playrooms.

### As dusk falls

There are many ways to relax in Turku at the end of the day. A variety of films is shown in a dozen cinemas, there are attractive restaurants with cabarets, and discos entice dancers. There are intimate restaurants with appetizing menus and specialities. In the hotel night clubs there is time to see a show before dawn breaks.

### "The other side of the river"

Before the Great Fire the centre of Turku was round the Cathedral and

everything which was on the river bank near the church was "this side of the river", while everything else was "the other side". As the centre of Turku gradually moved to other side of the river the idea of which side of the river was "this side" and which "that side" became vague. In 1979 the inhabitants were asked their opinion, for fun, and the majority confirmed that today the side where the Market Place is, is "this side of the river".

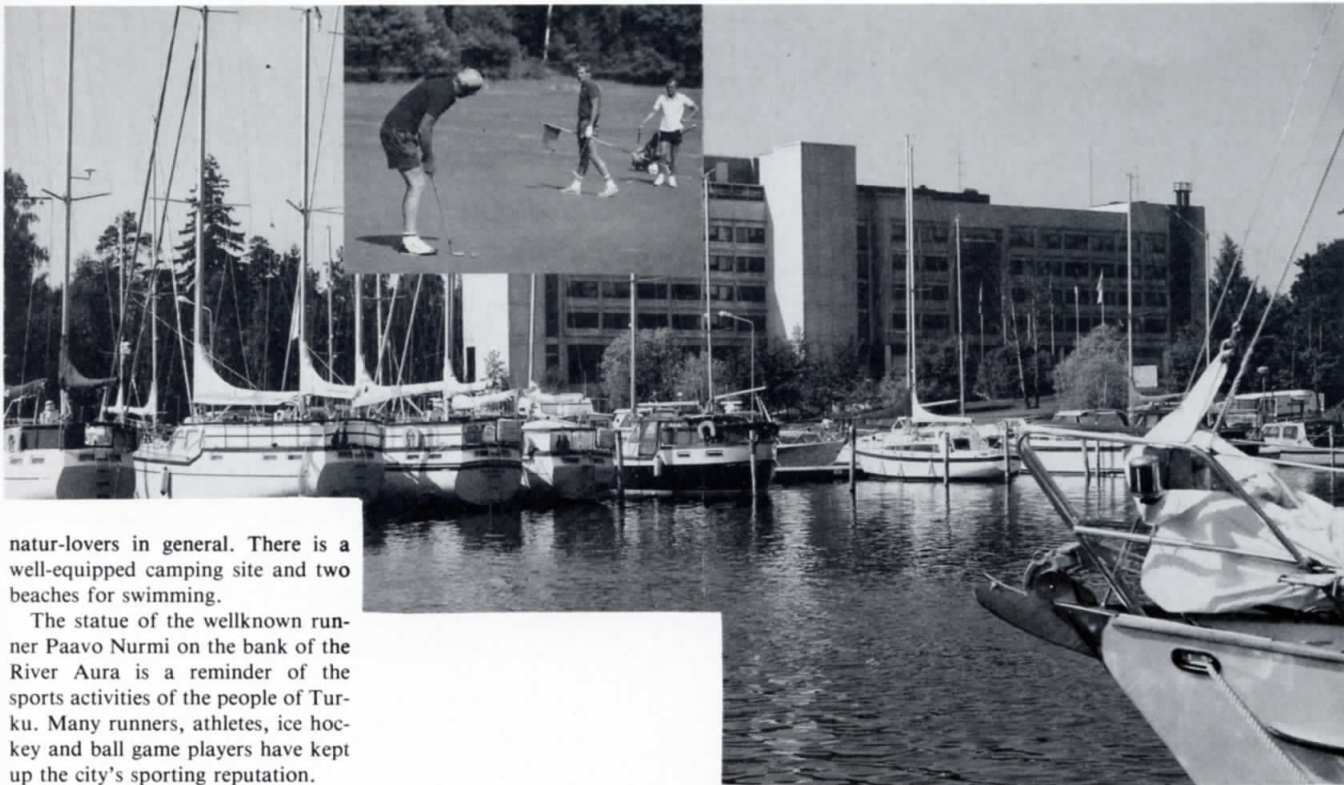
### Space and pure air

Turku is known for its green parks, hills, fertile islands and riverbanks. They have always been important to the inhabitants whose way of life is by tradition close to nature. Winter in Turku is short and mild, summer long and warm. The fresh wind from the sea brings plenty of clean, pure air that can surprise city-dwellers from other parts.

The Ruissalo Island and National Park just outside the city are one of the best areas for outdoor activities, with their green and leafy landscape. The island is ideal for cyclists, walkers, golfers, bird-watchers and







natur-lovers in general. There is a well-equipped camping site and two beaches for swimming.

The statue of the wellknown runner Paavo Nurmi on the bank of the River Aura is a reminder of the sports activities of the people of Turku. Many runners, athletes, ice hockey and ball game players have kept up the city's sporting reputation.

There is plenty of space in Turku parks for sports. The Sports Park, Impivaara and Kupittaa are the main areas for sporting and outdoor activities. There are also plenty of play spaces for children e.g. an adventure park and traffic town with real police. In winter there are illuminated ski tracks and a slalom slope with ski-lift.

### The call of the sea

In summer the sea is the main attraction when out of doors in Turku. The River Aura running through the city centre is a temptation to get a boat and go out on the water. A River Aura sight seeing tour or a waterbus cruise gives a sample of the sea and the archipelago.

The inhabitants of Turku prefer to spend their holidays sailing or in cottages on islands out at sea. The Turku archipelago is one of the largest in the world. Its innumerable lush, wooded islands are an unusual attraction for a visitor.

### Lively cultural life

Turku is an active musical city. There are concerts given by the City Orchestra, a concert series in the Sibelius' Museum and other musical events in different parts of the city. These often include foreign artists as performers.

Plays performed are of a high standard. In winter there are the Turku City Theatre on the bank of the River Aura, and the Swedish Theatre in a building on the corner of the Market Place which is the oldest theatre in Finland still in use. There are also many amateur dramatic societies. In summer theatre at Vartiouvuori, and

the Samppalinna summer theatre beside the old windmill. Turku University Student Theatre often performs in summer, too.

There are many active painters in the city, particularly as a result of the Turku Drawing School. The artists' organizations hold several exhibitions annually.

### Events in Turku

The Turku Music Festival and the rock festival Ruisrock on Ruissalo Island are important international events in summer. All the year round Turku is known as a city where conferences and conventions in many fields take place, as well as sporting, musical and theatrical events.

The city scene is made lively by the coming and going of tourists, some on their way to Stockholm and the

Åland Islands thanks to numerous regular car ferry connections. University life and events add colour to the scene in the city where the first University in Finland was founded.

### The whole city in one day

A tourist in a hurry can get around the centre and surroundings cheaply and quickly by local bus and coach. There is a tourist ticket which is the cheapest way to see a lot in a short time. There are also guided tours in several languages to give a quick overall idea of the city. If you want to follow your own route at your own speed then it is an idea to hire a car.

A bicycle is a useful way to go around in town without parking difficulties. Bicycles can be hired and the favourite places to ride are the islands of Ruissalo and Hirvensalo and in the surroundings of Naantali.





### Some facts about Turku

Population (1985) 162.500

Age distribution, %: 0—14 years 17 %, 15—64 years 68,6 %, 65— years 14,4 %, Swedish-speaking, %: 5,1 %.

Projected population: 1990 — 172.000, 2000 — 174.000

#### **Education and culture 1984**

Pupils at comprehensive schools	16860
at gymnasiums	4130
at vocational schools	7020
Students at workers' institutes	11950
at universities and high schools	14700

#### **Transport and communication 1984**

Number of motor vehicles 60766, of which cars 49939. Inhabitants per car 3,2.

Traffic accidents: Number of persons killed 9. Number of persons injured 620.

Local omnibus traffic, number of passengers 30 497 000

#### **Traffic at The Airport:**

Embarked and disembarked passengers 350 400

Embarked and disembarked freight 1 087 000 kg

Vessels visiting the Port 3440 — 1 066 200 tons

#### **Foreign goods traffic through the Port**

Imports 1 063 000 tons, Exports 750 000 tons

#### **Foreign passenger traffic through the Port:**

Passengers arrived 774 300, Passengers departed 788 200

TV licences 68 662, there of colour TV licences 52 630

Number of calls connected by the Municipal Telephone Company 103 900 000.

#### **City Council 1985:**

Non socialist parties:

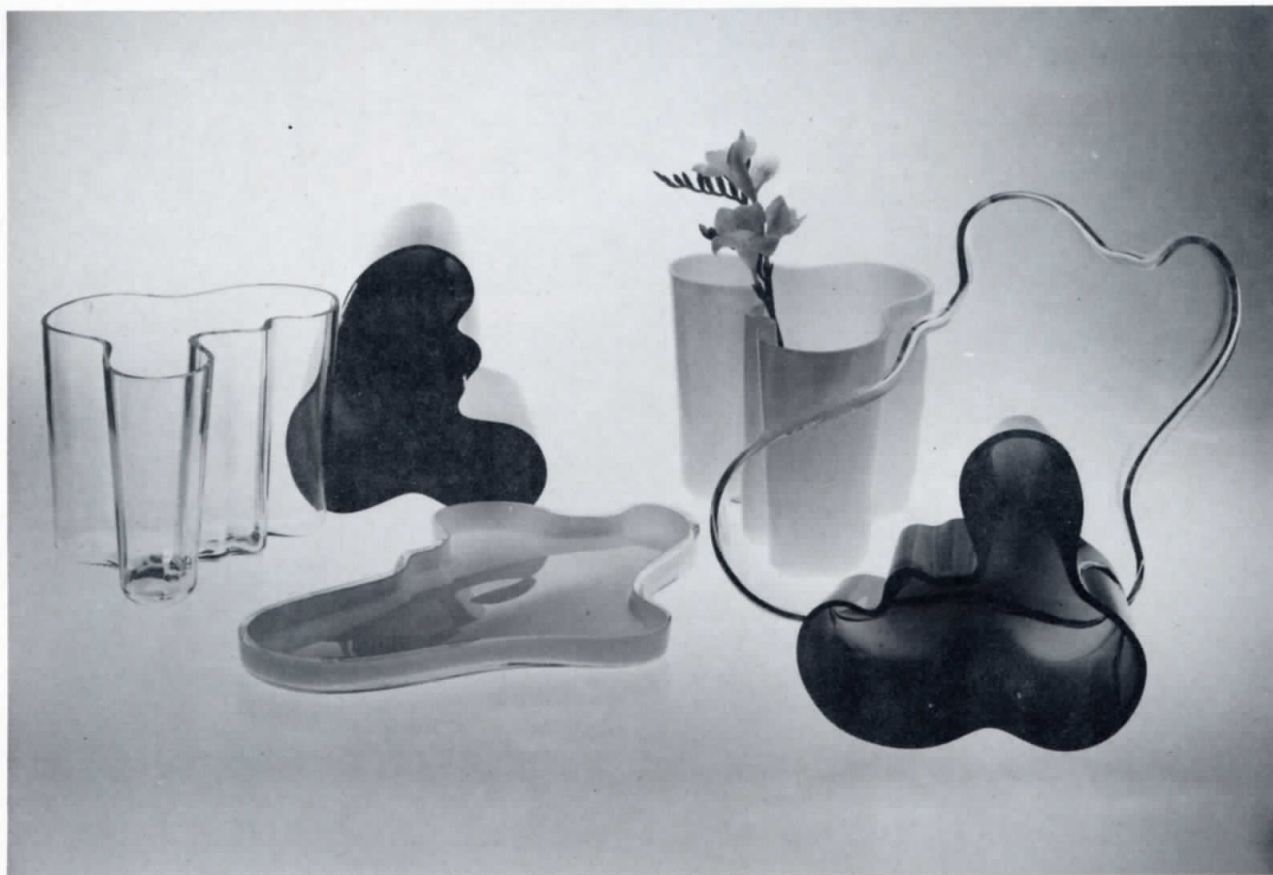
National Coalition Party	20
Finnish Rural Party	5
Swedish People's Party in Finland	4
Center Party/Liberal Party	3
Christian League of Finland	2
In all	34

Socialist Parties:

Social Democratic Party in Finland	16
Democratic League of the People of Finland	14
In all	30

Others:

The Greens	3
Total	67



## 50th anniversary of the Aalto glass collection

The Finnish architect Alvar Aalto designed his famous Aalto vase for the glass design competition organized by the Karhula-Iittala glassworks in 1936. The Aalto glass collection was presented for the first time at the Paris World's Fair in 1937.

In 1986 this creation, which has been called the world's most famous modern glass vase, will be 50 years old.

Aalto's competition proposal contained four different sketches, on the basis of which the Iittala glassworks produces two slightly differing vases. The proposal also included low platters, the production of which was terminated at the end of the 1950s. At the beginning of 1986 the Iittala glassworks has decided to again include these platters in its collection. Aalto himself suggested that they might be used "as serving dishes, fruit platters or, say, as surrounding items for cactus garden pots."

In honor of this ceremonial year, the Iittala glassworks will also blow Aalto vases in "sea green", which was on the original colors of the collection presented at the Paris World's Fair. At present, the Iittala glassworks produces the Aalto vase in clear, opal as well as cobalt blue glass.

The Aalto collection is a beautiful fulfillment of the guiding principle of Alvar Aalto's life work: to create harmony in people's lives in such a way that the building, its objects and surroundings are in harmony with each other.

Aalto's competition proposal included four different sketches. They depicted vases and bowls of different height, all of which had the same irregular, freely curving shape in common.

In the same year objects belonging to the Aalto glass collection were also used to complement the decor of the "Savoy" Restaurant in Helsinki, for which Alvar Aalto had done the interior decorating. This is why the Aalto vase is also known by the name "Savoy" vase.

Aalto's free-form glass collection is intimately connected with the themes that recur in his architecture. The use of a free, organic, curving form has been characteristic of Aalto ever since the 1930s. This form has sometimes been seen as reflecting the outline of Finnish lakes and forest ponds.

Allusions have also been made to Alvar Aalto's experiences in early childhood: his father was a land surveyor and young Alvar would climb up on a chair to observe the topo-

graphic contour maps on his father's desk. Their winding lines may have found their way into his subconscious. Over the years the Aalto line became Alvar Aalto's "trademark". The name "Aalto" also means a wave or a ripple in Finnish.

The tinting of the Aalto collection which was shown at the Paris World's Fair conformed to the standard colors then in use at the glassworks: sea-green, golden brown, azure, smoky gray and clear glass. Over the years the Aalto vase has been produced in such colors as ruby red and forest green. The original colors have become highly valued collector's items. The present standard colors of the Aalto vase are: clear glass, opal, cobalt blue and, in honor of the ceremonial year 1986 sea-green again. The low platters come in clear glass and opal.

The Aalto flower, a stackable, four-piece series of vases designed for the 1938 New York World's Fair, is also part of the Aalto collection of the Iittala glassworks. The article is produced in clear glass and opal tint.

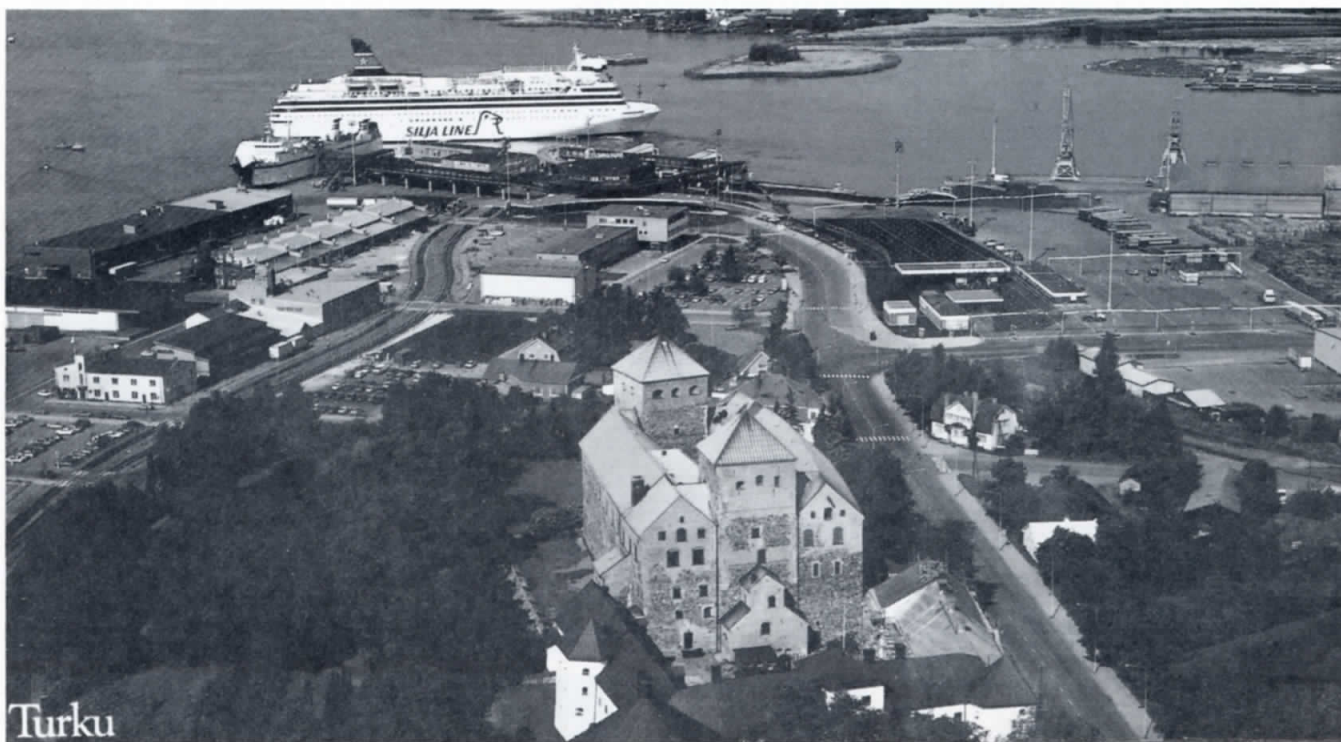
The Alvar Aalto glass collection has won numerous awards. The Aalto vase and Aalto flower are part of the permanent collections of New York's Modern Art Museum.

# FINLAND/SWEDEN CRUISES ON THE WHITE SHIPS: A WHOLE NEW EXPERIENCE



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Every time you go on deck on one of our White Ships, you'll be taking in a breathtaking view. As we sail through the unique archipelago between Finland and Sweden, you'll see thousands of islands, each with a character all its own — from bare outcrops where you might glimpse basking seals, to lush summer havens with beautiful 19th-century wooden villas. And in the summer months, you add to all this the spectacle of the Midnight Sun, which dips only momentarily below the horizon. In short, the views on one of our cruises have all the ingredients of a spectacular dream.





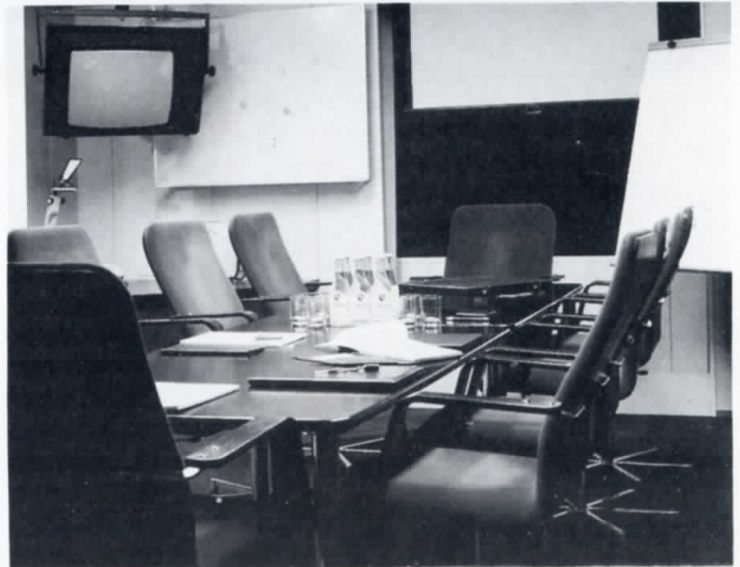
**Aboard the White Ships: a perfect site for your next meeting**

The whole of deck 8 on our Turku/Stockholm ships has been designed as a complete conference world for up to 440 participants. The unique 360-seat auditorium can also be divided into six individual conference rooms, each accommodating from 20 to 70 people. In addition, there are seven special group study rooms — including one for VIP use. All are equipped with the latest in audio-visual and other conference aids.

The meeting facilities have their own adjoining kitchen from which food and drink are served. And our conference staff is always on hand to provide whatever assistance may be required.

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As we've heard from the many companies that have already been aboard, being at sea on the White Ships provides a stimulating atmosphere that produces successful meetings. And we're sure it will do the same for you.





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**A lively sampling of Silja nightlife**

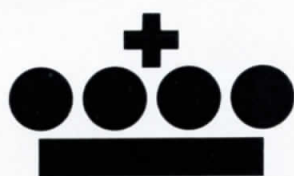
After dining, you can dance the night away under the Midnight Sun, or watch one of top international variety acts. You can try your luck in our casino, or enjoy a relaxed drink in the Silja Club Bar. For the young at heart, we offer a lively disco. And all the time there's that special feeling of magic that comes from being at sea.

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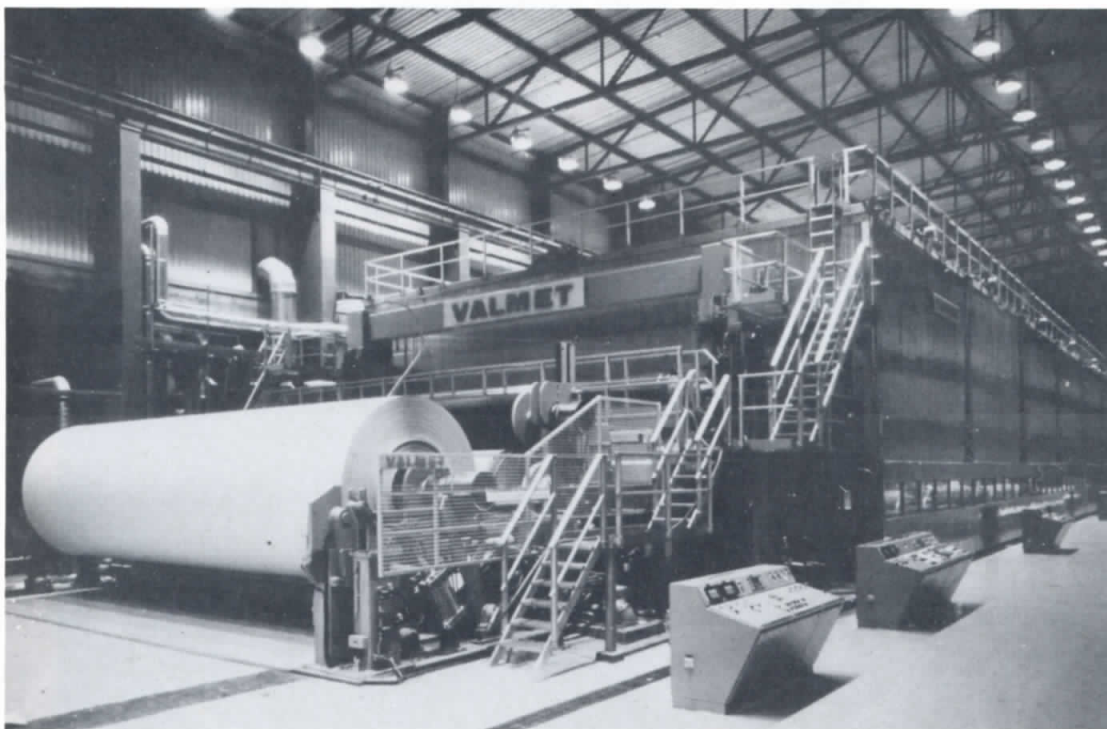
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**SAMPO**

# Valmet of Finland



Shotton Paper Co — PM 1. The General view to the machinehall.

Valmet is a Finnish engineering group and one of the country's largest industrial enterprises. Its production value equals over one tenth of the output of Finland's metal and engineering industry. The Company is state owned and traces its origin back to a group of production plants set up in the 1920's and 1930's to satisfy the weapons requirements of the Finnish Defence Forces.

In fact, the Company's shipyards can claim even longer traditions: the Suomenlinna dry dock launched its first vessel as early as 1764. Valmet was established as a limited liability company in 1951. It has since expanded to comprise six operating groups with some 30 production plants in Finland and overseas: the Paper Machinery, Shipbuilding, Automation, Defence Equipment, Transportation Equipment, and Tractor Groups. Total sales of the Valmet Group in 1985 were FIM 6,1 billion (approximately USD 1,2 billion) and total personnel strength around 17000.

Valmet is engaged in extensive industrial cooperation the world over — a policy based on Nordic collaboration and later expanded to cover

new, ever broader fields. The Company's international operations are divided fairly evenly among the different continents and the various world trade blocs. Valmet's exports and foreign operations amount to nearly 70% of total sales. In 1960 Valmet established its first overseas manufacturing subsidiary, Valmet do Brasil S.A. The Brazilian company manufactures and markets agricultural tractors and has grown to be the second-largest tractor manufacturer in South America. Valmet and Saab-Scania Ab of Sweden are co-owners of two companies manufacturing and marketing passenger cars. Valmet and Volvo BM of Sweden have carried out a joint Nordic agricultural tractor and logging equipment programs. Valmet's corporate policy of international cooperation and customer commitment has proved successful on western as well as eastern markets. This policy, which has its foundation on a Nordic quality philosophy, will continuously lead the company into new fields of expansion and cooperation. For the benefit of customers world-wide.

## **Research and development: sharpening the technological edge**

Research and development at Valmet is aimed at improving product quality and competitiveness, thereby enabling the Company to keep pace with ever-growing customer demands. The various phases of product development and manufacture contain theoretical and applied research, measurements, simulations, calculations, customer dialogue, and test runs. The paper machine pilot plant at the Paper Machine Division has proved crucial in the development of paper machines and paper-making in general. This work is carried out in cooperation with customers. Then there is the ultramodern tractor laboratory at the Jyväskylä tractor plant which occupies a key position in the development of tractors for the 80's. Central to the activities of Valmet Process Automation in Tampere is development of new products and systems for process automation. These examples of Valmet's research and development activities illustrate the company's commitment to the manufacture of products of the highest standards of technology, economy, and reliability.



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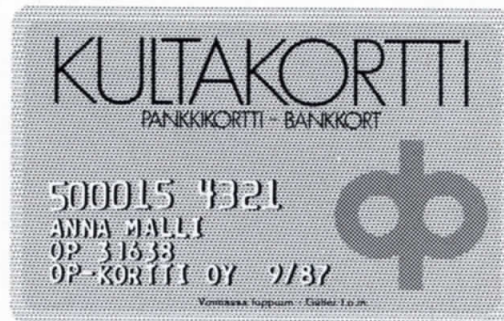


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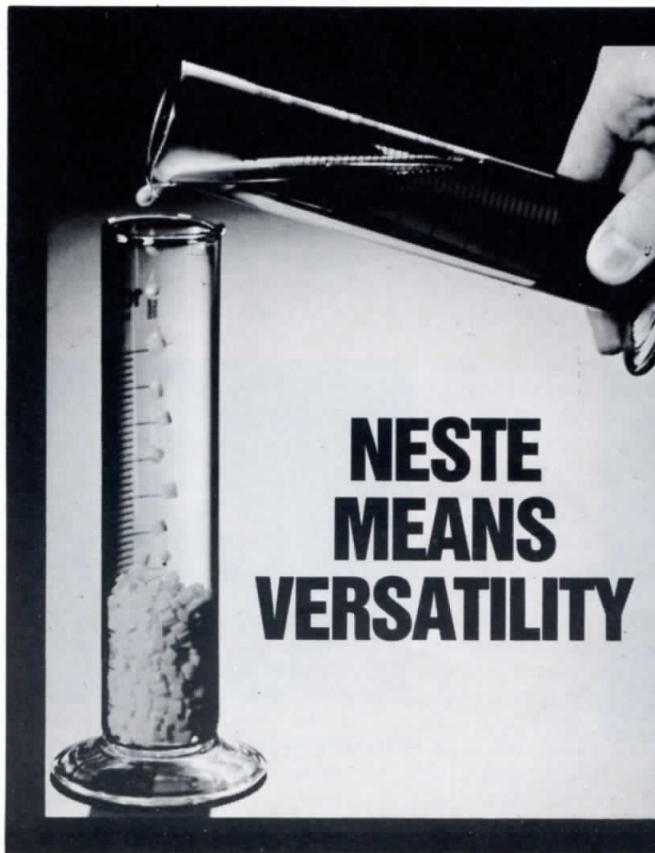
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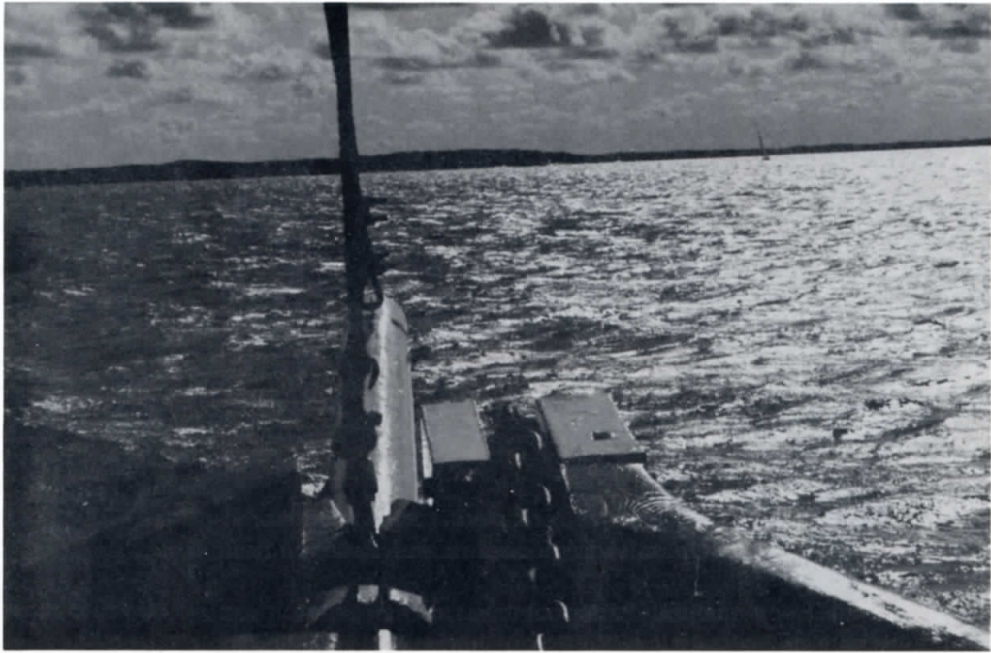


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## MY LAND

My land, my lucky native land.  
Your hills, your fields,  
your bright and peaceful islands.  
You are in my mind.

My land, my free and wild and tender land.  
Your lakes, your wild marks,  
all your idyllic straits and coves.  
You are in my mind.

My land, my smiling, sunny land.  
Your old and stringy trees,  
your bare cliffs.  
You all are deep in my mind.

My land, my calm land of midnight sun.  
Your nights and all your  
darken shadows.  
You are in my mind.

What is this land?  
What are these islands,  
these dried trees,  
straits and bare cliffs,  
this open sky.  
It's my land, my native land.

*Tapani Kumpulainen*



