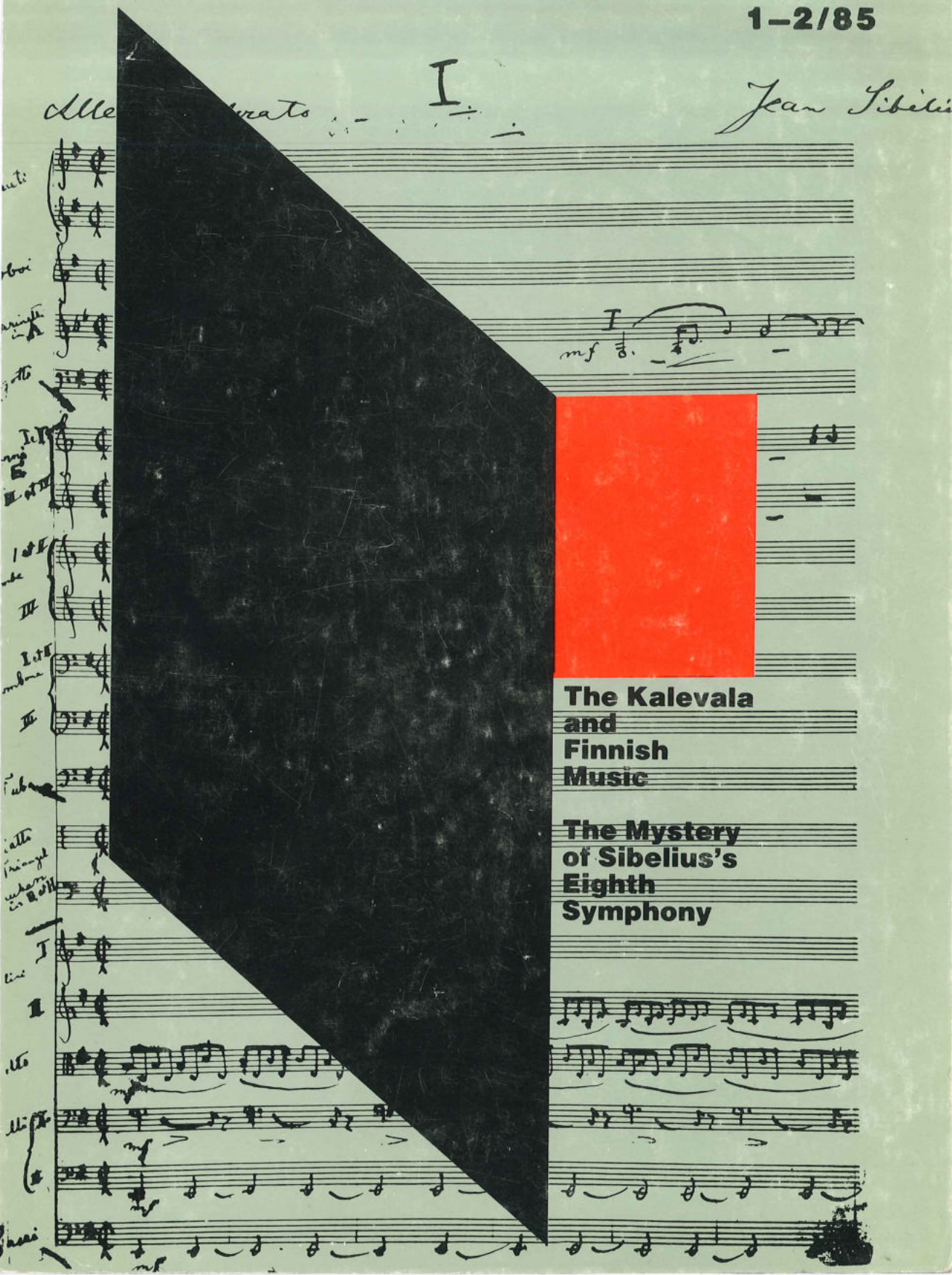


# Finnish Music Quarterly

1-2/85



*Allegro moderato I*

*Jean Sibelius*

*I*  
*mf*

**The Kalevala  
and  
Finnish  
Music**

**The Mystery  
of Sibelius's  
Eighth  
Symphony**

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# Finnish Music Quarterly

Editorial

May 1985

**F**inns often speak with pride of the difficulty of their language. But Finnish sometimes presents the Finns themselves with a hefty problem. Particularly when they would like to spread information about themselves and their country. Within the field of music too, our language generates a very effective news blackout, whatever anyone may claim about music's great ability to transcend boundaries and borders. Music may travel better than words, but nevertheless it is difficult for a small country to get its achievements on display in the great music centres of the world, and it sometimes feels as though Finnish music only lives abroad through Jean Sibelius and a handful of star soloists and conductors. The creation of an overall image of our musical life for readers outside Finland is no easy task.

We at least believe that we would have a lot to say. With *Finnish Music Quarterly*, which here makes its first appearance, we hope to be able to present a picture of musical life in Finland. The magazine's publishers are the Performing Music Promotion Centre (ESEK), the Foundation for the Promotion of Finnish Music (LUSES), and the Sibelius Academy. In line with the activities of these institutions, we shall come to cover topics from the fields of classical music, folk music, and light music alike. In this its inaugural year, *Finnish Music Quarterly* will be published in the form of two extensive double issues, but in 1986 it will as the name suggests, appear four times. It is only natural that a single issue can do little more than cover a relatively narrow sector, but our aim is gradually to build up a comprehensive picture of what is really going on in Finnish music.

At the request of the publishing organisations, the main theme chosen for the opening number of the magazine is the *Kalevala*, now celebrating the 150th anniversary of its first publication, and the impact that the national epic has had on Finnish music.

Although the *Kalevala's* direct influence on our culture was at its height towards the end of the last century, and in the early years of this one it has now, after a natural enough period of reaction, once again made contact with the arts of today. Many of our composers have been among those to take inspiration from the *Kalevala*. Now perhaps, in a subtly different way. The epic has of late been seen more in the light of universal myth than simply as a work expressing national and nationalistic views.

But then again, no work can be quite complete without a second theme. This is provided by the leading international Sibelius scholar and biographer, *Erik Tawaststjerna*, who presents the results of his latest research; the story of Sibelius's 8th Symphony, a thriller which in its time held a great part of the musical world in its grip.

And so, as we begin, it only remains for me to welcome all our readers to the FMQ.



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Cover: Jean Sibelius: Kullervo  
Symphony  
Photo: Helsinki University Library

# FINLAND'S NATIONAL TREASURE

– THE KALEVALA

Pekka Lounela



Elias Lönnrot  
Lithograph by J. Knutson, 1841. Photo: Finnish Literature Society

THE FIRST PUBLISHED VERSION OF KALEVALA, THE SO CALLED OLD KALEVALA, APPEARED IN PRINT IN 1835. FOURTEEN YEARS LATER THE EPIC'S CREATOR AND COMPILER ELIAS LÖNNROT PRESENTED A NEW, AND SUBSTANTIALLY EXPANDED KALEVALA, AND IT IS ALMOST EXCLUSIVELY THIS SECOND EDITION WHICH IS IN USE TODAY. THE IMMENSE SIGNIFICANCE OF THE WORK TO A FINLAND THEN SEARCHING FOR ITS OWN TRULY NATIONAL CULTURE WAS GRASPED IMMEDIATELY UPON THE PUBLICATION 150 YEARS AGO OF THE ORIGINAL EDITION, AND SPECIALISTS ABROAD WERE ALSO SURPRISINGLY QUICK TO LATCH ON TO THE LITERARY MERIT OF THE KALEVALA: THE FIRST VERSION HAD BEEN TRANSLATED INTO SWEDISH BY 1841, AND A FRENCH TRANSLATION WAS AVAILABLE AS EARLY AS 1845. THE HISTORICAL BACKGROUND AND SIGNIFICANCE OF THE KALEVALA, AND THE CENTRAL FEATURES OF THE EPIC'S CONTENTS ARE HERE EXAMINED BY MR. PEKKA LOUNELA. AS A DESCENDANT OF THE LÖNNROT FAMILY, MR. LOUNELA HAS ALWAYS FELT A PARTICULAR INTEREST TOWARDS THE WORK OF THE ARCHITECT OF THE KALEVALA.



## HISTORIAL BACKGROUND

When the two or three different tribes that made up the Finns some 1 000 years ago set about developing for themselves their own national culture, tucked away in the far north-eastern corner of Europe, they were helped by the very isolation of their geographical position. The nearest Germanic race, the Swedish, and their chief rivals to the east, the Russians, left the Finns' territory as a kind of buffer zone, akin to the Marches between England and Wales, across which the occasional wars and skirmishes were fought out, but which was otherwise left more or less alone to fend for itself.

The spread of Christianity from the west meant that the Finns, who had found their way to the country from somewhere away to the east, from the slopes of the Urals, were now linked to the Church of Rome and, by implication, to the mainstream of European civilization. Nevertheless, at no time did Europe's influence grow so dominant as to allow for the unaffected adoption of the ancient Graeco-Roman cultural tradition up here in the far north.

In a sense, too, the position of a national language and culture were strengthened by the Finns' binding themselves to the Lutheran Reformation. True, as a province of a Sweden eager to fight its way to superpower status, the Finns paid heavily: although there were some four of five times as many Swedes as Finns, as many as 40 % of those killed in Sweden's armies were of Finnish stock. But as a kind of fringe benefit the Reformation brought the first Finnish primer, a Finnish translation of the New Testament only some 20 years after the German and Swedish ones (*Mikael Agricola*, 1548), some sections of the Old Testament, and a certain amount of devotional verse. The complete Bible appeared in Finnish in 1642.

The Lutheran clergy was given the task of promoting popular education, and set about its work with a will. The basics of reading and writing were drummed into the heads of the people, scattered here and there in settlements surrounded by vast virgin forests, clearing and burning the woods to cultivate the land, or living by hunting and fishing. Before very long, those without the gift of literacy found themselves cornered: the local minister simply refused to marry them and so they were denied access to the social acceptance that family life brought with it.

Annual examinations of reading skills, presided by over the parson, made quite sure that the lessons learnt stayed learnt, even in the thickest skulls.

Naturally, no very profound degree of civilization could come out of this method, but the Holy Writ and the writings coupled with it did earn respect and appreciation. The Finnish language also won a certain basic status in written form, one which could not be destroyed by the 18th century campaign to write everything in Swedish, a campaign born jointly out of the Swedes' superpower ambitions and the increasing pressure of Russification in Europe. And with the language preserved, so also were the pagan ingredients of the culture, poems, runes, and charms, and tales and ballads.

The Swedish influence, it must be admitted, did win through in the important coastal towns, among the civil servants and those of higher rank, and in the schools. The population in the coastal belt and the archipelago had traditionally been Swedish-speaking over large areas. But the people living Finland somehow never got around to learning Swedish: perhaps it is from those days that the Finns embraced the myth, still alive and well, of their innately poor head for languages.

Russia wrested Finland from the Swedes in the war of 1808–09. The Swedes are not too partial to claims that Finland was actually "liberated" from Swedish rule. The victor, *Czar Alexander I*, called a meeting of the Finnish Diet while the war was still raging, and in front of the four estates swore to uphold the existing laws, at the same time guaranteeing the country autonomous status, in which he in his capacity as a sovereign grand duke was to serve as the link with the Imperial Russian administration. The Diet was entrusted with working on the country's legislation. Government was in the hands of a senate composed of Finns. Only now was Finland able to go about constructing its own civil service infrastructure, complete with postal service and militia. Even the customs border with Russia was honoured.

The golden age of Finnish folk verse is generally considered to have been during the 16th century. Its roots stretch back deep into the years prior to the arrival of Christianity, to before about 1 100 A.D. Academic interest in the verse awoke in Turku (*Åbo* in Swedish), on the west coast, then the country's only university city and its administrative

centre, during the last decades of Swedish rule. The ideals of the Enlightenment and the currents of Romanticism creeping in set the educated classes wondering whether there might just be something in Finland and Finnishness, something special and original with which to startle Sweden, and for that matter the other "ancient" cultural areas.

From the point of view of the late 18th and early 19th centuries, folk verse was admirably suited to raising the self-esteem of those engaged on cultural work in Sweden's eastern satellite. The Swedes did not have the same folk tradition, and with the coming of the Romantic era its stock was rising fast: *Macpherson's Ossian* was an international suc-

A view of the village of Vuokkiniemi, at the centre of the Karelian folk-verse area. The photograph is by I.K. Inha, and dates from





cess, and it was by no means difficult to find the generation, the seed for a Finnish body of verse to compete with Macpherson work. The people told tales of how Finland had been led, admittedly in the dim, great days of its past, by shadowy heroes, men such as *Väinämöinen*.

More systematic collections of the old

1894. Photo: I.K. Inha/The Photographic Museum of Finland



poems were undertaken. Their sources proved to become more and abundant the further east one went. But the social opportunity for their exploitation appeared only after the country had separated from Sweden, and with the rise of the Finnish national consciousness – what came to be known as “Fennomania”.

Soon after Finland gained autonomy under Imperial Russia, the capital was shifted to Helsinki, since the new order frowned upon Turku’s overly cordial relationship with Stockholm. Work began immediately on constructing a monumental city centre to match Helsinki’s new status, but the fledgling capital only became a centre of learning after Turku was all but destroyed in a fire in 1827, and the old Åbo Academy was shifted some 200 kilometres eastwards, to become the Imperial Alexander University in Helsinki.

Activities geared towards promoting the cause of the Finnish people and language gathered fresh momentum in Helsinki. Among the key figures in the unofficial and informal intellectual salon of the day, the Saturday Society, was one *J.L. Runeberg*, the greatest Swedish-language poet of the early 19th century, who did not take part in the language politics of the time. However, with the Saturday Society circles were pronounced the first words leading to the creation of the society for Finnish Literature, the pioneer organization for the cultivation and publication of national culture and literature.

The minutes of the Society for Finnish Literature’s first meeting were taken by a young physician, Elias Lönnrot, born in 1802 as the son of a village tailor. His mother-tongue was Finnish, which ironically made him an exception among the leaders of the nationalist Fennomaniacs. He had also carved his own way to the upper echelons of education and culture, unlike most of his well-born colleagues. Nevertheless, it fell to Lönnrot to shape out of the great body of Finnish folk verse that which was waiting to be created: the *Kalevala*, a national epic in the fashion of the great epics of world literature.

#### THE CREATION OF THE KALEVALA AND ITS IMPORTANCE

Lönnrot went off in 1833 to become district physician in the small town of Kajaani, in Eastern Finland, relatively close to the Karelian home of some of the best folk verse sing-

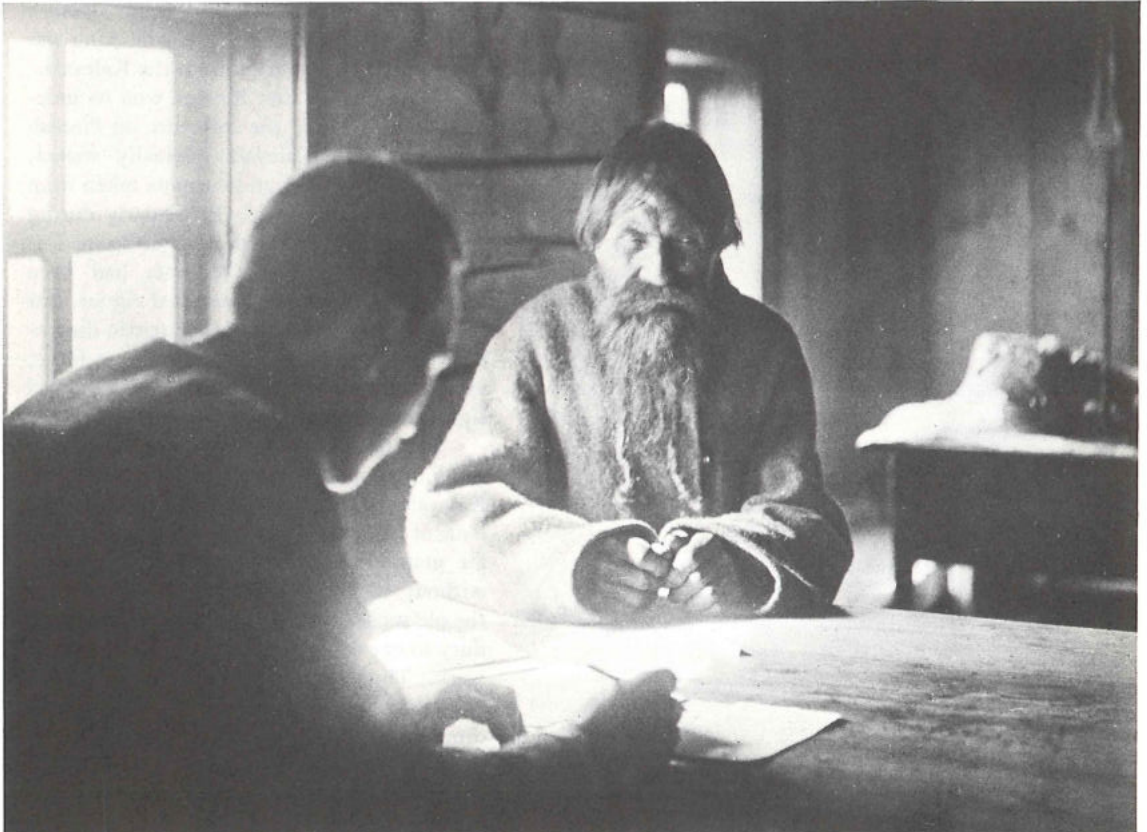




ers. He continued the collection, work begun by his predecessors, and encountered a few truly outstanding exponents of folk verse and songs in the Greek Orthodox wilds in the east of the country. As his collection grew, the idea and structure of the epic began to take shape in his mind. Alongside his medical duties, Lönnrot drafted the work now known as the Old Kalevala, which was published in 1835. He presented a considerably enlarged final version some 14 years later. In between these two, he had seen into print an anthology of lyrical folk verses and ballads, the *Kanteletar* (1840).

However much the Fennomania circles of the time might have wished otherwise, the truth is that there was never really a national epic on the lines of Kalevala before Lönnrot set to work. Using his artistic instinct and vision he constructed the whole work along Homeric lines, in accordance with the contemporary conception of how an epic should look. He added very few verses of his own, but took liberties in juxtaposing verses from one context to another, and he said himself that out of the material at his disposal he could have put together at least half a dozen different Kalevalas.

This sequence of three photos from 1894 shows two later exponents of traditional Kalevala folk-verse, the brothers Jamanen, and a collector of folkpoetry (below, left) writing down the melody and lyrics. Lönnrot worked in much the same fashion, some 60 years earlier. Photos: I.K. Inha/The Photographic Museum of Finland



# Kalevala

taikka

## Wanhaja Karjalain Runoja

Suomen Kansan muinosta  
ajoista.

1. Osa.

Хрестоматія, 1835.

Prántáhty J. G. Frenckellin ja Pojan työnnä.

LE

# KALEVALA

ÉPOPEE NATIONALE

DE LA FINLANDE ET DES PEUPLES FINNOIS

Texte de l'édition originale

UNITE ET SOUVERAINETE. EXTERNA. HISTOIRE, VICTOIRAS, SIBELIUS. HISTOIRE ET LITTÉRATURE.

PAR

L. LÉOUZON LE DUC

I

L'ÉPOPEE

PARIS

LIBRAIRIE INTERNATIONALE  
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1867

1557 UNITS DE TRADUCCION ET DE REPRODUCCION RÉSERVÉS

Above: Title-page for the first edition of the Kalevala, published in 1835.

Below: A French translation of the Kalevala, appeared as early as 1845. This edition is from 1867.

Photos: Finnish Literature Society

The champions of Finnish culture of the day recognised the Kalevala's national importance immediately. It was the first truly Finnish contribution to world literature. It was genuine, and it stood up well to comparison with Ossian, even with Homer. At a stroke, as it were, the Finns lifted themselves into the heavyweight class along with the oldest and most prestigious of civilised nations, although practically no-one had ever heard of them previously. It is hardly surprising that this should have had immense significance from the perspective of the climate of national awakening then spreading across Finland.

Before very long, the events of the Kalevala inspired a national Romantic neo-Kalevala mythology. This found its expression in literature, art, architecture and music. The world of the folk poems became for the Finns their own "antiquity", serving the same purpose as ancient Greece or Rome. It is still a living part of the everyday world today, albeit that modern Finns probably seldom think immediately of Lönnrot's achievement when meeting someone with a name like *Ilmari*, or *Jouko*, or *Väinö*, or when putting in a claim to the *Kalevala* or *Sampo* insurance companies, or even when visiting *Sibelius's* home, *Ainola*: the composer's wife Aino was christened after a nymph from the Kalevala.

In the period after Finland won its independence in 1918, the influence on Finnish culture of the Kalevala gradually waned, edged out by trends and currents taken from elsewhere in the world. Particularly during the immediate post-war years it seemed at times as though the Kalevala had been sucked dry as a source of national vigour. But for the current generation its artistic dimensions have perhaps come into sharper focus, as the old coating of cultural and historical significance has been worn away.

The movement to make the Finns into the Finnish people won its battles using the Kalevala as its sword and shield. Now the issue of national identity is more or less taken for granted, and the verse can be enjoyed without other considerations, and without the old sense of it being practically a patriotic duty to swear blindly by the very name of the work. Thus its colours as the pennant of Finnish national culture can no longer be dimmed by an artificial need to be noticed by the world at large.



## THE KALEVALA AS A WORK OF LITERATURE

In structure, the Kalevala is a free-ranging epic, with numerous intertwined plot-lines, some of which conflict with one another. The basic framework is the competition and conflict between the heroes of *Kalevala* and *Pohjola*. Initially the arguments are over maidens, then the ownership of the *Sampo*, source of wealth and fortune, and finally items as great and cosmic as fire, the moon, and the sun itself.

In between the narrative sections Lönnrot has placed lyrical pieces, charms and spells, vignettes on life and manners. Thus in literary terms the Kalevala becomes extremely rich and varied.

The main heroes of the works are *Väinämöinen*, a sage and magician whose singing can work miracles, the master smith *Ilmarinen*, *Lemminkäinen*, a dashing, frivolous ladies's man, the arrogant and proud young *Joukahainen*, and *Kullervo*, the brooding avenger. The female characters are dominated by *Louhi*, mistress of *Pohjola*, who is herself a gifted sorceress. Her whims have been passed on to her daughters, the maidens of *Pohjola*. *Lemminkäinen's* self-sacrificing mother, his proud wife *Kyllikki*, and *Joukahainen's* nymph-like sister *Aino* are all figures which imprint themselves indelibly on the reader's imagination.

In shaping the characters and relating the events of the narrative, the folk poet has left room both for rich and colourful use of language and for good-natured humour. The heroes are shot through with an array of very human shortcomings, beginning with a weakness for women; they often fail in their undertakings, and engage in regular tugs of war with one another. The whole range of human emotions is reflected in them. But the storyteller's imagination also grants them supernatural gifts, and at times powers bordering on the divine.

Through this the epic gains an allegorical quality, the central manifestation of which is the *Sampo*, the miracle-working device forged by *Ilmarinen*, which is jealously guarded by *Pohjola*. The smith does not, however, make another *Sampo* for himself and his tribe, but rather men of *Kaleva* try to take it back from *Louhi* by force. Finally the wondrous machine shatters into pieces in the midst of a great air- and sea battle between the crew of *Väinämöinen's* boat, escaping with the *Sampo*, and the forces of *Pohjola*,

who are winged to the scene by *Louhi*, who has taken shape of a gigantic hawk. The loss is irreplaceable, but even the few fragments left bring good fortune to *Väinämöinen's* followers, the people of *Kaleva*.

A good many scholars have theorized and puzzled over what exactly their forefathers meant by the *Sampo*. It has been explained variously, as a god, as the great pillar holding up the heavens, as a mill for turning out money. But its true meaning will probably remain a riddle, unless one accepts that the *Sampo* was simply the *Sampo*, the symbolic bringer of all good things.

The Kalevala closes with the end of the old order, the transfer of power. The kingdom passes to the baby boy born of *Marjatta* (*Mary*), whom *Väinämöinen* would like to see killed. Defeated, the old man departs in his copper boat, but declares that a time will come when his help is needed once more, as the carrier of a new *Sampo*, the liberator of a new day from darkness, the player of a new song:

"JÄTTI KANTELON JÄLILLE,  
SOITON SUOMELLE SOREAN,  
KANSALLE ILON IKUISEN,  
LAULUT SUURET LAPSILLENSÄ."

"BUT HIS KANTELE HE LEFT US,  
LEFT HIS CHARMING HAERP IN  
SUOMI,  
FOR HIS PEOPLE'S LASTING  
PLEASURE,  
MIGHTY SONGS FOR SUOMI'S  
CHILDREN."

*Kalevala*, Canto 50: 509-512 English translation from W.F. Kirby (1907)

*Translation William Moore*

ELIAS LÖNNROT'S KALEVALA was part of a return to mythology, a desire to discover the roots of the nation's culture and history that prevailed in all the peripheral regions of Europe. Every nation had to have a golden age discernible in its mythology, providing the foundations for a new national culture. In Finland the publication of the Kalevala in 1835 marked a decisive impetus towards the search for all that was inherently Finnish in practically all the arts. The line dividing the beginnings of art music from folk music was in Finland particularly marked, and many years were to pass before the language of music itself became capable of absorbing elements of the Kalevala folk song, and it was possible to speak of a Kalevala style in music.



A TROCC

Eero Tarasti

# THE KALEVALA IN FINNISH MUSIC

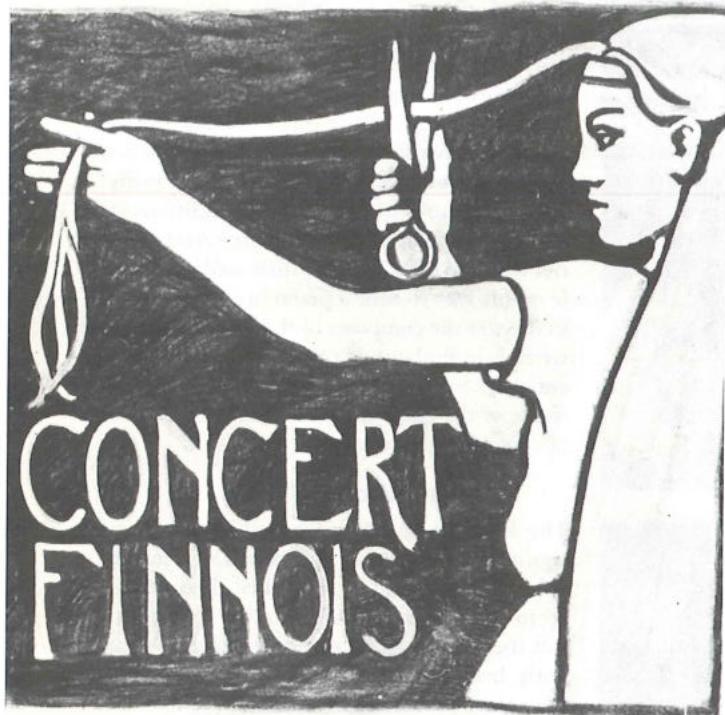
The emergence of any great names in national music is usually preceded by a stage in which the way is cleared, the foundations are laid for musical life, and regular orchestras, music colleges and organised musical life as a whole become established. Only then is the time ripe for the advent of a great composer such as *Jean Sibelius* (1865–1957) in Finland. His predecessors seldom gain recognition, for their time goes on solving frustrating practical problems that prevent them from realising their full creative ability in the realm of composition. Who were these pioneers of

Finnish art music, and how did they stand in relation to the Kalevala? The latter question goes without saying, for there cannot have been many composers last century who remained unaffected by the Kalevala. There was, however, a gulf between ideals and reality manifest in the state of Finnish music well into the latter half of the 19th century.

## THE "GERMAN-BORN FINNISH COMPOSER"

It cannot be denied that the state of music in the first half of the 19th century became





ADERO

somewhat impoverished following the relatively lively era of such talented composers as *Bernhard Crusell* (1775–1838), the brothers *Litbänder*, *Erik Tulindberg* (1761–1814) and *Thomas Bystroem* (1772–1839). It is paradoxical that the great composer of the national awakening was a German, *Fredrik Pacius* (1809–1891), composer of the Finnish national anthem and other patriotic pieces. The history of Finnish music was in fact a continuation of the history of Swedish and German music well into the 19th century. A teacher of music at the University of Helsinki,

Pacius was an indefatigable rallier of musical enthusiasts, a radiant personality and the unequivocal focal figure of musical life in the Finnish capital. But could he at base even begin to understand the Finnish national awakening and the Kalevala as one of its most illustrious symbols?

It is understandable that Pacius, by that time past middle age, was inspired to use Finnish elements in some work, possibly even on opera. The opportunity presented itself when the long-debated project for providing Helsinki with its own theatre began to be realised. (The initial stimulus for this had been provided by the general patriotic fervour occasioned by the first performance of the opera *King Charles's Hunt* written jointly by *Z. Topelius* and Pacius.) Topelius was commissioned to write a play for the official opening of the new theatre; the idea of adding music appealed to him, and Pacius was invited as a matter of course.

This was the start of dramatic the work *The Princess of Cyprys*; in it Topelius moved scenes involving *Kyllikki* and *Lemminkäinen* from poems in the Kalevala to a new setting, the island of Cyprus, which he looked on as a sort of Viking relic of the Kalevala heroes. Lemminkäinen arrives on the island of Cyprus, abducts from the feast of *Aphrodite* the king's daughter, who has a double Greek-Kalevala name: *Chryseis* and *Kyllikki*, and sails back to Finland with her. What is surprising is that Pacius wanted to compose something specifically Finnish, whereas Topelius stressed the ancient mythological aspect of his play. The outcome was a strange combination in which the only reference to original Kalevala music was the song by Lemminkäinen's mother, *Helka*, for which Topelius had sent Pacius an edition of folk songs published by *Reinholm* in 1849.

But other items were also required for the official opening of the theatre. The Finnish aesthetician *Fredrik Cygnaeus* wrote, admittedly in Swedish, a prologue that was Kalevalan in its theme and metre. The influence of Cygnaeus' essay *The Tragic Element in the Kalevala* published a few years earlier had been felt both in the arts and in many other quarters too: *Aleksis Kivi* wrote a play called *Kullervo*, *C.A. Sjöstrand* produced pieces of sculpture on the Kullervo theme, and the composer/conductor *Filip von Schantz* wrote a *Kullervo Overture*. Kullervo was subsequently to become one of the Kalevala heroes to influence Finnish – and particularly young – composers



Above: From a 1923 production of Erkki Melartin's *Aino*: Väinämöinen (top) and Aino.  
 Right: Scene from a 1935 performance of Melartin's *Aino*.  
 Photos: Finnish National Opera

most of all. Filip von Schantz (1835–1865) was a member of the first generation of Finnish composers to receive training abroad, studying in Leipzig on a state grant. Following Kullervo the only other music he composed was that for the play *Ainamo* before his promising career was cut short – like so many talented figures in the difficult conditions at that time: at around the same time Axel Gabriel Ingelius (1822–1868) froze to death while on his way to tune a piano in Uusikaupunki (he was the composer of the first symphony written in Finland; it contained a movement entitled *Scherzo finnico* with quintuple metre of the Kalevala). Also Karl Collan died of cholera at just over 40.

### THE KAJANUS ERA

The Kalevala by no means relinquished its significance as one of the pillars of Finnish culture as the century proceeded. It continued to act as a source of inspiration for artists, but they were now able to realise their visions with better technique and artistic control than their predecessors.

In summer 1874 the old Lönnrot was still alive and living in his by then famous cottage at *Sammatti* when he was visited by two students, one of them the subsequently famous conductor and composer *Robert Kajanus* (1856–1933). This visit had a profound effect on Kajanus' career as a composer, as he later wrote in his memoirs: "The old man took out his kantele and showed me how he had written down the folk melodies he had collected. He was not familiar with musical notation, and he had devised his own systems of numbers. Just what this system was I do not, unfortunately, recall, but I vaguely remember that Lönnrot had numbered the strings of his kantele and that the singers' intervals depended on these. – How I dreamt of inheriting something so unattainable as Lönnrot's old kantele. Nor did it come to me, but it did arouse in me a love of Finnish music, and that is the reason why the old Kalevala melody is included in my first Finnish rhapsody."

Kajanus was, however, even more impressed by music of *Wagner* and he thus became the second Wagnerian in Finnish music, alongside *Martin Wegelius* (1846–1906) the founder and director of the *Helsinki Music College* (now the *Sibelius Academy*). They had nothing else in common, for when Kajanus returned from his studies in 1882 he applied to teach theory at *Wegelius' College*, only to



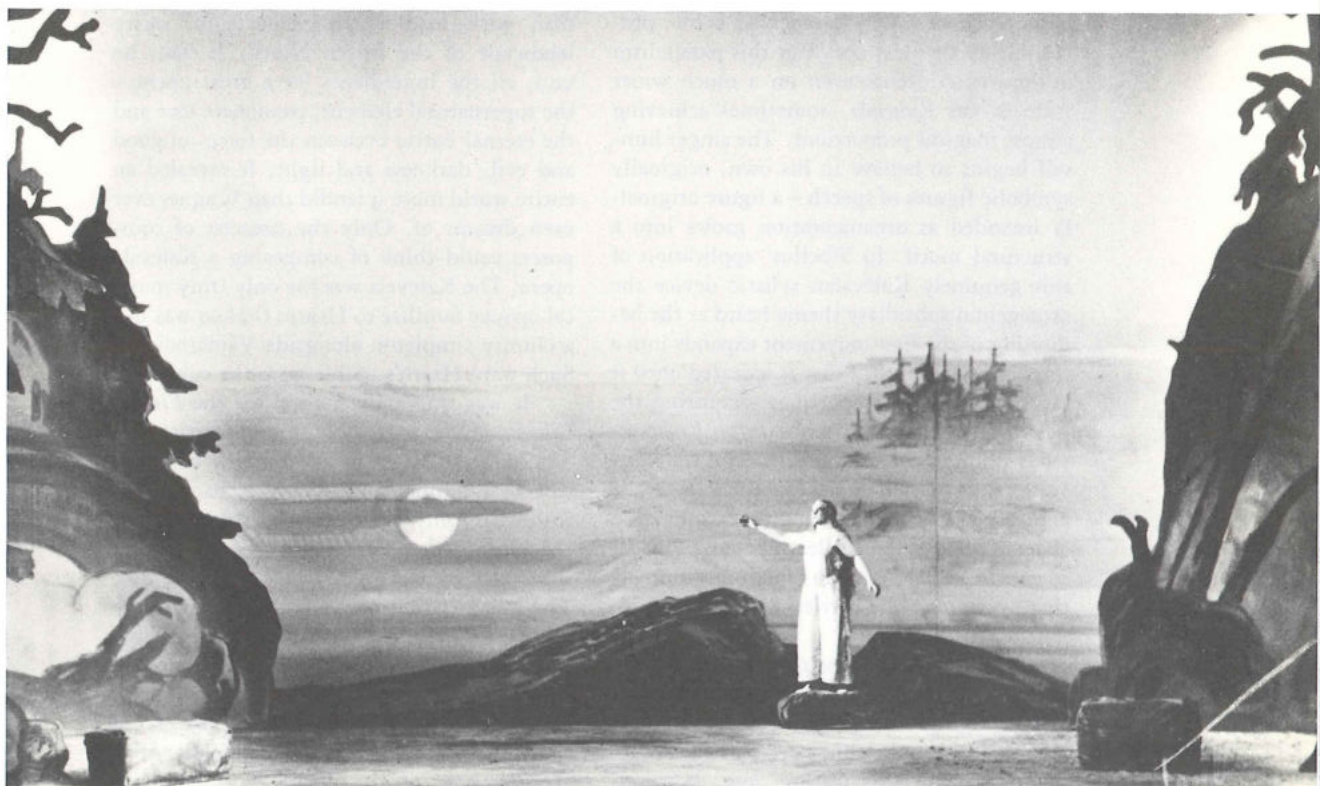
be informed that Wegelius would see to the teaching himself. Whereupon Kajanus announced he would found an orchestra, and this he did. It was at the symphony concerts conducted by Kajanus in the 1880s that Helsinki audiences had a chance to hear the major works in musical literature, from *Haydn*, *Mozart* and *Beethoven* to *Schumann*, *Mendelssohn*, *Wagner* and the Nordic composers *Svendsen*, *Grieg* and *Gade*. Wagner's settings of Germanic and ancient Scandinavian mythology and especially his orchestration loomed in Kajanus' mind as one possible way in which themes from Finnish mythology could be used to create lasting artistic compositions. In early spring, 1890 Robert Kajanus had the honour of conducting his symphonic poem *Aino* at a concert at the Berlin Philharmonic Society, and it was a great success. Jean Sibelius, at that time studying in Berlin, was present on the occasion, and it is certain that the *Aino* symphony set him thinking about the Kalevala's musical potential in a new light.

#### NO KULLERVO OPERA

The use of Kalevala themes in the arts reached its climax in Finland as the century drew to a close. *Kullervo*, *Aino*, *Väinämöinen*

and other characters from the Kalevala became the heroes of literature, painting and music. They were often taken to symbolise various aspects of the Finnish character at a time when nationalism, the Finns' awareness of themselves as a nation, was gaining strength.

Sibelius was the first Finnish composer to capture in music the spirit of the original folk song and to depict the characters by purely musical devices – just as realistically and as tangibly as *Akseli Gallen-Kallela* in his paintings. Seldom have different artistic genres been in such close contact with one another as in the atmosphere of Karelianism and symbolism in Finland in the 1890s. This atmosphere is reflected in the orchestral works composed at that time by Jean Sibelius on Kalevala themes, especially his *Kullervo Symphony*, in which the composer condensed the legend of Kullervo into five scenes within the confines of symphonic form – at the same time refuting the claim that symphonic structure is not compatible with anything mythical. In 1892, the year in which the symphony was composed, Karelianism was at its height. Finnish artists looked on Karelia as a Utopia equalled in mediaeval Italy or exotic Tahiti. Karelianism was not, however, concerned merely with seeking an imaginary Utopia,



for its advocates sought living counterparts to the world of the Kalevala: artists saw in *Larin Paraske*, the most famous singer of poems and laments, something of a "noble savage", a child of nature.

While on a visit to Vienna Sibelius had become deeply engrossed in the Kullervo poems from the Kalevala. Opera was not, however, the genre he chose for his vision of Kullervo; instead he wrote a monumental symphony in which the chorus acts as the narrator (as in a Greek tragedy), like a 'living wall' between the characters proper and the audience. The first two movements of the symphony are purely instrumental, preparing the listener for Kullervo's meeting with his sister by filling in the entire background to the tale and Kullervo's youth and drawing solely on musical devices. Even the listener unfamiliar with the story is prepared for the events to come, in their right setting and atmosphere. But the music is not concerned merely with the creation of atmosphere, for it proves how convincingly Sibelius was able to put across the descriptive means used in the Kalevala itself.

One of the best-known stylistic devices in the Kalevala is parallelism — because the line is very short, every line of any length has to be divided into two, three or even more parts, each of which is repeated before proceeding to the next one. But this parallelism or repetition occurs even on a much wider scale in the Kalevala, sometimes achieving almost magical proportions. The singer himself begins to believe in his own, originally symbolic figures of speech — a figure originally intended as ornamentation grows into a structural motif. In Sibelius' application of this genuinely Kalevalan stylistic device the ornamental subsidiary theme heard at the beginning of the first movement expands into a mighty musical motif that is repeated until it takes on magical proportions, acquiring the power of a shaman's charm. *Julius Krohn* already pointed out the prevalence of the crescendo as a stylistic device in the Kalevala and especially the pompous exaggeration characteristic of the Kullervo poems. This also explains the episode in Sibelius' symphony that overthrows the barriers of traditional sonata form.

In the prelude to the third movement Sibelius comes closest to the decorative element of Karelianism, but also to the dance scenes that are an inseparable part of Russian romantic opera. This feature does, however,

give way as the chorus joins in as the sombre, epic narrator. The Finnish language is used for the first time as the text for a monumental work, and in using it thus Sibelius laid the foundations for the setting of Finnish poetry to music. The Kullervo Symphony at times comes close to opera, but why did Sibelius never actually compose an opera on a Kalevala theme? We may well wonder, for many an artist at the turn of the century was fascinated by the Kalevala as a possible opera libretto. Sibelius' path took him in a different direction, however, — one that was none the less Kalevalan but more purely musical. His symphonic poems were named after characters in the Kalevala — as was the lyrical suite *Kyllikki* for piano. The composer did, admittedly later deny that this had any connection with the Kalevala, but it does undoubtedly belong among the maestro's greatest piano works, being cast in the same Kalevala mould.

The Kalevala's operatic potential was pointed out by the American writer and essayist *Lafcadio Hearn* as early as the 1880s. Writing to a New York composer acquaintance he claimed that no epic could be superior to these miraculous poems. The Kalevala was not so well known as it deserved to be. It gave the impression of having been created by sages more in communion with nature than with man — the melancholy, misty landscape of the frozen North. It had, he said, all the ingredients for a great opera — the supernatural element, passionate love and the eternal battle between the forces of good and evil, darkness and light. It revealed an entire world more splendid than Wagner ever even dreamt of. Only the greatest of composers could think of composing a Kalevala opera. The Kalevala was the only truly musical epopee familiar to Hearn: *Orpheus* was but a clumsy simpleton alongside Väinämöinen. Such were Hearn's opinions on the subject.

It was thus only natural for the *Finnish Literature Society* to hold a competition, in 1897, for an opera in the Finnish language (the first competition, in 1891, had proved fruitless). Only one opera was submitted by the closing date, the opera *Pohjan neiti* in three acts by *Oskar Merikanto* (1868–1924). The jury's criticism was highly favourable — among its members were Kajanus and Sibelius: "The music in the opera is above all simple and melodious. — In all its simplicity this music is by no means — with a few exceptions — trivial, due to the nationalist tone characteristic of the entire work. Finnish





rune melodies have been used, either in the original or adapted, at suitable points." The opera was not, however, given its first performance until 1908, on the occasion of the *Vii-puri Song Festival*. Even the French *Le Théâtre* devoted an extensive illustrated article to the performance.

#### THE KALEVALA ISOLDE

It was not, however, long before a Finnish opera on the Aino/Väinämöinen theme saw the light of day. This was *Erkki Melartin's* (1875–1937) *Aino*, set to the libretto by *Jalmari Finne*, the author of biting criticism of Merikanto. The opera was not of a folkloristic tableau type but a symbolical and mystical interpretation of Aino, the Kalevalan pant-

Scenes from *The Age of Iron*, the Finnish Broadcasting Company's four-part drama based around the events of the Kalevala. The production won the Drama category in the 1983 Prix Italia competition.

Top: Under the leadership of Louhi, the men of Pohjola set of in pursuit, after Väinö and his band have stolen the magical Sampo.

Above left: Ilmarinen, the smith

Below left: Lemminkäinen.

Photos: YLE Information Dept.

heistic view of Nature, sun mythology and the Leitmotif opera of the Late Romantic period.

The plot of the opera follows events in the Kalevala, supplementing them with Nature-myth symbolism; Väinö has fallen in love with Aino and her brother Jouko has already promised her to him. Aino lives in a mystical communion with Nature, her only companion being a birch in a sacrificial grove. Väinö, who has come to fetch Aino, is left speechless on seeing her, but in order to express his joy he turns Aino's birch into a kantele and asks Aino to provide hair for the strings; the kantele makes music, but not jubilant music, as expected. Väinö realises he has done wrong, and in the final scene by the sea Aino, the Kalevalan *Isolde*, sinks beneath the waves and becomes one with Nature as the sun rises.

#### LOOKING TOWARDS EUROPE

Many new trends in contemporary European music found their way into Finnish musical life at the beginning of the 20th century. The modernist trends in the arts were by nature cosmopolitan and fought shy of national themes and romanticism – and especially the combination of the two: national romanticism. It was to Paris, the musical mecca of the 1920s, that Finnish composers made their way, among them *Uuno Klami* (1900–1961), whose early works at Helsinki Music College had displayed originality and an independent search for new forms of expression. He felt attracted to French music, as to the *Stravinsky* of *The Rite of Spring*, and in Paris Klami observed what many other budding composers from all corners of the world had likewise discovered: that nationalist themes, primitive modes and harmonies were a source of musical exoticism to sophisticated Paris audiences, especially when suitably clad in modern musical guise. Klami's *Kalevala Suite*, completed a year after the second concert of his works, in 1932, expresses a completely new interpretation of the Kalevala. In typical manner it reflects the location of Finnish musical life on the Paris-Moscow-Helsinki axis, as the Swedish musicologist *Bo Wallner* described trends in Finnish music in the 1920s.

It is a particular feature of myths that they emerge again and again, because they bear a message that is universal and fundamental. The Kalevala, too, has this universal, always topical level, as contemporary

composers have discovered. In fact not even the Kalevala works of Sibelius are all exclusively National Romantic. In *Luonnotar* he had created a completely new interpretation of the myth on the origins of the world given in the Kalevala; in it the melodic line for soprano and the archaic accompaniment pointed the way to the future.

In the mid-1950s, the golden age of serial music, *Tauno Marttinen* (b. 1912) completed his *Kokko ilman lintu*, which dealt with the same theme as Sibelius' *Luonnotar* but from a completely different musical perspective. It manifests the stubborn fascination of Finnish composers for the Kalevala, but not so much, perhaps, for the traditional gallery of characters as for its universal elements of Nature myth and magic.

The music by *Aulis Sallinen* (b. 1935) for the television film *Rauta-aika* (Age of Iron) or the mystery play *Marjatta, matala neiti* (Marjatta the Lowly Maiden) by *Einojubani Rautavaara* (b. 1928) are also proof of the contemporary appeal of the Kalevala for modern Finnish composers. The 200 or more works composed on the basis of the Kalevala are a clear indication that the Kalevala is in Finland an integral part of the history not only of literature but of music too, constituting a thread that runs right through the Finnish musical tradition.

*Translation Susan Sinisalo*

Louhi, Mistress of Pohjola, and Väinö in another Scene from *The Age of Iron* (1983). Photo: YLE Information Dept.





# KALEVALA

## THE ESTONIAN PERSPECTIVE

Whenever I think about the Kalevala I recognize it as the common Finno-Ugric epic. The birth of *Lönnrot's* Kalevala – directly or indirectly – heightened the confidence and self-consciousness of the Finno-Ugric people, who had been living under foreign rule for centuries. The uplifting effect of the Kalevala also influenced our Kreutzwald and thereby the publication of the Estonian Kalevipoeg some twenty years later. Kalevala scholars have established direct correspondences between many Kalevala runes and the equivalent folklore of Kalevipoeg. Whether this is a matter of borrowing, equivalent creation by two different nations, or a sign that we are part of a common ancient Finno-Ugric culture, is of no importance to the layman. What is essential for me is that the Kalevala tells us first of all about the common source of our countries' epic runes and conception of life.

My feelings as an Estonian and an artist are well expressed by our author and Kalevala translator professor *August Annist* in his essay (well-known also in Finland) "The Kalevala as an artistic creation." He says: "The Kalevala is so rustically democratic, so humanly lyrical even in fantasy, so affectionate in its closeness to nature, rich in pictures and fresh in impressions – this is mainly what brings it closer to

the Estonian peasant folk and the spirit of folklore."

This ethic of life and work, which overrules the epic-spirited thirst for war and intoxication with killing, makes the archaic Kalevala today specially topical and appealing.

The texts of Kalevala themes have been scientifically compared and analyzed by folklorists. However, I have personally gone through this recognition of a common culture via the musical emotional experience of practical compositional work with Finno-Ugric folk songs (e.g. the Izhorian rune "*Creation of the World*") or while working with *Undarmo* and *Kalervo's* story. "*Song of Creation*" ("*Loomislaul*"), "*Big Oak*" ("*Suur tamm*") and much more in the Kalevala style can be heard in old Estonian runes as well. The fact that this cultural unity still survives today to such a great extent is something that our own peoples are most likely unaware of, not to mention other nations. It certainly was a experience for me to be able to work in the folklore archives of the Finnish Literature Society last summer. I had a chance to make recordings of Finnish, Karelian and Ingrian runic songs. Judging by the evidence it is apparent that Kalevala traditions were fully and widely preserved even 20–30 years ago! Despite the fact that I have



shelves full of folkloristic literature, this exposure to recorded sound gave me a surprising awakening to what I already knew in theory: the profound similarity to Estonian folk songs. I hadn't noticed it earlier. Our runic songs share a basic outline, of course. Yet I can now hear how much more we share in rhythm and melody as well, which vary by districts as a rule.

If I tried to put in words how I now perceive the specific essence of the Kalevala, I would note factors which have earlier been called characteristic of Finno-Ugrian folklore. Following an enchanting long drawn-out yarn, the content, the actual story may pass us by, and our belief in the power and magic of the word or the lyrical description of feelings gains in importance.

About twenty years ago I first started to recognize the singable song in ancient Estonian folk poetry. When I attempted to employ this principle in my creative work I experienced the same perception, which is also essential in the case of the Kalevala. It might seem paradoxical or illogical, but the descriptive content of the Kalevala is not as important to me as its structure. In by this I mean everything characteristic of the Kalevala – of metrical rune, runic song: suggestive monotony, repetition of thought, which coheres well with ancient tunes. Knowingly or not, Lönnrot accomplished in the Kalevala the same tasks as Finno-Ugrian folk singers did. He grasped, joined and fused the single elements of songs in accordance with the principle and sense of poetic form and not always following the logic of the action. "The possibility of fusion and reality shape our old songs into an undivided whole, which is not linear, but rather spatial. All the songs belongs together." This thought by our poet *Jaan Kaplinski* strikes one as significant with respect to the musical side of runic songs.

My own formula states the same: any runic tune can be used to sing any verse of a Finno-Ugrian rune (whether it be Finnish, Estonian, Karelian, Votic, Ingrian and to some extent even Livonian or Veps). In all these runes and within the consciousness which has created them, the same world and space prevails. This is the folkloristic universe. It doesn't start or end – it lasts. The lack of European-style phrasing, chain-breathing, fluent merging of chanter and choir – everything confirms that the singer lives in the elements of song, within the enduring runic song throughout the ages, within the song it-

self. It is difficult to say whether the singer creates the song or whether the song expresses itself through him, using him as the medium. The possibility of singing it all with a simple melody proves the runic inheritance to be one entity, and that originally it was indeed sung.

It has been delightful to observe during the last few years in Finland the growing recognition of the Kalevala as a singable song. Also that the Kalevala Jubilee has increased the spread of this awareness, whether via the Kaustinen Folk Music Institute or via the Kalevala song series on the Finnish Radio, which I have followed with interest. In the latter, Kalevala verses are sung to authentic folk tunes. Although these verses are partly Lönnrot's conception, it is the only way to become acquainted with the authentic structure of the folk song.

My approach to the Kalevala began with a Finno-Ugrian cycle of choir songs ("*Calendar Songs of Estonia*" 1967 ("*Eesti kalendrilaulud*"), "*Heritage of the Livs*" 1970 ("*Liivlaste pärandus*"), "*Votic Wedding Songs*" 1971 ("*Vadja pulmalaulud*"), "*13 Estonian Lyric Folk Songs*" 1972 ("*13 eesti lüürilist rahvalaulu*"). There was a direct contact in "*Curse of Iron*" ("*Raua needmine*") in 1972. This grew deeper as the Finno-Ugrian cycles progressed, maybe most of all with "*Izborian Epic*" 1975 ("*Tsuri eepos*"). I have since written a few more short compositions for choir based on the Kalevala, such as "*Arch of Song*" ("*Laulusild*" 1981) and "*Boat-journey of Väinämöinen*" ("*Väinämöise venematk*" 1985). I have not forgotten "the better half" of the Kalevala, namely the Kanteletar: it was the inspiration for my "*Words on Väinämöinen*" ("*Väinämöisen sanoja*") and "*God, Guard Us Against War*" ("*Varjele, Jumala, soasta*"), both in 1984.

To this I should add a book of folk songs "*Regilaulik*" (1975) done in cooperation with the folklorist *Ülo Tedre*. Our aim was to popularize the singing of runic songs with chanter and choir. The second part of this song book is now in preparation.

Throughout the USSR, the Karelian ASSR and particularly in the Estonian SSR the Kalevala year is being extensively celebrated. I don't like to talk about my unfinished works, but I guess in this case I have to. Right now I'm preparing a larger work for the Kalevala year, commissioned by the Estonian State Academic Male Choir. I again chose the most interesting material by the same principle I explained earlier. The idea was not to "screen out" content, but take the characteristic form









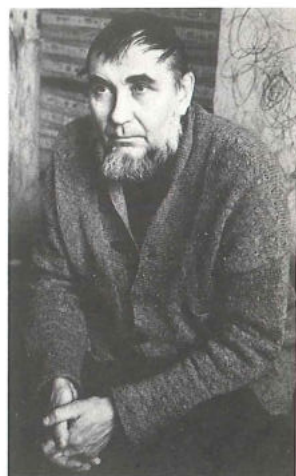
of the Kalevala – one rune as an entity, and then to make an attempt to find an adequate musical form starting with the Kalevala song. Maybe the way of following the chosen text line by line – not condensing or shortening it – will help me to discover some structural lines close to the Kalevala. I don't have any illusions. It would be hypocritical to state that an attempt to mediate an old folk song's authenticity today can be equal to the actual genuineness of the past. In my creative work with folk song material I am aware of a compromise between genuine tradition and today's professional musical culture. My work follows the basic rules of folk song but at the same time it ties in general European fundamentals of music: ascents and descents, contrasts, thematic development etc., which the music of runic song does not have. I chose the seventeenth rune, the story of the mystical voyage to *Vipunen*. Lönnrot surely fused into it (judging by its general content it is extensive filling material) all possible exorcistions incantation. He didn't have the heart to leave anything out. Neither do I. Yet I don't know how choir members and an audience will react to the endeavor today.

It is actually the story of an ancient shaman. A daring attempt to influence nature by a child of nature who believes in the might of his word. The power of imagination, fanatic autosuggestion and incantational force work here in a ravishingly beautiful way. The flight of fantasy combines with the realism of nature – isn't this something primevally ours? The general message of the whole of the seventeenth rune could be more symbolic and vital: Väinämöinen was lucky enough to tap the source of primal knowledge, to deepest insights of ancient life, and to draw wisdom and strength from this source. We too would like to reach that source today as we turn towards the Kalevala or some other valid creative inheritance.

I would like to end with a private personal impression. I was looking at *Gallen-Kallela's "Departure of Väinämöinen"* and I saw myself there amongst the forsaken – the worried old man with bare feet at the right edge of the painting.

January 1985

Translation Endel Loo and  
Andrew Chesterman



■ Veljo Tormis was born at Kuusalu, on Aug. 7, 1930. Graduate of the Moscow State Conservatory in composition (Prof. V. Shebalin), 1956. In 1955–60 teacher of music theory at the Tallinn School of Music, 1955–74 a consultant of the Estonian SSR Union of Composers and since 1974 vice-chairman of the Union. Tormis' vocal means of expression, purposefully anchored in Estonian folklore material, reveal his specific feeling for the dramatic.

It scarcely needs to be said that JEAN SIBELIUS was, and is, the best-known Finnish representative of composers working with KALEVALA. When the great man lapsed into the long silence of his later years, perhaps the greatest hopes for a successor in this branch were pinned on UUNO KLAMI (1900– 1961). Klami did not disappoint his audience – his Kalevala Suite has become a Finnish classic. But Uuno Klami's vision of the Kalevala had moved some way from the familiar Sibelian image of the national epic.

Musicologist and composer Erkki Salmenhaara provides an introduction to the work of the Franco-Russo-Karelian cosmopolitan who was Uuno Klami.

## UUNO KLAMI



### Erkki Salmenhaara

"One of the most noticeable features of *Uuno Klami's* personality was a certain laconic quality, a kind of caution in his relationship to his surroundings. What he was actually thinking, he kept to himself. He would often condense whatever it was he had to say into short staccato bursts. It was perhaps intended as the expression of an exhaustive personal opinion, but there was usually something not quite complete about it, a touch of aphorism, the evasive shielding of his inner self; in a word, a *noli me tangere* attitude taken to the most sensitive limits. Klami was one of the observers of this world. . ." *Tauno Karila*, a Finnish critic and musicologist, here provides a picture of Uuno Klami which squares well with the widely held view that Klami was "a man who kept his cards held close to his chest".

In his composing, too, Uuno Klami was



a solitary, unique, and slightly mysterious presence on the Finnish music scene. From beginning to end he trod his own path, fired by an infelt passion simply to write gloriously sounding, clear music, which required no explanation or interpretation. It was characteristic of Klami as both man and composer that his method of parrying those who labelled him a humourist was itself a highly amusing observation: "This reputation comes from the fact that initially no one could play my pieces properly, and so they did sound rather comic. Every year, the players get better, and I find myself becoming a more and more serious composer." Klami's real inner

door if necessary." A year later his mother died. His father and sister had succumbed to tuberculosis some time earlier. Klami was alone with his music. About this phase of his life he never spoke to anyone, not even to his wife of many years, *Toini Klami*.

#### A COLOURFUL ORCHESTRATOR

But Uuno Klami was also categorised (by the influential Swedish-speaking poet and critic *Elmer Diktonius*) as a "Sunday's child and Fortune's pet" in Finnish music, and there is something inborn and inherently effortless about the ease with which Klami, with practically no formal musical training behind

## AND THE KALEVALA

seriousness, often very profound, is revealed only in his compositions – for those with ears to hear. Behind the great, humane sense of humour there always lies a serious, even tragic quality. As one of life's observers, Klami saw behind the scenes, to the realities, and described what he saw realistically. And as is sometimes the way with truly profound realism, it often turns in Klami's music into its apparent opposite: poetry.

A certain sort of inner determination shows up throughout Klami's composing career. He wanted to be an unfettered composer, and in spite of financial difficulties never tied himself down to teaching-work or any permanent post. Already in his third year of elementary school he announced his intention of becoming a composer, although he had had no real musical education to speak of. There was little musical stimulus forthcoming from his modest childhood home in Virolahti, a village on the south coast, close to the present border with the Soviet Union, but he still managed to become self-taught on the violin and accordion, and tramped 12 kilometres to an agricultural college where he could improvise on their piano. It has recently come out that he probably went with his mother for music lessons with *Emil Sivori* in Viipuri, now in the Soviet Union, before at the age of 15 he arrived in Helsinki to try to gain entry to the College of Music, later the Sibelius Academy. He knew that this was his rightful place: "And if they won't let me in, then I shall just stay there, right outside the

him, was able in the 1920's to take in the marvellously rich orchestral treatments and vivid rhythms of composers such as Debussy, Ravel, Florent Schmitt, Honegger, and Stravinsky, and to embrace the then quite unfamiliar cosmopolitan world of the Franco-Russian school while yet blending with this the important ingredient of the Karelianism of his home and the region where he spent his summers. It should at this point be noted that when Klami graduated – with no diploma awarded – from the Helsinki College of Music in 1924, he had appeared in the college concerts only as a composer of chamber works – albeit with considerable success. On his home ground, as a master of orchestral works, he was, however, more or less self-taught. In his first year studying in Paris from 1924–25 he met Ravel and Schmitt among others, but there is nothing to suggest any formal studies. Klami had directed himself towards French ideals of style back in Helsinki, and in Paris he steeped himself in all the finer points of the emotional world of the Franco-Russian school and its primitivist-sensual orchestral colour. He was a born orchestral composer, who had from the outset both of the basic components for orchestral thinking at his command: the ability to start up, accelerate, and bring to climax the immeasurably complex machinery of a full orchestra, and conversely the gift for stopping to listen to the most delicate nuances of individual instruments and groups of instruments.



A Parisian cartoon of Klami (r.) and Finnish violinist Arvo Hannikainen, who was studying in the French capital at the same time.

### KLAMI ON RAVEL AND STRAVINSKY

Ravel and Stravinsky remained as exemplars for Klami throughout his life, although in his later more ascetic style he distanced himself somewhat from the direct stylistic influences he acquired from them. In honour of Ravel's 60th birthday in 1935 Klami had this to say about "the leading light of modern French music": "He is without a doubt one of the foremost orchestral maestros of all time. In sheer instrumental virtuosity perhaps someone of Stravinsky's brilliance can outshine him, but not in the natural delicacy and power of the measures he uses. Ravel's orchestra will continue to stand as the paragon of the so-called 'beautifully sounding' modern orchestra." Five years prior to this, he had written of Stravinsky: "There can be no doubt that *Le Sacre* is one of the most incredible scores ever written. For the first time music ceases to be anything but music. . . . The music is cold and serious, but it is pure, absolute. It makes a great impression on one, to be able for once to see the music face to face, alone, completely undisturbed." Reading between the lines, it seems as if Klami in his admiring description of these musical masters is also saying something about himself. As a counterweight to Stravinsky's absolutism he also stresses the importance of Honegger: ". . . he brought back to music the feeling, the feeling which Stravinsky had driven out by force." The lines with which Klami closes his 1938 tribute to Ravel take on a personal, poetic quality. He speaks at the end of Ravel as a theatrical composer – and perhaps once again of himself: "He is a stranger to human emotions and life, and for him reality changes into war. Ravel rules a kingdom made up of children, animals, goddesses, fairies, and bells. It is Ariel's kingdom." Ravel had composed the fantastic lyri-

que *L'Enfant et les Sortilèges*, Klami his *Symphony Infantine*.

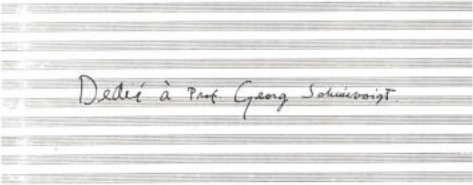
### GETTING ACQUAINTED WITH THE KALEVALA

But the result of Klami's sojourn in Paris was not simply *Une nuit à Montmartre* (1925), a piece which is reminiscent of Ravel's later piano concertos. For while he was in the French capital, he went and borrowed a copy of the *Kalevala* from the Sorbonne library. Karelianism and cosmopolitanism began to take their appointed places as the twin poles of Klami's intellectual world. This new synthesis of the national and the international found its first expression in the *Karelian Rhapsody* which Klami introduced in 1928, on the occasion of the first full programme of his works. From the 1930's onwards it was to become one of the composer's most-played pieces. In this work we can find, already brought to fruition, two of the fundamentals of Klami's music: a stilled, secretive and portentous *Misterioso*, about which one could also use the epithet "feelings of expectation" applied to the opening movement of Klami's suite *Rustic Scenes*, and a completely contrasting extrovert, spirited, even rowdy *joie de vivre*, distinguished by diatonically trolling trumpet melodies, a gloriously ringing tutti, and an animated rhythm, often percussively stressed. The *misterioso* opening theme of the *Karelian Rhapsody* is suggestive of both the opening motif in the first movement of the *Kalevala Suite* and – almost note for note – of the viola and cello theme found at the beginning of the fourth movement. When Klami also makes a side-reference to the *Kalevala* he borrowed from the Sorbonne in a comment on his *Karelian Rhapsody*, he seems to be implying that the *Rhapsody* is somehow connected to the *Kalevala* theme, or at least to his new fresh approach to the musical treatment of the epic.

Klami returned time and again to Karelian themes in his compositions. The works of the 1930's include *Three Karelian Folk Songs*, the exultant – and only 60 seconds long – *Karelian Praisniekka* for piano and string orchestra (1934), *Karelian Dances* for orchestra (1935), *Five Ugrian Folk Tunes* for orchestra (1938), and the somewhat rhapsodic amalgamation of contemplative and virtuoso themes *Fantaisie Tschérémissé*, Op. 19, for cello and orchestra (1931). In the following decade these were joined by the colourful concert overture *Karelian Market Place* (1947).



## KALEVALA SUITE



Dedicated to Prof. Georg Schmeissig

The turning-point in the approach of Finnish composers to the Kalevala was, however, reached in Klami's best-known work, the *Kalevala Suite*. It is there that clearly specified Kalevala themes are treated from Klami's new perspective, a viewpoint markedly different from that of the familiar National Romantic tradition. The best description of this new approach is to be had from the composer himself. Klami was always very sparing in his writings on his work, but his only moderately extensive study of his own music deals precisely with the Kalevala Suite and the events surrounding the appearance of its various versions. About the beginnings of the project, Klami has this to say: "Well aware of the dangers which would follow from my stepping into the area ruled autocratically by *Jean Sibelius*, and conscious of the tact that many efforts in that direction had resulted in music that was predominantly grey and uninteresting, I began my planning from an entirely different point." And then again on the fourth movement of the final version: "Here, as in others of my works, I tried my best to shrug off that heavy-heartedness and my deep melancholy for which Finnish music has encountered so much criticism, particularly abroad."

In the final, printed score, which bears the sub-title 'Five Tone Pictures for Large Orchestra', the following descriptions are given of the subjects of the five movements:

- I. *THE CREATION OF THE EARTH* is based on the first canto of the Kalevala, which describes the formation of the earth out of chaotic beginnings.
- II. *THE SPROUT OF SPRING*. The legendary hero Väinämöinen sows a seed, which sprouts from the earth and grows blossoms.
- III. *TERHENNIEMI*. A mythical atmosphere is created by light, hovering dance rhythms.
- IV. *CRADLE SONG FOR LEMMINKÄINEN*. The amorous hero's mother sings this mournful song to her son, whom she

has rescued from the river of Tuonela (the Styx) and brought back to life by charms.

- V. *THE FORGING OF THE SAMPO*. The smith Ilmarinen forges the Sampo, a marvellous magical instrument, the exact nature of which continues to mystify scholars. It was the mysterious source of all good fortune, the fabulous national treasure of the ancient Finnish folk of the Kalevala.

As can be seen from this, the movement making up the suite are a series of tone-pictures loosely woven around the mythological subject (the Finnish composer *Pebr-Henrik Nordgren* has described the work as a monumental orchestral fresco), with the exception of *Terhenniemi*, which does not describe any known section of the Kalevala. In this way, Klami in his own new fashion actually did continue the Sibelian tradition. Sibelius, who himself incidentally planned a work on the forging of the Sampo during the 1920's, was similarly not interested in composing literary, illustrative tone poems, but created independent tone poems or symphonic fantasias, which were linked to the general nature and atmosphere of their subject. That Klami's attitude was somewhat more realistic in its thinking is, however, brought out in lighthearted fashion by his comments in an interview following the first performance of the initial version of the work in 1933: "'Kalevala' has been in the making for around ten years now. The suite opens with *The Creation of the Earth*, which is followed by *The Sprout of Spring*, a pastorella, all that digging and sowing stuff, then the *Cradle Song* by Lemminkäinen's mother for her wayward son, the great playboy, and finally *The Forging of the Sampo*."

A *Lullaby* written for string orchestra and based on Kalevala themes known from as early as 1930. It is therefore clear that the Kalevala Suite was on the drawing-board well before 1932, when Klami, urged on by the conductor *Robert Kajanus*, composed the first version of *The Creation of the Earth* in a very short time. In his interview Klami refers to a period of around ten years, and when the final version of the work did not see the light of day until 1943, the various phases of the composition process lasted a full twenty years. It may well be that Klami already had the Kalevala Suite in mind when he borrowed that copy of the epic from the Sorbonne.

## SHAPING THE FINAL VERSION OF THE SUITE

The composer was not satisfied with the original form of his suite, because it contained "two typical central movements" side by side with one another. In order to put some distance between them he set about composing an orchestral scherzo *Lemminkäinen* (1935), based on the young Don Juan's adventures on an island full of women. This piece grew, however, to unmanageable dimensions (162

pages, 12 minutes) as far the Suite was concerned, and after the first performance Klami separated it off as an independent composition. Although this boisterous and colourful work is typical Klami, it does contain links with Sibelius. The trumpet motif, which reminds one of the central theme of Sibelius's *Lemminkäinen's Homecoming*, precedes a highly Sibelian development progressing in foaming semiquaver figures (itself something unusual in Klami's music), and the many-stepped,

### The Creation of the Earth

*Agitata e misteriosa*

Fl. piccolo  
Fl. grande  
Oboe  
Cor Anglais  
Clarinet  
Clar. Bass  
Trombone  
Trumpet  
Horn I & II  
Horn III & Tuba  
Timpani  
Percussion  
Celesta  
Harp  
Violin I  
Violin II  
Viola  
Cello  
Double Bass



powerful final ascent and the climax with its fortissimo chords interspersed with pauses brings to mind the close of Sibelius's *5th Symphony*.

Just as with Sibelius's symphony, the first efforts at reshaping the Kalevala Suite still did not lead to a satisfactory conclusion. Ten years later, Klami set to work again on improving the suite's orchestration. In the middle of this, there appeared "almost out of the blue through a lucky insight. . . the sensual orchestral piece "Terhenniemi"". This was to become the third movement in the final version, in place of the planned scherzo, and is generally regarded as one of the finest displays of the art of orchestral treatment found in Klami's works, or for that matter in the entire Finnish orchestral music canon. The Creation of the Earth was extended and fused together with The Sprout of Spring which follows. The Cradle Song and particularly the Forging of the Sampo also had considerable additions made.

In the same vein as the works of Stravinsky's Russian period, most of the themes of the Kalevala suite are rather narrow, archaic in feel, following the verse-song ideal with only a few notes winding and repeating, but rhythmically sharpened and capricious. In actual fact the verse-song theme from the Forging of the Sampo does not differ significantly from the four-note rune theme in the second movement of Sibelius's *Kullervo Symphony* (1892). The Kalevala-inspired archaic subjects are similar, but the stylistic medium into which they are embedded is entirely different: Sibelius's with its Brucknerian-Wagnerian National Romantic flavour and Klami's with its touch of Stravinsky, Ravel, and cosmopolitanism. But there are also more romantic motifs, such as the catching melody of the Cradle song, or the melody which precedes the beating, dissonant forging theme in the Sampo movement, and which bears a resemblance to the main theme of Sibelius's *En Saga*. Although Klami took his most important stimuli from the Franco-Russian school, he is not afraid of using unabashedly romantic devices. These also appear in his neo-classical period, with the most impressive in his oratorio *Psalmus* (1934-35), written for mixed choir, soloist, and orchestra, about which composer *Aarre Merikanto* wrote after the first performance in 1937 that there was not a trace of the Ravel and Stravinsky influences "which have undeniably been displayed earlier in Klami's music (and for that matter

in the music of many others among us)".

Quite apart from the mastery of his handling of the orchestra, Klami's Kalevala Suite is a milestone in his music – and in Finnish composition since the days of Sibelius – by virtue of the fact that its musical themes are exceptionally individualistic and musically significant; in this respect there is not a hint of the eclecticism which occasionally troubles Klami's compositions. On the other hand, a certain eclectic quality sets its stamp on the 1938 composition *In the Belly of Vipunen*, a scene taken from Canto 17 of the Kalevala, with which Klami took second prize in a national competition arranged by a male voice choir. The baritone solo recites "Then Vipunen rich in songs, old man of great resources", in search of the Kalevala verse-song idiom, but the choir is primarily handled in unisons with simple themes, and the orchestra part is more or less reduced to doubling or accompaniment. One point worthy of note is the theme which enters, initially in F sharp minor, towards the end of the work, which is apparently a backward glance to the *Psalmus* oratorio first performed in the previous year. For 1945 two of the Klami cataloguers (*Olavi Kauko*, 1961, and *Tauno Karila*, 1965) make mention of a Kalevala-inspired symphonic poem, *The Boat's Complaint*, but this work has been lost, and no further information is available on it. It must remain a mystery whether it was in some way connected to the well-known painting of the same name by *Akseli Gallen-Kallela*.

#### WHIRLS – KLAMI'S KALEVALA BALLET

A similar air of mystery surround Klami's last Kalevala exploration, the ballet *Whirls* (1957-1960?), based on the story of the magical and much-coveted Sampo forged in Canto 10 by the smith Ilmarinen. It is, however, a mystery of quite different stature, since on the strength of what we know of the work today it ranks among the most important of Klami's compositions, and can as such be set alongside the Kalevala Suite or the *Psalmus* oratorio.

Klami got down to work in 1957-58, given the initial shove by an opera and ballet music competition sponsored by the Wihuri Foundation. The competition jury announced that only one entry of real worth had been received for the ballet competition, and Klami took the prize with the first act, which was all he had been able to complete



within the time limit set. It is possible that behind the ballet project there lay a choreographic work which Klami had planned some two years earlier. In a 1955 newspaper interview, the composer had said that in response to offers by *Leopold Stokowski* of performances of the piece in the U.S. he was working on a choreographic fantasia of around 30 minutes' duration, and that it was "more or less a completed work, with only the tail still missing". The composition was based on *Edgar Allan Poe's* short story *The Devil in the Belfry*. In much the same way as Poe haunted Sibelius during the writing of his *4th Symphony*, it seems as though the high-priest of Gothic horror may have had a hand in the creation of Klami's Kalevala ballet. There is nothing in Klami's output to suggest a choreographic fantasia such as he mentions, so it is conceivable that he transferred some of the musical ideas from this stillborn venture to the new ballet project which came along two or three years later.

For a long time, nothing concrete was known of the work except two orchestral suites, of which the first was premiered in April 1960, performed by the Finnish Radio Symphony Orchestra. While compiling this survey of Uno Klami's Kalevala-related works I spent a day going through the collection of scores at the Finnish National Opera, in search of material. From the card-index I came across a card which recorded as 'missing, presumed lost' the manuscript for Whirls, with the authorship accredited pseudonymously (and with a none-too-subtle nod to the verses of Canto 10) to one *Mr. Kirjokansi*. After a thorough search, however, the lost manuscript was located. The manuscript, in the composer's own hand, and in the form of a piano score, contains a synopsis of the ballet, which was not previously known to exist, and the music for Acts I and II, comprising 61 and 58 pages respectively.

A comparison of the piano score and the score of the orchestral suites shows that with the exception of a few bars here and there the suites correspond to the second act of the newly discovered piano score. The idea that the work would have actually been completed is given added weight by the fact that alongside the synopsis of Act III are marked the precise durations of the numbers contained in it (3', 3'30", 5'30", 4' and 8', for a total of 25 minutes). With Acts I and II noted down as lasting 38 minutes and 42 minutes respectively, the entire work was to run for an hour

and three-quarters.

Despite efforts from a number of directions, the search for the score of the missing third act has so far proved fruitless. In spite of the information set out above, there is still some doubt as to whether Klami did really ever get the ballet finished.

Whirls provides an example of Klami's mature, astringent later style. The themes are short, atmospheric, and there is no evidence of any of the broad, romantic themes encountered in the earlier *Psalmus*. Klami has also distanced himself from neo-classicism as such, something which is brought out by the fact that he seldom if ever resorts to the *deus ex machina* effects in pure chords practised by the neo-classicists and many later composers. The chording is dissonant practically throughout. The dissonances are sharpened by orchestral devices, such as in the clear, shimmering *Ronde V* from the orchestral suite (*Dances of the Night I*, with the additional marking "The Stars"), or softened, as in the dreamlike *Ronde* (*Lento e suave*) which follows immediately upon it, or in the translucent music of *The Son of the Moon*, also from Act II. The *misterioso* from the number in Act I entitled *The Awakening of the Fires* is based on a strange harmonic colour and flaring, dissonant theme fragments. *The Dances of the Fires* which follows is full of movement and dancing energy. *The Song of the Waves*, again in Act I, is a contrastingly impressionistic, misty, secretive tone picture. In the *Dances of the Slaves*, which closes Act I and refers to the men employed to work the bellows at Ilmarinen's forge, there is a grotesque quality reminiscent of Prokofiev. Taken as a whole, for all its bareness and ascetic quality, the work exudes a rare charm, and displays forcefully the presence of a strong, original, and richly imaginative grip.

Uno Klami's offbeat sense of humour is left behind him in his affirmation that "Composing really shouldn't be taken so damned seriously." Even as a member of the Academy of Finland Klami was a determined opponent of academicism and sham profundity. And yet the often long and complex process that went into the writing of his works shows just how seriously he really felt about his composing. And in the final analysis, it demands just as deep and serious application to create deliciously light, airy, and fresh tone pictures as to mould the most grief-ridden and grave of symphonies.

*Translation William Moore*

A. Gallen-Kallela: Kullervo sets off to battle. Tempera, 1901. Photo: Gallen-Kallela Museum.





There is nothing very new or extraordinary about the use of folk songs and melodies in jazz and light music. When one thinks about it, the very roots of jazz are to be found in the folk tradition – and folk music itself is these days probably by and large categorised as "light music", at least according to the traditional musical division between "serious (or classical) music" and "light music". Tradition has always had a prominent role to play throughout the history of music, and even in the modern era, with its vast musical spectrum, the annotation "Trad." is still a very familiar heading in international music codings when the composer's name is called for.

In the specific case of Finland one could find any number of historical examples, but we can perhaps content ourselves here with just one case of popularisation of traditions. Some decades ago the American negro vocal group THE DELTA RHYTHM BOYS, on a visit to Finland, decided to include in their repertoire (and also to record) a couple of traditional Finnish folksongs, which they furnished with a jazzed-up arrangement (and delivered in charmingly broken Finnish). Hey presto – the Finns were hooked immediately! And the Delta Rhythm Boys have since then been hugely successful on their annual visits here...

Matti Kontinen

## THE FOLK TRADITION IN FINNISH JAZZ AND LIGHT MUSIC

### JAZZMEN IN SEARCH OF THEIR ROOTS

From the perspective of jazz and light music in Finland, a more profound examination of folk traditions began to come about in the early 1970's, as a result of the work of a handful of open-minded musicians. The pioneers were people like the saxophonists *Seppo Paakkunainen* and *Sakari Kukko*, guitarist *Ilpo Saastamoinen*, and drummer *Edward Vesala*. The first groups to stand out were Paakkunainen's and Vesala's *Karelia* and guitarist *Hasse Walli's Piiirpauke*. These bands continue playing today – the line-ups may have changed, but the leaders are still Paakkunainen and Kukko.

Seppo Paakkunainen (b. 1943) hails originally from Kerimäki, in Eastern Finland, and already at a very tender age came into

contact with folksong, as played and sung by his mother and father, and the first piece he learnt to play on his violin as a boy was a traditional *Kalevala* melody. In the 50's Paakkunainen saw "*The King of Swing*", the movie made of *Benny Goodman's* life, and posthaste he went out and got himself a clarinet, later taking on the entire saxophone family. The meatiest of them, the baritone sax, became his main instrument, and he has gone on to win an international reputation as a jazz musician.

Paakkunainen's interest in a more profound study of folk music was awakened in the late 1960's, when an Irish musician whom he met in Finland introduced him to the music *Fairport Convention*, then spearheading the British folk-rock movement. His group *Karelia*, founded in 1970 with Edward Vesala (Finland's internationally best-known



avante-garde jazz drummer), was able to re-create "authentic folk music" in a way which went down well with modern audiences.

In the early 1970's there appeared a new name in Helsinki music circles, that of the fair-haired young saxophonist Sakari Kukko, another musician with his roots in Eastern Finland, who had a very original approach to the use of folk music in jazz.

Already as a small boy he steeped himself in the arts of the piano, flute, and guitar, and tried his hand at singing, and while at school in his hometown of Kajaani began to apply his talents in a number of groups, until he took the tenor sax seat with the then Kajaani Big Band, led by Ilpo Saastamoinen, another who had been looking closely at folk music. So it was fairly natural that Saastamoinen was an immediate recruit when in 1974 Kukko eventually set up his group Piirpauke (the name, incidentally, comes from an old Karelian dialect-word for noise or clamour), which took its repertoire from the folk music of different countries. Ilpo Saastamoinen is still today an active musician-composer, whose extensive jazz-influenced big band work "*Kalevala Suite*" was recorded by the Finnish Broadcasting Company (YLE) earlier this year.

The real impetus for Kukko's investigation of the folk tradition came in the early 1970's, when he heard a Romanian folk group playing in Copenhagen. After acquainting himself thoroughly with the secrets of folk music from the Balkans, Kukko broadened his horizons with lengthy visits to the Far East, and then South America and Africa, gathering both information and a burgeoning collection of folk instruments.

As a jazz musician he was able to make use of everything he had learnt along the way and became interested in studying the old musical traditions of his own country in ever greater detail.

#### TRADITIONAL MUSIC – MATERIAL IN ABUNDANCE

Paakkunainen and Kukko share the same view of the potential offered by Finnish traditional music: there is a whole host of interesting elements.

From old scores and surviving recordings (found, for instance, from archives in the Soviet Union), it is possible to trace very old material – ballads, verse-songs, dirges, etc. – from as far back as the time when the original Finno-Ugrian tribe split up into the separate

groups represented by peoples such as the Ostyaks, the Voguls, the Cheremiss, and the Ingrians. Paakkunainen uses the term "roots music" to describe the oldest material.

In terms of melody, it has been possible to piece together from the old sheet music that the third of the key is often left loose. The fifth step is now and then flattened, which points in the direction of blues, particularly in an emotional sense (c.f. "blue notes" in jazz). Oriental-type scales have also been found, with even evidence of the use of quarter-tone steps as found in Arabic music. One particularly Finnish feature is the melancholically-tinged rune-melody, based on the first five notes of the minor scale.

There is also a tradition of improvisation and variation of themes – a relatively significant link with jazz music. It is not too wild a surmise to imagine that in days of yore a group of, say, kantele pyers would have gathered in some smoky hut to play together, and that each in turn would make variations on a common theme, urging one another on in something approaching a neolithic jam session!

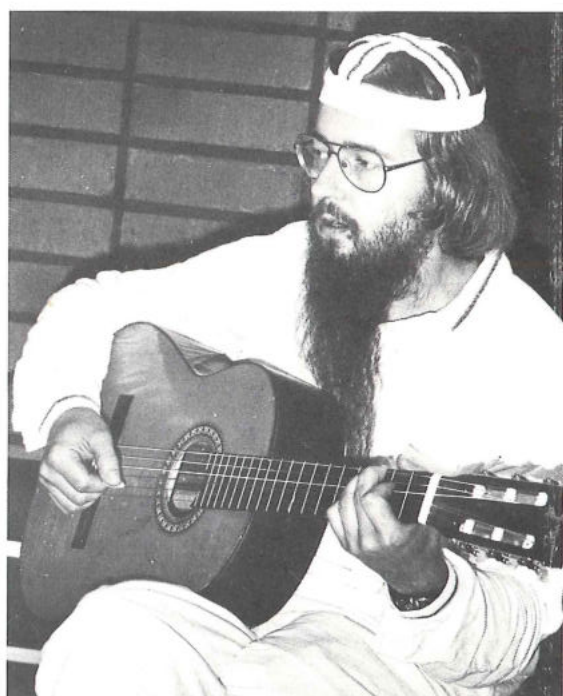
For Paakkunainen and Kukko, the old tradition is particularly interesting as regards the use of rhythm. Paakkunainen has located a variety of times: everything from 2/8 to 11/8, even 15/8 has been employed. Kukko further observes that in their fluctuations not even the irregular signatures found in the Balkan countries get close to the polyrhythms of the ancient verse melodies. Time-signatures change at a hectic pace, still managing, however, to preserve a regular repetitive quality.

Harmony there wasn't in old traditional music. Harmonization entered only later, according to Paakkunainen, along with the general development of European music. Kukko observes that often a closer examination of the melody itself gradually gives an impression of varying harmonies, thus paving the way for the natural emergence of chord structures by those modernising the traditional music. The solutions in this area are, of course, dependent on the personality and musical drift of the artists concerned. Both Paakkunainen and Kukko declare themselves to be very cautious as far as chord structures are concerned and wish to avoid the standard pop and jazz applications.

The above features of interest to jazz musicians are also to be found in the traditional music of the Lapps, into which Paakkunainen



Left: The group Karelia: members of the band and some of the folk-instruments they use.  
 Below left: Piirpauke  
 Below: Väinämöinen of our time, Ilpo Saastamoinen  
 Photos: YLE Information Dept.





in particular has gone in some detail, making use of Lappish material in many of his works.

It is also clear that the old instruments fascinate researchers. As noted earlier, Kukko has a huge collection of exotic traditional instruments from all corners of the world, while Paakkunainen's instrumental arsenal concentrates on Finnish items. Even cow-horns could be put to use as instruments when necessary, as can be heard for instance in Paakkunainen's 1971 composition *Nunnu*. This suite, which combines folk music and big band jazz, was commissioned by YLE and has since been released on record.

Paakkunainen also builds and makes his own instruments, for example, flutes and horns made out of birchbark. The latest product to make a comeback is the wooden horn, which died out only comparatively recently, since there is evidence to suggest that an old folk musician played on such an instrument in Helsinki as lately as the 1930's.

#### TANO !?!

About the current direction of the latest (1980) Karelia group, Paakkunainen explains that the repertoire consists mainly of old verse-tunes, whose repeated melodies gradually shape themselves into a combined arrangement, in which there may be both composed and improvised sections.

A further interesting feature of this process of "new music from old" is the blending together of traditional and modern instrumentation. The five-man Karelia line-up certainly can draw on an impressive bank of strange and wonderful instruments: among those on hand are the national instrument the *kantele*, the *joubikko* (a 3-4 stringed bowed lyre, akin to the Welsh crwth), the violin, a truba (a wooden horn coated with birchbark) reed pipes and birchbark flutes, a triangle, and the rather bizarre "lepen board" (a rounded wooden board, which wick shepherds used to scare off wolves and the like - Paakkunainen comments: "You get a real nice sound off it when you smack it with a block of wood"). From the modern world come saxophones, electric bass, accordion, synthesisers, and an array of jazz drums and percussion.

Just what sort of new music is being forged out of the old traditions on this colourful instrumental line-up? It is jazz or folk music?

"It's neither of them", says Paakkunainen, but declares firmly that the answer is:

"Tano!". Our next question must be, to paraphrase the well-known song: What is this thing called Tano? "I'm using the name 'tano' to describe the music which has evolved specifically in the way described above. The word itself is from old Finnish and means 'birchbark'. Tano music is a new sub-species, which doesn't fit into any of the existing boxes. The listener himself can do any categorising he sees fit to do...", says Paakkunainen, and directs those interested to have a listen to his 1982 composition "*Tanomania*" (a work commissioned by YLE for symphony orchestra and folk music ensemble).

Sakari Kukko is equally reluctant to pigeon-hole Piirpauke's music. Let it be jazz, rock, or whatever, everyone should be able to decide for himself. Kukko takes the "global village" view of the modern world, in that influences from different cultural streams are easily accessible. He is for tearing down the barriers between them, and for uniting peoples with this kind of music, in much the same way as jazz has been doing for decades. Kukko backs up his global approach by making regular tours of Europe as a musical ambassador, from his present base on the island of Tenerife.

His views on internationalism are shared by Seppo Paakkunainen, who can himself call on plenty of practical experience in this area. He is, for instance, a fully paid-up member of the *Concert Jazz Band* of Swiss pianist *George Gruntz*, which is a multiracial *mélange* of jazz musicians from different quarters of the world. As he puts it, "It's the sort of environment where a Finnish birchbark flautist can rub shoulders happily with an Argentinian bandoneon virtuoso".

In the opinion of the makers, the most important yardstick for the workability of their music is the generation of a rapport between the group and the audience. Karelia got this together most recently in March of this year in concerts at the Sorbonne in Paris and in schools around Brittany. Piirpauke has for years now received greater attention and popularity in Central Europe than in Finland, and even many of their recordings have been made abroad. Nevertheless, in defiance of the old adage about prophets without honour in their own country, the two groups continue their efforts to convince Finnish audiences of the rightness of their own lines. Altogether now... say Tano - and dig it! □

*Translation William Moore*

# RUNE-SINGING, THE MUSICAL VERNACULAR

Heikki Laitinen

"PEOPLES THE WORLD OVER  
HAVE FROM TIME IMMEMORIAL  
DISPLAYED A LOVE OF PLAYING,  
SINGING AND RECIFYING POETRY,  
PLAYING AND SINGING ARE, AS IT WERE,  
A SECONDS MORE SACRED LANGUAGE  
WITH WHICH TO EXPRESS  
MAN'S DESIRES AND MOODS,  
EITHER TO HIMSELF OR TO OTHERS;  
A BETTER MEANS THAN THIS ORDINARY,  
EVERYDAY LANGUAGE FOR  
EXPRESSING HIS JOYS AND DELIGHT,  
HIS SORROW AND ANXIETY,  
HIS HAPPINESS AND SATISFACTION,  
HIS HOPES AND LONGINGS,  
HIS REST, HIS PEACE  
AND HIS VERY BEING."

An example of early Finnish photographic art. A portrait by I.K. Inha of Hökkä-Iivana, a celebrated shaman from Venehjärvi. Source: The Photographic Museum of Finland

It was with these words that *Elias Lönnrot* began the preface to the *Kanteletar*, a collection of lyrical folk poetry, in 1840. Five years previous to this he had completed the first edition of what was subsequently to become Finland's national epic, the *Kalevala*.

The ideas expressed in the introduction to the *Kanteletar* were of course, in the spirit of the times, but they were also inspired by Lönnrot's own experiences during his extensive and fruitful field trips devoted to the collection of folk poetry. Lönnrot knew what rune-singing was and what it meant to people. For the folk poetry that went to make up the *Kalevala* and the *Kanteletar* was not spoken – it was sung. Originally the runes were not poetry but songs. The only exception were spells: sometimes they would be sung, at other times they would be recited with fervour and pathos, strong in the belief of their message. Lönnrot had seen and heard that the ancient mode of singing and musical thinking was still very much alive in Eastern Finland, and above all on both sides of the border in Karelia. Music was still an artistic means of expression shared by the community, a "second, more sacred language". Rune-singing, "Kalevala language", was the language of the epic, the lyric and magic, the language that dominated at weddings, bear-hunting and annual festivals, the thousand-year code for oral high culture, crystallised, formularised knowledge, skill and belief, as the folklorist *Matti Kuusi* has pointed out.

A contemporary of Lönnrot's said of a trip to Karelia: "It echoed from the yard when I was inside and from the house when I was outside." One poetry collector was told: "Wherever they went about their work, in the forests, fields, on the moors or lakes, they would always sing." And the activities of the women were described as follows: "In sum-





mer, when they are out in the forests, or tending the cattle, or making hay, they sing all the day long, just like the birds; the songs are born of themselves, the words just spring from the singers' mouths." We may well speak of a true musical vernacular. It was a means by which every member of the community might, according to his skills and aptitudes, and with a depth endowed by art alone, meditate on his relationship with the past and the future, this world and the next.

Lönnrot's Kalevala and the Kanteletar were not the final point in the process of collection: they were just the beginning. Over the next hundred years a vast amount of folk poetry in Kalevala meter was collected. Melodies telling of the way in which the songs were originally performed were also noted down and in later times recorded on tape. Towards the beginning of this century it was possible to publish 'the biggest song book in

the world', the 33-volume Ancient Poems of the Finnish People containing about 85 000 texts and 1 270 000 lines of poetry. These describe in great detail the last century in the life of the 'thousand-year code'. The period of tradition stored in the memory, and also of Kalevala language and rune-singing, came to an end with the transfer to written culture. And although this tradition still lives on in many ways in Finnish culture and in the thinking of every Finn, the conditions of life are already quite different. Two greatly divergent strata and eras may be distinguished in historical Finnish folk music. In the older stratum we find rune-singing, laments and all sorts of instrumental music.

#### RUNE-SINGING

Two to three thousand years ago a change began to take place in the culture of the forefathers of the Baltic-Finnish peoples, as a re-

Sortavala Song Festival, Karelia 1906. The photograph shows a number of rune-singers, kantele players, and lament-singers. Photo: Finnish Literature Society.





sult of which, chiefly under the influence of the Balts, there gradually emerged a new type of music and poetry. Over the centuries this embryo form of art developed into rune-singing with a particular, complex poetic meter and drawing on specific musical devices. It flourished in Finland, Karelia, Ingria, and among the Votes and the Estonians. Each area gave birth to its own distinctive features as the result of its own individual trends and outside influences.

Finnish-Karelian rune-singing retained its vitality in a few areas (Karelia, Savo, Ingria) up until the last century and has been preserved in the memories of the good tradition-bearers right up to the present day. In Western and Southern Finland, however, the 17th and 18th centuries saw the breakthrough of a new type of folk culture leading to the peasant music of class society: the rhyming folk song and 'pelimanni' or folk player music. It is easy to discern regional and temporal strata in the rune-singing of last century but their historical interpretation is still only in its infancy. Rune-singing nevertheless preserved its inherent characteristics. Let us now take a look at certain general features.

#### STRUCTURAL PRINCIPLES

The basic thing about rune-singing was that although elements of the plot an epic and the main lyrical motifs, likewise many of the rules for the production of songs, the 'grammar' of folk poetry, might be handed down for dozens of generations, details of the presentation, its microstructure, were only determined in the performance itself. A song was given its ultimate form while it was being sung. Singers did not, therefore, simply repeat such a poem or melody once learnt by heart, or keeping as close to the original as memory permitted; not until they began to perform a song would they decide which lines, what melodies and what variation they would use on that occasion to express their subject matter.

This gave the context producing the song a richness of nuance and power expression. These aspects acquired special emphasis in the performance of long epic songs.

There were no verses in the rune, which was made up of lines and couplets. The lines were in trochaic tetrameter of a rhythmic variation of this: for if the stressed syllable of a word (which in Finnish is the first syllable of the word) is long, it must come on the

stressed beat, if it is short, on an unstressed beat. There were not rules for the alternation of various line rhythms. Good singers would produce songs of great rhythmic diversity. The poetic means also included alliteration and numerous forms of parallelism.

The singer would choose whatever musical rhythm he thought most suitable for his performance. Most of the rhythms were the same length as the poetic line, some were longer. Sometimes the singer might change the rhythm in the middle of his performance, but this was unusual. The most common times were  $5/4$  and  $4/4$ . Weddings, once the greatest occasion in a person's life, would be celebrated with singing lasting many days. In the northern rune-singing area certain wedding songs, especially ones sung together, would be in special  $9/8$  wedding rhythm. The choice of rhythm only meant the choice of basic beat: the rhythmical microstructure likewise had a life of its own during the song.

Regardless if the type of rhythm and the content of the song, the singer chose his basic melodic material, drawing on melodic schemes for one or two lines or some scheme falling in between the two. The melodic range in most cases consisted of a pentachord. Sometimes there might be only three or four notes, sometimes one or two more. The scale was, however, basically pentatonic, just as the kantele had five strings. Some of the notes in the scale varied in pitch permitting greater expression with the few notes available. The first and fifth notes tended to be at a fixed pitch, the third, the notes above the fifth and below the first showing variation. The third could, for example, be major, minor or something in between, and the singer could vary it at each performance if he so wished. Large leaps in the melody were used sparingly.

In singing their poetry most performers created melodies with a marked sense of polarity and a clear tension between the tonic and dominant. The player of the five-stringed kantele was guided by a similar concept of tonality. This concept was, however, less consciously tonal that it is today.

The melodic structure of the performance was likewise devoid of verses. The singer might use the same melodic scheme throughout, subjecting it to constant variation, or he might employ several schemes, the order of which he would choose at random. The song in any case underwent such constant

variation, never halting on any particular motif, that we may well ask whether in fact the singer of runes had any sort of concept of 'tune' in the modern sense of the word.

The rules guiding and giving birth to runes were unwritten laws. They had, after all, been developed in a culture relying on memory. This naturally does not mean that singers were unaware of them, or that they developed unnoticed, but that they were the outcome of conscious choice and artistic volition. The rules were for the most part aesthetic.

#### RULES DID NOT HAVE TO BE LEARNT

How, then, did the rules come about, and how were they learnt? The answer to that is simply: in the same way as the spoken language and its grammar. Even today we still learn our spoken mother tongue, with all its richness of expression, before we receive any organised instruction. At school we are taught to realise the complexity of our speech. In just the same way people learnt the 'grammar' of singing, the rules for shaping poems and melodies, 'Kalevala language'. We may therefore speak with justification of a musical vernacular. Playing and singing were like artistic speech, guided by the unwritten rules of grammar, containing crystallised sayings and phrases, but always unique.

Here is a tale dating from 1915 as an example of how this musical vernacular was learnt as a child. A Helsinki collector of folk tradition was travelling through the area north of Lake Lagoda when he arrived in the village of Shemeikka in Suistamo. In one of the houses there he tried to get Anni Feodorovna, an 11-year old orphan, to sing. The cultural gap was, however, too wide: and the collector failed. But later, while pretending to be asleep on a bench in the living room, he heard Anni improvising new poetry for about 1 1/2 hours without ever stopping. To begin with she sang about the child she was rocking and its innocent life, then she went on to herding, marriage, and finally to the Helsinki gentfolk who passed through the villages looking at beautiful Karelia. By the age of eleven this girl had a command of not only her spoken mother tongue but also of the musical vernacular.

Runes were thus sung by people of all ages: children and adults, old and young, men

and women. They were sung on all sorts of occasions: on working days and holidays, at play and at work, as young people got together and at dances. There were also many different ways of singing them: solo, with two people or groups alternating, together in small or large groups.

Rune-singing was fundamentally an individual art, like other forms of folk culture. Individuality was also preserved in singing together. The result was usually heterophonic: sometimes each singer would sing his own tune. We have very little precise knowledge about communal singing, however, for most of the notes taken were about individuals. Deliberate part-singing proper was to be heard in the southern part of the region, in Ingria, at least in the last and the present century. It is regarded as a relatively later innovation assimilated from the Russians.

#### LAMENTS

There is no record of any Finnish laments. It may, however be assumed that laments did exist in the pre-Christian era, but that they have subsequently vanished without trace. On the other hand laments were an integral part of the older folk music stratum in Karelia and Ingria (also among the Veps and the Setumaa Estonians).

The poetic meter of the Karelian lament was not confined by form, nor the melodic form by regular rhythm. The poetic and melodic meters were both of free form; determining the melodic line from the intricate sounds is often no easy task.

A special poetic language was employed in performing laments, its basic features being the use of metaphors, alliteration and parallelism. People and objects were not called by their conventional names, and a variety of imagery was used instead. The metaphors were not, however, invented on the spot, for they observed a strict system of the most crystallised expression. The chains of alliteration were often very long; sometimes the lamenter might try to keep to the same alliterative scheme throughout the entire lament. Parallelism and redundancy were, along with alliteration, elements giving body to the free-form poem.

Musically laments appear on first hearing to be free improvisation, the main overall feature being a falling melody. The scale is similar to that of rune-singing, but the pitches are less firmly established: the strong emotional





A lament-singer. Photo: I.K. Inha / The Photographic Museum of Finland.

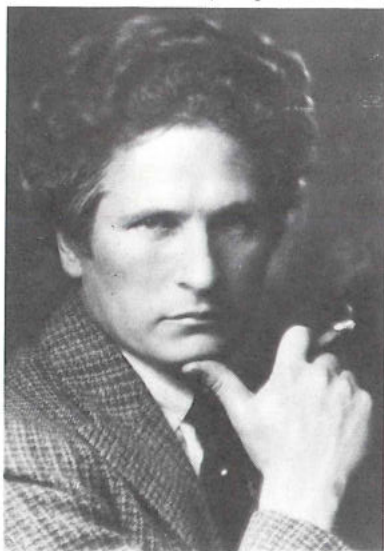
charge contained in the song is manifest in the expressive use of very different pithes. Strict melodic analysis nevertheless reveals purpose and control in the melodic handling. It is simply that the melodic schemes on which the performance relies are very free in form and permit great scope. In most cases the melody follows its own line independent of the poem.

Laments were sung by women; they were poetry and music interpreting the desolation of parting. They were performed on occasions connected with death and marriage, and at certain other partings. It was the task of the lament to interpret the grief experienced by

an individual or by the community. The poetic and musical mode of expression, accompanied by the lamenter's sobs, often unleashed the uninhibited grief of all those present.

Laments were far more difficult to assimilate and perform than runes, and the performers were often exceptionally talented. In Finland there are a few tradition-bearers in Karelia who still possess the art of lamenting even today. But the original context in which the laments were performed has vanished: today they are sung on a platform.

*Translation Susan Sinisalo*



YRJÖ KILPINEN'S (1892–1959) work as a composer was devoted almost solely to music for voice: in addition to almost 800 solo songs his output included only very few instrumental works. It was only through his songs that the German lied tradition took firmer root in Finnish music too, earlier composers having followed more the Nordic, and partly also the Slavonic song traditions.

Yrjö Kilpinen's songs are based on poetry from three different languages – Finnish, Swedish and German. At the same time as immersing himself in a particular poet he always produced whole vast compositions from that poet's work. The apex of Kilpinen's career as a composer was obviously the second half of the 1920s, during which he wrote his FELL SONGS in Finnish, then, quickly changing over to the realm of German poetry, several significant

# KILPINEN

**KIM BORG ON  
YRJÖ KILPINEN'S  
KANTELETAR SONGS AND  
THEIR ORCHESTRAL  
ARRANGEMENTS.**

suites of songs from the poetry of CHRISTIAN MORGENSTERN (Sechs Lieder op. 59, Lieder der Liebe I & II, opuses 60 and 61, and Lieder um den Tod op. 62).

After this long and fruitful period with German poetry Yrjö Kilpinen returned to the company of the Finnish language in the second half of the 1940s, and it is from this time that his most extensive suite the Kanteletar Songs, which comprises 64 songs, derives. It was at this time too that Kim Borg, who was then just starting his career and was to rise to the ranks of the world's leading bass singers in the '50s, made the acquaintance of the composer. The Kanteletar songs with their roots in the world of the Kalevala have always been especially close to Kim Borg, so that when he had become qualified in composition he orchestrated a large collection of these songs that had originally been for piano accompaniment.

A set of six songs from this collection was heard in a Finnish Radio Symphony Orchestra concert on 6 february 1985 with the Finnish baritone TOM KRAUSE as soloist. This concert, which was conducted by ESA-PEKKA SALONEN and in addition to these songs contained Sibelius' Pohjola's daughter and Uuno Klami's Kalevala suite, has been put freely at the disposal of all EBU and OIRT broadcasting companies.





Yrjö Kilpinen's gigantic song-collection based on the Kanteletar poems constitutes his major work, and was to be his last great composition. Being aware of the significance of the work both to himself and to Finnish art, the composer included all 64 pieces in the same work, designating it opus 100 for publishing. Here was a monument covering three concert evenings, one of our country's cultural pillars. It should be taken as a collection from which selections can be made, and by no means as a suite.

We had become passingly acquainted before the war, but only properly in 1947. The composer's suite *Lieder um den Tod* which he sent to me in Sweden in 1947, was quite a musical revelation for me. When I came back to Finland in the autumn of '47 I rehearsed the suite under the guidance of the composer. Out of this was born a friendship which continued right up to the great man's death. I was an energetic performer of Kilpinen's songs, not at all because I was pressured to, but in recognition of his as yet unknown and partly unacknowledged worth. On my return from Stockholm in autumn 1948 I again, as was my custom, went straight to Kilpinen. He informed me that he had finished composing more than 60 Kanteletar songs in the summer of 1948 – actually he said that he had made the collection during one single summer. I consider this to be true, though in the course of preparation the work would of course have been gnawing at him for years.

Even though I was familiar with a great deal of Kilpinen's output by 1948 and had studied his harmonisation these new songs were yet an instant and unforgettable experience. In me they immediately found an unwavering supporter. What was most impressive was that the composer had not borrowed the melodies from his neighbour (in this case quite literally so, as Professor A.O. Väisänen lived near the composer in the Meilahti district of Helsinki, and he could have provided any number of melodies to poems.) "The verses are of my own learning" says the text of the Kanteletar songs. Indirectly the friends had acquired this kind of poem-melody in their youth. Influences the composer received while on a joint walking tour of the Karelian border country remained in his subconscious, while the musicologist wrote down what he heard for filing and analysis. This journey was surely rewarding, even as a sporting achievement it was quite performance with the young companions,

already shouldering the responsibility of the future, barefoot and equipped only with an umbrella (!) tramping from village to village. With Kilpinen this resurfaces many years later in 1948 in his own melodies, in which nothing else is borrowed but the irregular stress of the old poem-songs: *Mieleni minun tekevi* (I feel like doing. . .). This pentameter appears only a few times in the collection, but for creating effect these stresses falling in the wrong places are extremely powerful and in any case quite varied, being dictated solely by the internal laws of the music itself. In fact this irregular stress should be made more use of in Finnish songs in general, it being completely acceptable in French songs when the occasion demands. The extremely pronounced stress on the first syllable in Finnish easily leads to a broken and unnecessarily stiff phrase. I would mention one more "Karelianistic" feature which is surely the result of that youthful hiking tour, namely several fast semiquaver figures depicting the joy of the dance. Several decades later it is just as if the composer dons his Karelian shirt and becomes a poet-singer, for that is what he is here in his major work.

My unbounded admiration for Kilpinen led to my developing a very special fondness for the Kanteletar Songs right from the beginning, even though my instinct told me that only a tiny part would ever be included in my standard repertoire, and then only when transposed. I also tried to analyse where the effect and charm of the songs came from. It annoyed me that right from the beginning there was a clear feeling of rancour in the air towards Kilpinen and specifically towards this monumental work. In the strictly technical sense my "investigations" were not difficult. All 64 were pure Kilpinen, unadulterated and inimicable. The composer concentrates on his own technique, looking neither to right nor to left. For example there is very little counterpoint in the usual sense of the word, it being unnecessary as such. Similarly that bass progression on which the harmonisation is founded; the tonal base is firm even if it is not always possible to say immediately what the key is. Despite its ruggedness the harmony is refined, a law completely unto itself, often open, empty, such as can well be complemented by the human voice. When necessary it can be intensely polytonal. Dissonance (meaning here a minor second on which the accent falls) is used with good reason. The accompaniment is generally pianis-





Yrjö Kilpinen

tic, but when necessary can be static, even monotonous. At times extremely beautiful melodic phrases can be heard from the piano. In general the singer carries the melody, which tends to use ecclesiastical modes where the major/minor axis often includes a modal twist. Bearing in mind how limited the *Kanteletar* text actually is, the emotion and richness of experience of the songs are surprisingly varied. There are many positive and pleasant songs, but also others in which desolate grief and patriotic pathos pervade. Like the texts, many songs even have a visionary aspect.

Kilpinen was an eager conversationalist, a fine debater both lively and talkative, generally very friendly but able to take offence and be unpleasant. Naturally this won him enemies. He was as stubborn as anything. Of course during the beginning of our friendship I could get no authority behind my words, not being expert enough. Then as I gradually developed we met rarely due to my always being abroad. When I would have been able to settle these problems at my ease, the great man had already gone to his eternal rest. That was when a frightening thought occurred to me: what if the whole work was made expressly for different voices, for example 15 songs for soprano, 15 for mezzo or alto, 10 for tenor (listening to a tenor voice too long is tiring), 12 for baritone, 12 for bass. Thus each voice would have its own particular task from which various concert programmes could be arranged using different combinations. On the basis of the world themselves this would be quite acceptable. It does not succeed with transposition. Kilpinen clung to his own fantasy, nevertheless admitting that now and then a change of key was absolutely necessary. Naturally a composer does not readily abandon the key in which he has envisaged his work, even when practise shows how incredibly much his ear can be ready to yield. My second reservation concerns the monotonousness which cannot help appearing when the words are based on such narrow material and such an individual style of composition. This individuality is both a strength and a danger. Of this Kilpinen was actually aware. At the beginning of the fifties he complained that he needed to get the songs orchestrated. He often returned to this theme, but complained that he had neither the time nor the energy. I know that Gerhard Hüsck had asked the composer ages ago to arrange the rest of the published *Fell Songs* for

orchestra. Six of them Kilpinen had already done himself, but of the other six, not a whisper. Hüsck knew that the suite of six was extremely popular, but on the short side; twelve would have been a splendid length for a soloist in a symphony concert. Kilpinen somehow had a growing distaste for the orchestra, nor did he want to face up to the fact that the need for orchestral songs was great and growing. In a way there already too many with piano accompaniment.

Another subject of discussion between us was orchestration of the *Kanteletar* songs, but at that time I did not yet consider myself as having sufficient professionalism to act as practical assistant in that task. The composer sensed that a compilation of 64 songs solely as chamber music was in some respects too much, on the other hand he was naturally terrified by the spectre of over 600 pages of manuscript. Evil tongues claimed that he was not capable of instrumentalising. This claim is false. In the '60s I had to revise his *Tower Bell*, a powerful work from his youth for dramatic female voice and large symphony orchestra. Kilpinen had later made a completely new transition for it, of which only a piano version existed. The original score contained the composer's and *Robert Kajanus'* pencil notes, small corrections. That is why it needed revising. The original score clearly showed that Kilpinen had been an extremely skilled orchestrator in his time. There were certainly some impracticalities, needlessly dense wind sections and in general too much orchestra. But in this he is in good company. The orchestral version of the *Fell Songs* is again transcribed straight from the piano score, which artistically is completely defensible, as well as often being possible in practice. The same is true for the orchestration of the *Lieder um den Tod* suite, which is superb apart from a few impractical pedal changes for the harp.

The process of getting the *Kanteletar* Songs to the printer's and ready was a long one. The speed at which Kilpinen actually created and the slowness with which he did his checking were the first obstacle, as well as translating into German of course, hard work for a composer who was getting old before his time. *Roger Lindberg*, at the time managing director of Fazer Music CO., was so unswerving in his optimism and cultural enthusiasm that all 8 parts were got into superb shape and published almost without any mistakes. But this was a story in itself. The composer



would not accept the first draft because the notes were too spread out and therefore difficult to read. The printing was then passed to Wilhelm Hansen's to be patched up, with extremely handsome results. All this took time; it was seven years after the composition before all the parts were available. Any singers who wish to perform these songs should really obtain all 8 parts, as only then can they understand what the work is really about.

The idea of orchestrating remained in my subconscious, especially with regard to the *Fell Songs* and the *Kanteletar* collection. In many things I had gradually learnt, after comprehensive studies, to make quick arrangements for orchestra. My activity as an international singer helped in this, giving me the opportunity to compare the balance of sound between orchestra and singer, and the capacity of different orchestras. Music which in practice is routinely produced is a far cry

Kim Borg 1947



from the ideal. Orchestras do not have the time to polish every little detail, often it is all they can do to get the notes sorted out. But in the '50s I was in no way planning to orchestrate Kilpinen's songs, others were doing that. When I did call on the composer during my rare visits to Finland, our conversation moved along more general lines, from philosophical questions to the problems of photography. Kilpinen was not a man of books, he was not the reading type. He was characterised by intuition, his intelligence was indisputable, but the way he hit at the heart of a problem was often a mystery, for he used his own channels. As an artist he was clearly emotional, not constructive. This also explains his phenomenal ability to accommodate the texts and production of the particular poet he was working on. He readily composed many pieces from the same collections of poetry, he simply immersed himself in the spirit of the poet's personality, language and style. That is why for example his Finnish, Swedish and German songs differ so much from each other in colour despite their shared individuality. Amongst his Finnish songs, the *Fell Songs* and *Kanteletar* are neighbours. The arctic quality of the *Fell Songs* can also be heard in the *Kanteletar* collection.

Getting down to arranging some of these opus 100 songs for orchestra was the result of a chain of coincidences for me. I was asked to orchestrate the *Fell Songs* so that the whole published suite could be made use of. This was in April '81. The job was easy and I kept strictly to the same style as the earlier six, using a small orchestra. This however gave rise to the impulse to treat the *Kanteletar* songs themselves, which I had not looked at for many years. I knew that their fate did not reflect their worth. As if to order, the need arose for some orchestral songs; in the summer of '82 in connection with the Joensuu Song Festival an orchestral singing course was held for which new material was needed. I selected 12 of the songs, half for female-voice, half for male (1). Thus in my opinion I get a fine suite in which the male and female voices alternate. The principle behind the choice was to favour "grateful" songs, those popular with the public. I wished to keep to the original keys, and here restriction imposed by aiming for the middle ground made itself strongly felt when it was a question of the orchestra. The female-voice songs turned out to be principally for mezzo, the male-voice ones for high baritone. In the

central and wide-sweeping song "Oh dearest home" I had a problem. I wanted it for baritone for the sake of balance. In its original key, a shimmering B major, it is exceedingly difficult even for many high baritones. That is why I made a standby version of it using the dusky glow of A flat major. For paradoxical reasons I had to use a large orchestra, partly because the uniformity of style required powerful contrasts of tone in order to avoid a feeling of repetitiveness now that we were dealing with a suite, and partly because the different songs were so individual that they required quite separate instrumental groupings. The orchestra required doubled woodwind plus piccolo, cor anglais and bass clarinet, besides four French horns and even a tuba, which is absolutely necessary. There had to be a harp too, it suited the composer's style. As for the percussion, I was extremely cautious, if for no other reason than to avoid unnecessary anachronisms. In the strings I emphasized a limited role for the double basses, in two songs they do not play at all and elsewhere often play a restrained pizzicato only. On the other hand I require a five-stringed instrument, even a very low solo. In the song *Tuuti tuuti tummaistani* (Bye bye my little one) I have not used violas at all. The

brass uses at times a muted sound, at times a normal sound. So I ventured quite far from Kilpinen's ideas on instrumentalisation, but because I knew his thoughts on these trickier points I attempted to "translate" them into practical solutions in line with my own experience. I did the work in August 1981, doing the scoring at the same time. In the winter of '83 I was asked yet again to set 6 more songs (2).

These 18 songs make a whole evening's programme which can be further supplemented as required. They have made their mark first of all as teaching material. It is to be hoped that this will continue, thereby bringing them into general use, even internationally – there is such a shortage of orchestral songs. The orchestra's part is not difficult, nor that of the soloists. But when the composition of the orchestra is more colourful than for example in the *Fell Songs*, it does not matter if the soloists have a metallic tone that carries far, there is no need here for athletic performances.

I hope that I have not done this purely idealistic work in vain, all I have wanted is to honour the memory of my good friend and of the Kalevala tradition.

*Translation Mike Vollar*

1) THE ORIGINAL SUITE  
FROM SUMMER 1981:

no. 9	Mezzo
no. 5	Baritone
no. 1	Mezzo
no. 29	Baritone
no. 15	Mezzo
no. 62	Baritone
no. 51	Mezzo
no. 56	Baritone
no. 38	Baritone
no. 17	Mezzo
no. 43	Mezzo
no. 48	Mezzo

2) THE NEW SUITE 1983:

no. 19	Sopr.
no. 10	Sopr.
no. 54	Bass
no. 39	Tenor
no. 53	Bass
no. 64	Tenor

■ THE PUBLISHED SONGS OF YRJÖ KILPINEN:

FINNISH (including some translated into German or Swedish):

- 31 songs from Hugo Jalkanen's poetry, opuses 15–18 (Breitkopf & Härtel)
- 12 songs from Eino Leino's poetry op. 19 (Hansen)
- 37 songs from V.A. Koskenniemi's poetry, opuses 20–26 (Edition Fazer)
- 12 songs of the *Fells* from V.E. Törmänen's poetry, opuses 52–54 (Edition Fazer)
- 64 songs from the *Kanteletar* poems, op. 100 (Edition Fazer)

SWEDISH (including some translated into German or Finnish):

- 15 songs from Ernst Josephson's poetry, opuses 27–29 (Hansen)
- 13 songs from Bo Bergman's poetry, opuses 30–32 (Hansen)
- 15 songs from Pär Lagerkvist's poetry, opuses 33–34 (Hansen)
- 20 songs from Anders Österling's poetry, opuses 39–41 (Hansen)
- 6 songs from Gustav Ullman's poetry, op. 42 (Hansen)
- 16 songs from Thor Cnattingius' poetry, opuses 43–46 (Hansen)
- 6 songs from Thor Cnattingius' poetry, op. 47 (Edition Fazer)
- 27 songs from Erik Blomberg's poetry, opuses 48–51 (Westerlund-Fazer)

GERMAN:

- 6 songs from Christian Morgenstern's poetry, op. 59 (Bote & Bock)
- Lieder der Liebe I & II* from Christian Morgenstern's poetry, opuses 60–61 (Bote & Bock)
- Lieder um den Tod* from Christian Morgenstern's poetry, op. 62 (Bote & Bock)
- Sommersegel* from Albert Serger's poetry, op. 75 (Bote & Bock)
- Spielmannslieder* from Albert Serger's poetry, op. 77 (Bote & Bock)
- 7 songs from Hans Fritz von Zuehl's poetry, op. 79 (Bote & Bock)
- Grabstein* from Hans Fritz von Zuehl's poetry op. 80 (Bote & Bock)
- Lieder um eine kleine Stadt* from Berta Huber's poetry, op. 95 (Bote & Bock)
- Liederfolge* from Hermann Hesse's poetry, op. 97 (Bote & Bock)
- Herbst* from Hermann Hesse's poetry, op. 98 (Bote & Bock)
- Hochgebirgswinter* from Hermann Hesse's poetry, op. 99 (Bote & Bock)

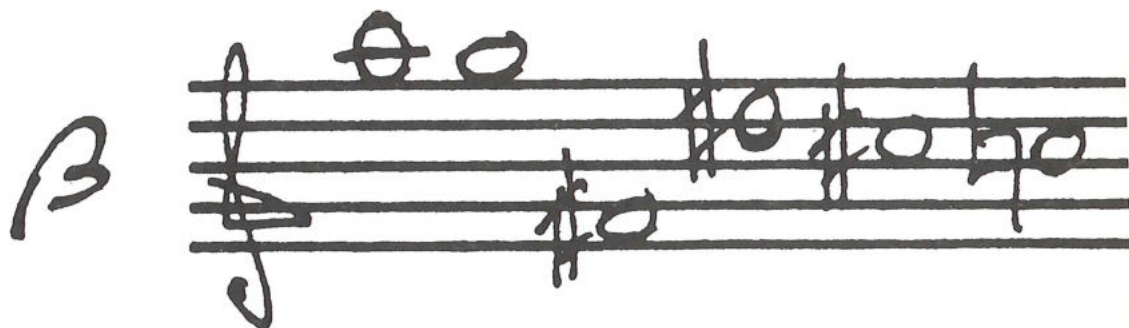


Einojuhani Rautavaara's latest opera *Thomas* will have its first performance at the Joensuu Song Festival in the summer of 1985. In the new work the *Kalevala* is seen as a great world epic, the roots of which are to be found as easily in the mythology of oriental cultures as in that of its native Finland. In this article, the composer describes the background to his work and explains certain technical aspects of the opera's musical structure.

Einojuhani Rautavaara

# THOMAS

— ANALYSIS OF THE TONE MATERIAL  
(An experiment in synthesis)



**T**homas is an opera in three acts. It was written and composed between 1982–85, with processes going forward together in parallel, each influencing the course of the other.

The opera was commissioned for the baritone *Jorma Hynninen*, who also provided the original inspiration behind the work, and it tense is proposed that it should be given its first public performance in the summer of 1985, 150 years after the publication of the original edition of the *Kalevala*. The venue chosen for the opera's première is the Joensuu Song Festival in Northern Karelia, right in

the heart of Kalevala country. The composition's origins and the moment chosen for its unveiling have a marked bearing on the nature of the opera: it focuses on the drama of one main character, and at the same time it is the ritual and metaphor of a cult stretching back right into the primal mists.

For all this, one can expect that the traditional, commonplace vision of the *Kalevala* as the poetic creation of the Finnish people, and particularly that of the agrarian population of Karelia, will be somewhat shaken by the title of the piece — "Thomas" — and for many it may seem difficult to accommodate what fol-

lows the title-page within the confines of this traditional vision.

My two earlier, more modest Kalevala-inspired works *Marjatta matala neiti* (*Marjatta the Lowly Maiden*) and *Runo 42* (*Canto 42*) both adhered to *Lönnrot's* Kalevala texts; they merely pruned out some sections, fused others together, and attached prologues and epilogues not taken from the epic itself.

But Thomas sees the Kalevala as a great world epic, expanding it in space as far afield as the Himalayas, and in time to regions yet more distant. In the ritual *Sampo* poems one can make out the shape behind it of *Mahanirvana Tantra's* "Shambhu", the beginning of time. And yet the opera's central figure is "Dominus Thomas episcopus Fillandiae" – as he was described by *Gregorius IX* in the mid 13th century. Thomas was the man who first envisaged the potential for the making of a nation out of Finland and the Finns – saw it through his own burning ambition, will, and desire for self-aggrandisement, right to the bitter end.

The head-on collision and ultimate fusion of the age-old Kalevala culture and the new, Christian culture of the conquerors from the west forms the milieu for the opera, in which the (supposed) undertones are resonant with antiquity, the cradle of civilisations, *Veda* hymns....

### SYNTHESIS

To put it another way, the atmosphere governing this work is one of synthesis. And as a parallel phenomenon, its tonal material, too, is a synthesis of different tonal systems, as will become apparent later on. Without a doubt my early introduction to *Joseph Yasser's* monomaniacal and ingenious theories in his "Evolving Tonality", and to the musico-sociological work of *Kurt Blaukopf* left behind an interest in the possible interrelated networking of tonal systems; their genealogical hierarchies. But above all a sympathy for the possibility of synthesis – the need for it and belief in it – has developed gradually through the very varied phases of my composing career.

The tensions required to hold together the broad span of the librettist's ideas appeared to set similar and parallel demands upon the composer. However, since both these individuals were on this occasion incarnated in the same person, it was not difficult to achieve a dialogue, on either the cognitive or any deeper level. What followed was a

need to organise the musical material, particularly the pitch material, at an early stage in the process, in order that the web of events, characters, allusions, and associations that go to make up the opera could be integrated with the music. But rather in the form of some spontaneously created organism, and not some "organisation" dictated and regulated externally.

I should point out here that an interest in the basic musical material has been central to my composing work, since its principle has been to allow the music to grow freely, without force – organically. I have no wish to be a musical architect; I should prefer the term "gardener" (though one in a garden laid out in the English fashion rather than the French). But the chaotic is to be avoided since it is aesthetically uninteresting, and improvisation is equally undesirable, since it always stems ultimately from the improviser, and not from the subject. Nature does not improvise, nor is it chaotic; it follows strictly the directions of a genetic code, in mutual relation with environmental factors. Within musical material, within its constellations, there lies hidden such a genetic code, the amino acids of the music – all the necessary information is implanted there. The composer is not able to add anything of any significance to this. He must simply find it, and so must be interested in the tendencies of his material. *Picasso* had the right idea: "Je n'invente pas. ie trouve".

The composer should naturally take a stand on the actual "opera problems". As to how the singing voice was to be used, for my part this was already clear after writing five previous operas. Continuous recitative or "speechsong" is in my view conducive to making out of opera something quite unnecessary, that is to say muddled, garbled spoken theatre, given a descriptive orchestral accompaniment. And when I hear that, it brings to mind *Stravinsky's* great question: "But who needs it?"

Various theses set themselves up as building blocks for my work. Firstly, the music itself should shape its own language. It was not possible to take something from the general musical language, still less from some private language, and make of it a new package, as does a pop musician or "ISCM composer". How this was solved is explained briefly below.

A few minutes after the opening of the opera, we hear the three mages singing a long





But when one turns to examine the above  $\beta$ -melody, one observes that all those notes which have previously already appeared in the melody (E flat, C, A, and F sharp)?! now form a "diminished seventh chord":



When this set 3, 0, 9, 6 is transposed a half-step downwards, we arrive at the following scale:

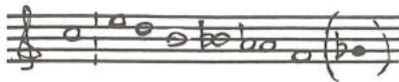


i.e. a 12-tone row, which is derived from  $\alpha$  and  $\beta$  (from  $\alpha$  through  $\beta$  and which I have called the  $\gamma$  material).

A sense of curiosity is an essential tool for any artist, and one which here, too, reveals new ways onwards from the row so conceived. One can notice immediately that at the same time as the row's opening heptachord is a symmetrical whole-step half-step mode minus one note:



— so again its closing heptachord is one note short of being a symmetrical mode of two whole-steps and two half-steps (1 – 1 – 1/2 – 1/2):



And thus, when the entire closing hexachord is transposed a half-step upwards, the result is that the row is changed into a new transposition of the mode mentioned immediately above:



In this way it was possible to realise the  $\beta$  material's next-of-kin,  $\beta\beta$  (a scale of two whole-steps and two half-steps 1 – 1 – 1/2 – 1/2). It transpired, however, that the 12-tone row — that is to say, the  $\gamma$  material — was not the best possible answer to the composer's need, in terms of



its interval structure. Among other things, it was difficult to use the  $\gamma$  material for fast runs, since there were only three-note units in seconds in both hexachords, broken by thirds in between. Also, the so-called "fifth row" (quintenreihe) derived from the  $\gamma$  row was impractical:

auxiliary row:

Further, the mutual symmetry of the hexachords would have been useful in many instances (e.g. in the mirror harmonies often used). Hence I constructed a combination of the first hexachord of row  $\gamma/O_1$  and the second hexachord of the row  $\gamma/V_1$ :

but reading the latter three-note groups of both in reverse order:

– and thence arranging the groups again according to the sequence 1,4,3,2, as shown below:

In the new row ( $\gamma\gamma$ ) thus conceived, the latter hexachord (b) is the same as a retrograde of the first hexachord (a), transposed six half-steps  $b = Ra + 6$ . That is to say the required symmetry has been achieved, as also have the two four-note scales seen above. The fifth row (quintenreihe) form of this new 12-tone row was also more practical, for instance when chords of fourths were required:

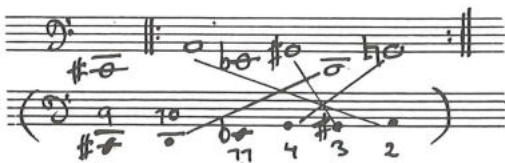
All of the  $\alpha$ ,  $\beta$ ,  $\gamma$ ,  $\beta\beta$ , and  $\gamma\gamma$  materials derived by the above methods are used in the opera's pitch arrangement and harmonic planning. The means used could be referred to as "a self-correcting process", the term used by Charles S. Peirce when describing science. The ways in which the materials were used is a process in itself. The idea of symbolising the opera's different cultural elements by means of different tonal materials seemed both unnecessarily academic and at the same time an overly naïve approach.

It is clear that when such different systems as those represented by  $\alpha$ ,  $\beta$ , and  $\gamma$  function in the same work, in the same music, they cannot work, as it were, "on their own terms". It would be more than a little strange if the  $\gamma$  material were to follow the classical twelvetone technique and the  $\alpha$  material the functional fifths relationships. They should without a doubt borrow from each other's structural principles, or perhaps follow some macrostructural directives from above.

Hence, for example, when in the first act there appears in the chorus a chord derived from  $\gamma/O_3$  (the third transposition of the original form of the tone-row), which dominates the entire scene:



– then this detail is, as it were, "zoomed" into the macrostructure in the monologue of Thomas's which follows. The monologue is built on successive chords having the roots shown below:



The reason for the new arrangement is naturally to avoid harmonic sequences. This provides an example of "augmentation" between the various structural levels.



A much more immediate principle of form in this opera is, for instance, the use of the chorus as a constant, ever-present factor. It has a role, takes part in events, comments on them, and very often it represents the internal monologues and streams of consciousness of the characters in the drama – when its actual presence is not concrete for them. In this sense, THomas can be seen as a "chorus opera".

But the aim of this article is to restrict itself to but one aspect of a broad and many-layered composition. It may seem to some to be a singularly technical aspect. Bearing this in mind, let me say that I concur fully with Philip Glass when he says: "For a long while we had this very small band of practitioners of modern music who described themselves as mathematicians, doing theoretical work that would someday be understood. I don't think anyone takes that very seriously anymore..."

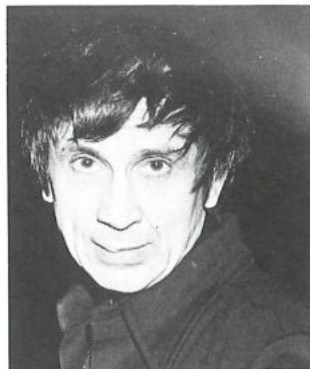
But at the same time, I also agree with what follows this, that is: "Any music that ignores the principles of order and simply expresses raw emotions must seem inadequate for this scientific age..."

Naturally, the linking together of the above-described various (and to many people contradictory) systems must of necessity come to break the taboos of each system. But then it must be noted that what is at issue in Thomas is specifically the fusing of different "disciplines", or different cultures. That this takes place on the level of the tonal material can be regarded as symbolic of this fusion. Furthermore, it is my belief that all artistic taboos are evidence of short-sightedness (in time and place), and often of racism.

To everything that has been said above should be added the rider that this is a work of art which is under discussion. The criterion for such a work is that it should have a meaning, be explicable, only through its own self. Thus there is really nothing in it to be "explained" – at least not by its sub-structures, the composer actually says nothing essential about it as a work of art. Quite the opposite is true in fact, since the image of the work can only be warped by all other sources of information but that of experiencing the opera itself. It should be felt and experienced in the flesh, just as it is itself no more or less than a manifestation of the body and mind of the artist behind it.

*Translation William Moore*

■ EINOJUHANİ RAUTAVAARA (b. 1928) studied at the University of Helsinki from 1948–54, graduating with a Master's degree. At the Sibelius Academy he took composition under Aarre Merikanto, and pursued his studies further in New York and Tanglewood with Aaron Copland, Vincent Persichetti, and Roger Sessions in 1955–56. In the following year he went to Switzerland as the pupil of Vladimir Vogel, moving to Cologne in 1958 to work under Rudolf Petzold. In 1954, with *A Requiem in Our Time* for brass and percussion, Rautavaara took first prize in one of the international composition contests sponsored by the American Brevard Foundation. In the years since, 14 of Einojuhani Rautavaara's works have won first prize in competitions at home and abroad. His compositions have been performed at the ISCM festivals in Strasbourg (1957), Amsterdam (1964), and Helsinki (1979). Rautavaara is currently Professor of Composition at the Sibelius Academy in Helsinki. In 1965 he was awarded the Sibelius Prize, and in 1971 he received the honorary title of Art Professor. He is also a member of the Royal Swedish Academy of Music.

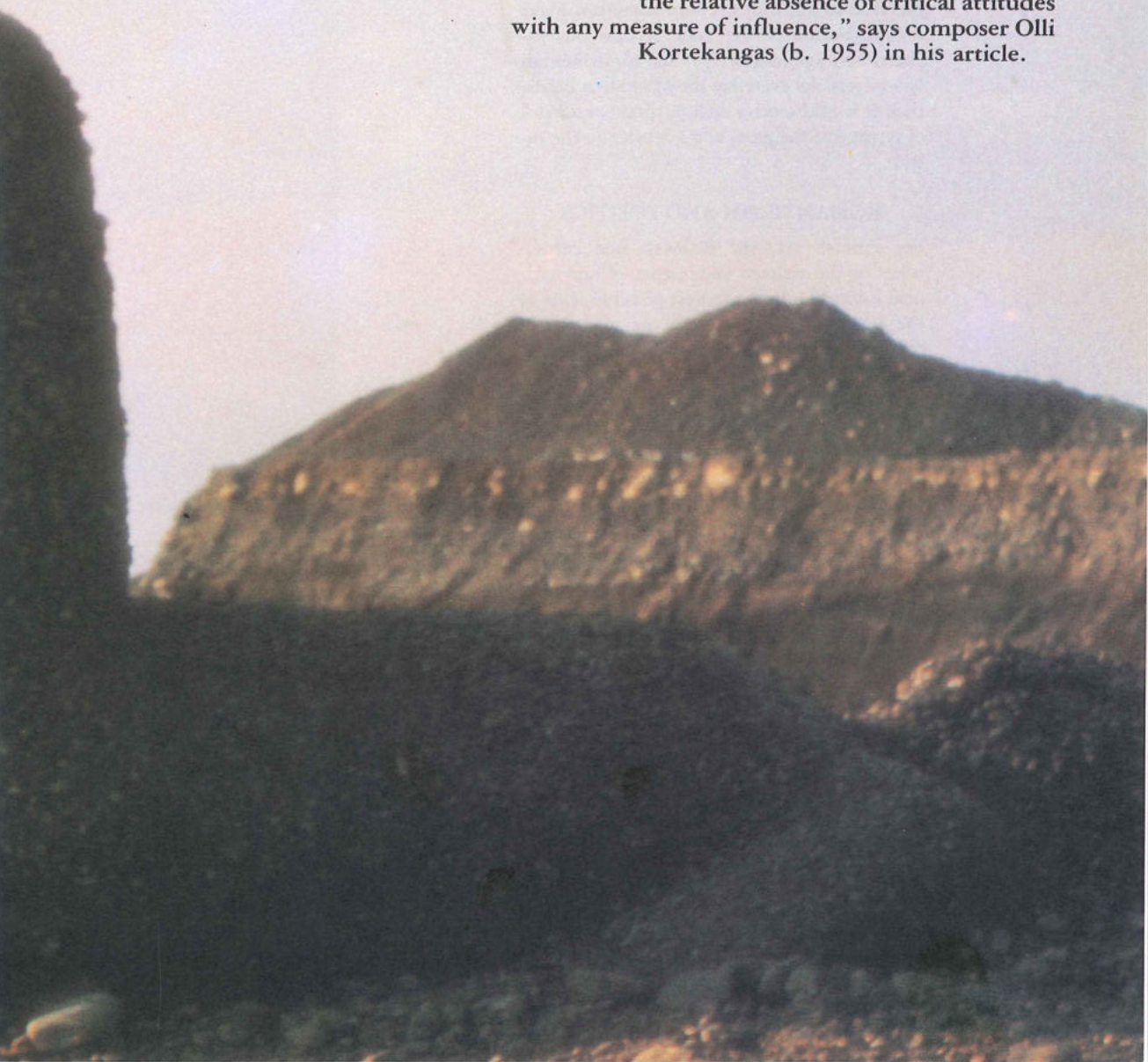






# TOWARDS A LESS RIGID NOTION OF TRADITION

What position does the KALEVALA occupy today? Should the worth of a work of art based on the Kalevala be measured only in the aesthetic sense, or in the folkloristic sense too? How is folk tradition translated into the language of art? And why? "One of the greatest problems confronting Finnish culture is the relative absence of critical attitudes with any measure of influence," says composer Olli Kortekangas (b. 1955) in his article.



The average Finn knows his *Kalevala* only sketchily at best. Nonetheless, both the epic itself and the multifaceted tradition its appearance spawned are a central element in the Finnish way of life, all the way from the works of art that crystallize the collective sense of well-being down to the most tired and banal expressions found in everyday speech.

The idea of a direct line of communication between the *Kalevala* and the reader of today would be a utopian one. But if a series of events like the 150th anniversary celebrations, concentrated in terms of their theme, but yet representing a broad spectrum of practical applications, could somehow make a contribution to the issue of how our national heritage indirectly – and fundamentally – affects the everyday life of modern Finns, then it would serve a dual purpose; as a mark of respect to the past, and a service to the future.

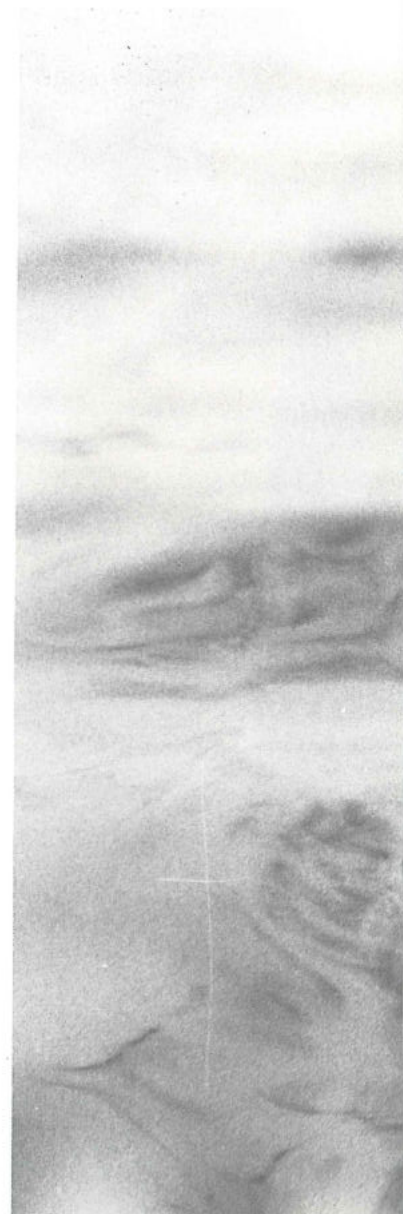
### ROMANTICISM AND POLITICS

For Finnish art, the *Kalevala* and certain other of the written documents of our national heritage – in the loosest possible sense of the expression – have from the moment of their appearance provided the most gratifying of materials to work with. In this context it would be wise to point out that the *Kalevala*, with its various versions, somewhat arbitrarily worked up into an integrated epic by *Lönnrot*, is in itself one of the major works of early literature in Finnish.

The best works of art linked to National Romantic subjects have of course held their own more by virtue of their aesthetic weight than for their folklore connections. All the same, it is remarkable just how many of the most prestigious Finnish artists around the turn of the century and shortly thereafter have been inspired by the world of *Kalevala*. It is tempting to see in this close relationship of artist to material, in many respects more authentic than that existing today, the reason why the *Kalevala* visions of artists such as *Akseli Gallen-Kallela* and *Jean Sibelius* seem even today most accurately to resemble the image of the myths of the past that the Finn wants to hang on to.

The truth is probably at least in part a different story. For few of the issues belong-

ing to the basic problematics of Finnish culture has there been such an urge to provide "the definitive answer" as in the case of how the artistic execution of the national folk heritage should be carried out. This situation has not been brought about solely by the undeniable persuasiveness of a certain given aesthetic tradition; when talking about Finnish art at the turn of the century and just after, one must never lose sight of the historical fact that the development leading to Finnish independence would have been, if not slower, certainly rather different without the presence of those resources which the flourishing





haute culture was able to set at the disposal of nationalist aspirations.

The Finnish image of an unaffected, natural Kalevala aesthetic is still a bizarre combination of the artist-centred thinking inherited from the Romantic era, "back to the woods" nostalgia, and feelings of national pride undercut with an endemic sense of inferiority. The initial romanticised artistic notions of the time have been misconstrued into a concrete image, and applied to the present-day it produces results which are equally difficult to conceive of as expressions of the archaic or the modern.

#### THE SECOND COMING OF NATIONALIST ART

Over the last ten years or so, the Finnish folk heritage has once again surfaced as a subject of broad interest to artists. The abundant opportunities for work offered by this year's anniversary celebrations have come at a particularly appropriate moment as far as this renaissance is concerned.

The currents in art are always tied in some way or other to the general development going on in society itself. It is only natural that when the strongly internationalist-







mindful political stirrings found in the 1960's and early 1970's began to die down, and Finnish society moved into an otherwise more stable phase, the interest felt towards national traditions should have supplanted the dreams of a global aesthetic order. This new National Romanticism can indeed be seen as an indicator of a kind of heightening of Finnish self-esteem.

The development which has occurred provides cause for concern, at least in respect of what will come out of the detaching of the problematics of art from other areas of human question-setting which has resulted from this narrowing down of perspective. The clouding over of the individualistic freedom of art, and of its ultimately anarchistic significance may on the other hand present an equally potent threat, and the broader the field of activity which the artist seeks to master, the greater the danger.

The directing of Finnish art towards the rediscovery of subjective values seems also on the whole to denote a positive stand towards the traditional aesthetic. One of the greatest problems confronting Finnish culture is the relative absence of critical attitudes with any measure of influence. Independent sub-cultures would be able on the one hand to create a markedly better balance between conservative and progressive notions of art, and on the other to help the mainstream culture keep itself under control.

#### THE COMPOSER VERSUS TRADITION

It is my belief that all art of any significance takes at least a large part of its energy from the conflict which exists between whatever work is being created and the entire weight of tradition up to that point. The recognition of this confrontation is the first step towards opening up new horizons. The ultimate goal should be the total utilization of tradition, something which can of course take place in countless different ways. Simply stressing the importance of tradition is only to repeat what is obvious; binding oneself to it, on the other hand, is the worst sort of naïve credulity – and an affront to tradition itself.

In the Finnish music composed in recent years one can find examples of efforts directed towards the creative reinterpretation of the Kalevala and its related material. It should nonetheless be pointed out that many of even these new works linked to our national heritage and traditions have been based

on the false premise that imitation of the traditional style would automatically bring with it the aesthetic qualities to be found in the masterpieces of years long gone by.

The world of the Kalevala undoubtedly still retains its powers of inspiration, but what exactly is the Kalevala today? In order to have an understanding of this, one must take account of all aspects of the great patina of tradition which has formed around the epic. Only after breaking through these layers can one perhaps arrive at the original message of the Kalevala. Let us hope it is worth the effort.

*Translation William Moore*

■ OLLI KORTEKANGAS (b. Turku, May 16, 1955) studied composition and music theory at the Sibelius Academy during the period 1974–77 and 78–81. Under the guidance of Einojuhani Rautavaara and Eero Hämeenniemi. At the same time he pursued studies at Helsinki University. During the period 1981–82 Kortekangas lived in West Berlin where he worked with Dieter Schnebel.

In addition to his work as a composer Kortekangas has been active as a journalist, choral conductor and performer of his own pieces. He has also worked for Korvat auki (Ears Open), a society for the promotion of new music, as well as the Ung Nordisk Musik (Yong Nordic Music) festival run by Scandinavian composers and performers.

#### PHOTOS

p. 54 Olavi Lanu: Soranottopaikka 1984. (Gravel Pit) Photo: O. Lanu.

p. 57 Carl-Erik Ström: October. The Edible Snail Silence looks across the water and sings a quiet song of his longing for Versailles 1982. Photo C-E. Ström

p. 58 Martti Aihla: Kullervo 1985. Photo: M. Aihla.



Jean Sibelius



*Und die armen Götter. . .  
. . .schleppen mit sich  
Ihr strahlendes Elend.*

Erik Tawaststjerna

# SIBELIUS'S EIGHTH SYMPHONY

*— an insoluble mystery*

## PART I

Sibelius enjoyed reading Heine, not least because his poetic cycle *Nordsee* brought ancient Greece alive with its gods and myths. The poems also include *Der Gesang der Okeaniden*. One wonders whether Sibelius took the title for his tone poem directly from Homer or whether he had Heine's poem in mind.

In the *Nordsee* poems Sibelius could find parallels to his own concept of musical metamorphosis: the sea glistens like liquid gold in the moonlight and against the light-blue, starless sky "the white clouds hover like giant marble shimmering gods", in constantly changing forms. But false, hissing tongues have cast the eternal gods to destruction:

*Und die armen Götter, oben am Himmel  
Wandern sie, qualvoll  
Trostlos unenliche Bahnen,  
Und können nicht sterben  
Und schleppen mit sich  
Ihr strahlendes Elend. (Sonnenuntergang)*

How did Sibelius experience his "earthly journey" in the late summer of 1926? During the four year period from 1923–26 he had completed four of his most important works: *the sixth symphony, the seventh symphony*, the incidental music to Shakespeare's *Tempest* and the Kalevala inspired tone poem, *Tapiola*, whose title refers to the kingdom of the forest god, *Tapio*. The two latter works were both commissions and in this context it is particularly *Tapiola* which interests us.

Walter Damrosch, chief conductor of the orchestra of the New York Symphonic Society inquired of Sibelius at the beginning of 1926 whether he would be willing to compose a tone poem for the society for a fee of 400 dollars. It was intended that the work would be performed at a concert in November.

Sibelius accepted the assignment and soon had the task under way. Work on *Tapiola* progressed on a visit to Rome in the spring of 1926. The composer was clearly stimulated by the contrast between the spring-like Italian countryside and the mood of *Tapiola*, as is apparent from the poetic motto:

*"Widespread they stand,  
the northland's dusky forests,  
anxious, mysterious,  
brooding savage dreams."*

On August 10th Sibelius was alarmed by a telegram from Breitkopf & Härtel: "Send *Tapiola* as soon as possible." The composer completed the work about two weeks later and sent the manuscript to the publishers.



A. Gallén-Kallela: Symposium 1894. Oil. Photo: Gallén-Kallela Museum.





Four years – four masterpieces! Sibelius could certainly face the future with confidence. The intermezzo that occurred after the completion of Tapiola therefore seems all the more bewildering.

In September B & H informed Sibelius that Tapiola would be "ready for delivery" on October 15th.

#### INTERMEZZO

Now Sibelius is seized by a constantly increasing anxiety and irritation. On September 10th he records a long passage in his diary, the first and last for 1926:

"Have suffered because of Tapiola. B & H had got the work – but they're delaying – I happen to know that my biographer W. Nieman is "on the board". If one could get rid of this know-all who has damaged my reputation more than anyone else. (In his Sibelius monograph published by B & H Niemann had, to put it lightly, underrated Sibelius's symphonies.) Tapiola – well – if Runeberg had been forced to deliver *Kung Fjalar* in the month of March this work would have been something quite different. Unfortunately I accepted this "commission". *The Tempest* and (the cantata) *Väinön virsi* (Väinämöinen's Song) also "commissions". Was I made for this sort of thing? . . . I must be going downhill. Can't be alone. Drinking "wisky". Physically I'm not strong enough." That Sibelius places the music to the *Tempest* on the same level as the relatively unimportant *Väinön virsi* is a sign of his indignation.

In the same passage he raves against hair stylists (!) and painters who decorate the walls with altar pieces and family tableaux and increase their well-being, the more commissions they obtain. Even his brother-in-law Erik – the eminent landscape and portrait painter Eero Järnefelt – receives a dig. But it all originates in his own anxiety.

"Agony – Agony! Oh Yes, Oh Yes. Perhaps Gallén's (the painter Gallen-Kallela) and my life have passed under the sign of the fatherland. I was someone else by 1896 (the year in which the first version of the *Lemminkäinen Suite* was completed). But the critics and the public more stupid than God is wise."

Was he trying to say that many critics, including precisely Walter Niemann, had placed far too much emphasis on the national, "programmatic" features in his music at the cost of the symphonic element?

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whip at his back. Now his anxiety was growing. The prospect of being forced to hand over Tapiola in the near future in a published and therefore irrevocably definitive form put him in a state close to panic. Until now he himself had conducted the first performances of all his major works with the exception of *Nightride and Sunrise* and the incidental music to the *Tempest*, and was thus able to ensure that the impression made on the ear corresponded to his inner sound visions. He had quietly made minor changes and even undertaken radical revisions in the case of the fifth symphony. He was deprived of this controlling capacity where Tapiola was concerned.

The range of the monologue is extended four days later: "We have been insolent, we masters of the '90's and later – the road to Canossa – our opponents' shouts of jubilation – our self-love! The hardest thing in my life. And this at my age. Glorious, glorious Jean!"

The self-glorifying attributes are intended ironically. Their model is the fixed attributes given to the chief characters in the *Iliad* and the *Odyssey* but which also occur in Runeberg's epic *The Elk Hunters*: "Ontrus of the bushy brown beard".

He regretted his outburst against Eero Järnefelt: "Erik is a good neighbour and a fine artist. But how are things with you, glorious J.S.? Cable Tapiola back and make some changes. Splendid at the age of 60!"

As it does so many times previously Sibelius's diary reflects his inner "Kampf um das Ideal". The demons of despair attack the angels of assurance in his soul. Did he have the feelings that his new "proud ship", Tapiola, was gliding from his hands in an imperfect state, not yet ready to steer out under its own sail onto "the symphonic sea"?

Sibelius had now persuaded himself that Tapiola was in need of revision. On September 17th he telegraphed Breitkopf & Härtel: "Please suspend work on Tapiola because of extensive deletions, return manuscript."

The publishers answered the same day with forced cordiality that the score was already engraved and was now at the preliminary proof reading stage, but nonetheless promised to return the original as quickly as possible together with the proofs by air mail – something unusual at the time. The parts were also nearly completely engraved, but the work now had to be interrupted to wait for Sibelius's alterations.

How long would they have to wait? Sibelius was playing for high stakes. How he had

"exulted and trembled when the soul sings" at the conception of the fifth symphony – and feared at the same time that "this wonderful inspiration" would be "crushed by criticism – my self-criticism"! Did he now seriously consider the possibility that – as he had written – self-criticism with increasing age would "grow to impossible proportions" and consequently be transformed into a destructive force?

The next step might have been not to return the score of Tapiola to his publishers, but begin with his revisions and postpone the première – once, twice, three times – before hiding the music in his desk drawer and letting it remain there, until some fine day – in the worst case – he would throw it in the fire.

Sibelius's judgement had by no means always been infallible with regard to his own works. Thus for example in the 1890's he had withdrawn the early *Kullervo Symphony* and, four years later, even two of the finally revised movements in the *Lemminkäinen Legends*, *Lemminkäinen and the Maidens on the Island* and *Lemminkäinen in Tuonela*, which had not suited the taste of Robert Kajanus.

Tapiola's fate lay in the balance. On September 21st Breitkopf & Härtel sent Sibelius the proofs of the printed score together with the original manuscript. In an accompanying letter the publishers asked the composer to return the corrected material immediately. Between the lines an appeal had been inserted in pencil: "For God's sake don't send the manuscript to America." B & H were apparently quite clear about what valuable material it was! Probably to Sibelius's good fortune, he had no time to become engrossed in the score, since he had agreed to conduct a concert of his own compositions, with the fifth symphony as the main item, in Copenhagen on October 2nd. When he came home he was clearly able to see Tapiola in a broader perspective. On October 18th B & H dispatch a letter of thanks for the revised score, and a week later they are in the process of printing the score and parts. By November 5th the process of printing is ahead of schedule and B & H send three scores to Sibelius and at the same time score and parts leave for America.

One can draw the conclusion from this that what Sibelius had called a "thorough revision" and what would probably have led to new stages of composition, was actually confined to detail. Breitkopf & Härtel did not need to engrave new plates, but could limit

themselves to a revision of the material they already had in hand. Why have I dwelt on the circumstances surrounding the completion of *Tapiola* and the preparations for the performance? Because the whole situation offers certain parallels with the drama that was enacted around the origin of the eighth symphony and produced a tragic ending.

The first performance of *Tapiola* took place under Walter Damrosch on December 26th, 1926, at the New York Symphony Society's concert in Mecca Temple, which with regard to acoustics was not an ideal concert hall. Olin Downes, since 1923 all powerful music critic of the New York Times, wrote in his review after a repeat performance in the Carnegie Hall three days later: "The melodic material is undeniably sparse. . . /The composer/ creates a powerful atmosphere and evokes with extraordinary mastery the deep mysteries of the wilderness, the visions and

Professor Erik Tawaststjerna delivering a talk at the Sibelius Academy in Spring 1985. Photos: Panu Itkonen



special signs which the mythological eye is able to discover among the shadows of the primeval forest. Sibelius's melodic invention in later years has never reached the level of the earlier tone poems and the symphonies. . . As far as form is concerned, his music has become steadily more fascinating and acquired an increasingly exciting and individual stamp." (NYT 31. 12. 26).

Downes could not accept *Tapiola* wholeheartedly. In his customary review at the end of the season he mentioned "the somewhat disappointing *Tapiola* a work of style and manner rather than inspiration." (NYT 10. 4. 1927).

That *Tapiola* was not yet able to breach the critics' wall was very much due the interpretation, which according to the Boston critic Henry T. Parker "had no more of vision or reflection than what the ageing conductor could give it."

In any case Sibelius received a reminder that his "third period" was not easily accessible to the critics and the general public.

#### EIGHTH SYMPHONY AS FATA MORGANA

The first hint of an eighth symphony in the making can be found in a letter from December 20th, 1926, addressed to Wilhelm Stenhammar's sister-in-law, Mrs Olga Bratt, in Gothenburg. After talking about his latest works, the music for the *Tempest* and *Tapiola*, he goes on: "And now I am working on a new thing for orchestra, which is not finished." It was later to become clear that, in addition to the eighth symphony, Sibelius was also working on other, not clearly specified works.

The Sibelius biographer now finds himself in a new situation. He is obliged to describe a long period in his subject's life revolving round the eighth symphony, but without being able to turn to the result of the composer's creative pains. Of the three central thematic areas, the life, the surrounding world and the musical works, the third and most important remains unknown. The internal balance of the biography is disturbed. And yet the biographer has one trump in his hand. He knows something which Sibelius in 1926 and for many years subsequently did not know, that neither the composer himself or anybody else would ever hear the symphony performed – if indeed it existed – and that no score or any relevant sketches would be left behind by the composer. But this knowledge does not allow the biographer to draw any





conclusions about Sibelius's state of mind at the point when he began work on "the new". All assumptions that Sibelius was overcome by evil forebodings are unfounded. On the contrary, everything suggested that the working period which had begun in 1922 and produced great results would continue for years, perhaps for decades. The whole musical world expected that Sibelius would compose an eighth symphony and he also expected this himself. That his path as a composer would lead him to great heights ("Himalaya" as he puts it in his diary) and then down into the abyss, this was something he was prepared for. With every reason he could have exhorted himself as in the good old days: "Glorious Ego what are you waiting for? Damn all these trivialities! Man lebt nur einmal!"

But on the other hand his maxims also included the following: l'homme propose, Dieu dispose. The Swedish version does not leave man whith as much room for maneuver: "människan spår, Gud rå" or literally. Man predicts, God is capable. A Frenchman "proposes" or even "intends" (se propose).

When in his diary Sibelius frequently speaks of "this my short life" or fears that he will die before the work in hand is completed, he does it largely out of superstition, as an insurance in order or appease the good Lord, le bon Dieu, who fulfils his plan, but whose existence Sibelius certainly doubted although he was actually unable to renounce it. Sibelius has said that he actually composed nine symphonies, if Kullervo and the Lemminkäinen Suite are regarded as representing the symphonic form. The thought is entirely motivated. Kullervo could be compared, for example, with Liszt's *Faust Symphony* and Lemminkäinen – with the movements in their original order – consists of a symphonic *allegro*, an *adagio*, a sort of *scherzo macabre* and brilliant *finale*. Why shouldn't he now have the seventh symphony followed by an eighth and this in its turn by a ninth symphony, "die Neunte"?

Sibelius and Aino spent the beginning of 1927 in Paris. As on so many earlier occasions when he had been in the process of conceiving a new work. He wanted to listen to new music and see new faces, but as the music season proper did not begin until well into the spring, Sibelius had to be satisfied with the routine musical offerings, which did not give him much. Work on the eighth symphony does not seem to have advanced either during the two months in Paris or during the rest of

the year. After his return to Finland he began to put together two suites from the stage music to the *Tempest*. The independent overture, that is the actual portrayal of the storm had been published separately.

The task demanded more time and effort than he had reckoned with: "The *Tempest* suites are worrying me to death. It's like having to do one's homework again." Did he resort to doing his homework again in order to avoid creative work on the symphony? The Helsinki City Orchestra finished the spring season of 1927 with a concert which reveals many aspects of Sibelius's situation. The conductor was Robert Kajanus and the programme included the seventh symphony, the symphonic poem *Tapiola*, the *Rakastava Suite* for strings and the *Overture to Shakespeare's Tempest*. Of these works the public knew only one, *Rakastava*. The public could have asked many questions. Why hadn't they been able to listen to the seventh symphony earlier, when Sibelius himself in 1924 had conducted it twice in Stockholm, five times in Copenhagen and once in Gothenburg as well as once more in Copenhagen two years later. And how was it that the same symphony had been presented by Leopold Stokowski in Philadelphia on April 10th, 1926, and by Frederick Stock in Chicago a few days later, as well as by Koussevitzky in Boston in December, 1926, and in New York the following month? Moreover, Furtwängler had played the *Overture to the Tempest* with the New York Philharmonic in February, 1927. *Tapiola*, as mentioned earlier, had been given its first performance by the New York Symphonic Society, who had also commissioned the work.

That American and Scandinavian cities had such advantage over Helsinki was bound to cause wonder and amazement. But an even greater disappointment was that Sibelius, on this occasion, did not mount the rostrum in person as he had done with very few exceptions for the first performances of his works. The Helsinki public had every reason to feel upset. But the one who felt the greatest pain was Sibelius himself.

Sibelius's life now enters a new phase. He cancels all previous engagements and refuses to make any new appearances. The performing artist had until then been one of his life roles. During his boyhood years the dream of becoming a violin virtuoso had overshadowed plans to become a composer. Later, when the composer had gained the upper hand, Sibelius the soloist found compensation as a chamber



musician. The latter role was gradually taken over by that of Sibelius, the conductor.

Sibelius, the solo violinist, the chamber musician and now finally even the conductor had ceased to exist. Was Sibelius, the composer, afraid that these retreats made at different periods of his life on three fronts would now have repercussions on the fourth front where the decisive battles over the eighth symphony were being fought?

Some remarks in a letter from the private journey Sibelius made to Italy in 1926 illustrate his situation:

"It's difficult fully to understand one's freedom. No 'proben'/rehearsals/and concerts but only 'new works'. No constraint in other words. But responsibility too..."

But once he was in Rome he was unable to feel at ease in his environment: "It was strange to come here and not have a concert. I still can't imagine myself in my new role." Was this existence without concerts the state towards which he had aimed? After his great success in Copenhagen in 1924, when he had conducted five concerts in succession, he consulted a heart specialist. From a letter he wrote to Aino the same day it is quite clear that he in no way envisaged "giving up conducting" for good, but only wanted to "pause" in order to rest. "With regard to America I must go there... It's a matter of millions." (9.10.24.)



In the autumn of 1927 a new, dynamic figure stepped actively into Sibelius's life: Olin Downes. He had met Sibelius in Norfolk and heard him conduct Pohjola's Daughter and the Oceanides, among other things. Downes became the leading critical champion of Sibelius's music in America. Like Ernest Newman in England, he had taken Sibelius's side against Schönberg in the critical feud that had flared up at the beginning of the 1920's around two important works: Sibelius's fourth Symphony and Schönberg's *Five Pieces for Orchestra*. With his decidedly negative views about Mahler and the later Stravinsky, too, Downes was an easy target. But he was certainly not a person who was ever at a loss for an answer. Downes's strength lay in his suggestive, journalistically effective portrayal of the composers, compositions and interpreters that interested him. On the other hand he was less bothered about scholarly musical exposition.

#### "TWO MOVEMENTS ALREADY WRITTEN DOWN"

On May 21st 1927 Downes wrote his first letter to Sibelius: Would the latter be interested in making a concert tour of the United States the following season? The offer came from a particularly authoritative source, the manager of the Boston orchestra, William Brennan.

Downes was on the point of leaving for Europe and intended, at the end of the summer, to visit Finland in order to meet Sibelius.

Sibelius was on the horns of a dilemma. At last, the fat dollar fees were beckoning. But by June 16th he had cabled to Downes: "Completely occupied with new works. Regret unable at present to agree to tour... welcome to Finland."

Sibelius probably anticipated Downes's visit with a certain curiosity, perhaps mingled with apprehension at the explosive tone in Downes's letter. On September 12th Downes paid his first visit to Ainola.

In his uninhibited manner he went straight to the point. "Could you tell me something about the eighth symphony? Is it ready? And if not, when will it be ready?" The composer replied nervously that two movements were already written down and that he had the ending in his head, but that he did not want to precipitate the course of events until he was quite certain that he had done everything in his power to make his work perfect.





Downes goes on: "I ought to have understood Sibelius's subtle hints and kept my curiosity under control. But I wanted to know more: 'Couldn't you even tell me something in general terms about your symphony? — How many movements are there, what sort of orchestra is it scored for and how have you envisaged the overall form? As you can understand this would greatly, interest the American public.'

He gave me a desperate look. 'Ich kann nicht.' He sighed deeply, he was simply incapable, God bless him. He doesn't talk about a work until it's completed."

On the same day Sibelius noted in his diary: "a remarkable critic." Perhaps this was precisely why Sibelius enjoyed Downes's company. They spent "days and hours" together both in Helsinki and at Ainola.

#### SERGE KOUSSEVITZKY

An equally important person in Sibelius's life after Tapiola was *Serge Koussevitzky*, conductor of the Boston Symphony orchestra since 1924. Even before the first world war Boston had become the stronghold of "Sibelianism" in America, thanks to the efforts of the orchestra's conductors. "Sibelius has a secure position at Symphony Hall. Mr Gericke introduced him, Dr Muck fostered him, Mr Monteux — albeit rather unwillingly — returned to him, Dr Koussevitzky cultivated him."

Koussevitzky overwhelmed the public with his charisma. His concerts were always sold out. Under Koussevitzky's aegis the Boston Symphony quickly became one of the world's leading orchestras. He was an unusually versatile conductor with an almost exhaustive repertoire, although he won the greatest acclaim for his interpretations of Russian music and the works of the French impressionists. The critics fell for his sparkingly virtuosic, rhythmically suggestive and iridescent interpretations, and in this area of the repertoire he was regarded as unsurpassed in America. When he came to grips with the symphonies of Beethoven or Brahms, there were some comments about his style, even if the technical perfection and the fascinating personal grasp, in for example Beethoven's *Eroica* or the *Ninth Symphony*, made a strong impression.

In his biography of Koussevitzky (1946) the authoritative German music scholar, Hugo Leichtentritt, ranks the leading conductors of the day. At the top of the list is a group of four, consisting of Koussevitzky, Toscanini, Bruno Walter and Wilhelm Furtwängler.

Among those aspiring to membership in this exclusive club Leichtentritt mentions principally Georg Szell, Otto Klemperer and Rodzinski.

All of these conductors had performed works by Sibelius or were later to do so. On Koussevitzky's role as an interpreter of Sibelius Leichtentritt writes: "Koussevitzky holds the key which opens the door to the heights and depths of Sibelius's Nordic music. It is arguable whether we will ever experience more authoritative and flawless performances of the Finnish maestro's music than those conceived during Koussevitzky's era at Boston."

Already at the beginning of the century Koussevitzky had stayed at *Villa Syvärianta*, the home of his father-in-law Uschkov the railway magnate, in the neighbourhood of *Villa Ainola* at Järvenpää. He had stood at Sibelius's gate with the intention of paying him a visit, but changed his mind since at that time he still did not understand Sibelius's music, which he found dark and gloomy. In February, 1916, he nevertheless conducted a Sibelius symphony — presumably the first — in Moscow.

After leaving Soviet Russia in 1920 Koussevitzky had a brilliant career conducting opera and orchestral music in various West European musical capitals, including Paris, London, Berlin, Rome and Barcelona. It was a conductor with "unrivalled authority, a great reputation and a fascinating personality" — to quote Leichtentritt — who took over the Boston orchestra in 1924.

In December, 1926, two weeks before the first performance of Tapiola in New York Koussevitzky made his début as an interpreter of Sibelius in Boston with the Seventh Symphony and *Finlandia*. A few weeks later he made a guest appearance with his orchestra in New York, performing the same programme. Lawrence Gilman was full of praise in the *New York Herald Tribune*: "Sibelius handles with uncommon mastery the system of thematic evolution which Beethoven sets as the difficult model for all future symphonists; and his application of the principle is conspicuous in this new score. Thematic motives which seem bare and unpromising are made to yield an astonishing richness and variety of tonal speech."

Olin Downes, on the other hand, thought that the Seventh Symphony was "less original in the musical substance than the Fifth. Sibelius has succumbed at times to the great enchanter of Bayreuth; he has even sent his soul

to Paris and has yielded to the persuasive magic of Debussy." (9.1.27).

But when Downes summarised his impressions of the Spring season on April 10th, he found that the main contributions of the Boston Symphony were Sibelius's Seventh Symphony and four works by Prokofiev. Even among the novelties of the New York Philharmonic Society he placed Sibelius's overture to the Tempest highest. In the repertoire of the New York Symphony it was Casella's "quite brilliantly written" Scarlattiana to which Downes awarded the palm, whilst Tapiola took second place in his review of the season.

At the first performance of the Seventh Symphony in Boston and New York Koussevitzky experienced not only the gloom, but the radiance of Sibelius's score. Apparently, success made him realise that Sibelius's symphonies and tone poems would provide an indispensable addition to his interpretations of Beethoven, Brahms and Mahler, regarded as questionable by a number of critics.

The stay in Paris in 1927 had not inspired Sibelius to continue working on the eighth

symphony. A year later he went again, this time alone, to Berlin, — the city where he himself had conducted *En saga* and the Second Symphony, Richard Strauss had conducted the definitive version of the violin concerto, Weingartner the First Symphony, Nikisch *Finlandia* and Busoni *Pohjola's Daughter* — Berlin, the cauldron where world careers were launched or wrecked.

From Berlin he wrote to Aino that he hoped to be able to restore his nerves. "What happiness it would bring to get the works I have begun finished and good." Was he working at the same time on the eighth symphony and — judging by certain remarks in letters — on a tone poem? He intended to stay in Berlin for another two or three weeks. "It's quite satisfactory working here, even without a piano. (...) I have not anything to learn from others now."

At a Furtwängler concert with the Berlin Philharmonic Ferenc von Veczey played Sibelius's violin concerto, which was panned by the critics with the exception of Alfred Einstein, the great Mozart scholar.







Few great composers after the age of sixty have been exposed to such a wide range of critical judgements as Sibelius and hardly anyone until over the age of ninety lived under the pressure of criticism to such an extent as him. The higher his reputation rose in England and America during the 20's and 30's until the outbreak of the war, the more completely he was demolished – or even worse – ignored in the German-speaking and Latin countries. This was not calculated to ensure the peace of mind he might have needed to compose his eighth symphony.

Not even in the old Swedish motherland did people hesitate to denigrate many of Sibelius's major works, including the Fourth and Fifth symphonies. As Sibelius wrote in his diary: "How difficult to stomach discouraging critics when one grows old. Peterson-Berger on my Symphony IV: devoid of blood, colour, temperament and ideas. Can one say anything more?"

From America came other strains. Koussevitzky had discovered the third symphony and conducted it in a concert at the end of November, 1928, in Boston and two months later in New York "Sibelius's Third Symphony, Music Far in Advance of its Time in 1907 – Now Modern" was the headline of the Boston Post's review.

Koussevitzky now approached Sibelius by letter. He first described the great successes he had gained with the Third symphony and mentioned that he planned to take up the seventh again. Then he comes to the heart of the matter:

"I should be very pleased if you would write a few lines to tell me whether you have any new works that have not yet been performed.

Do you not think that it would be an excellent idea to come to America? In view of the deep sympathy people have for you here, you would be received with the very greatest enthusiasm. What do you think yourself?" (4.12.1928)

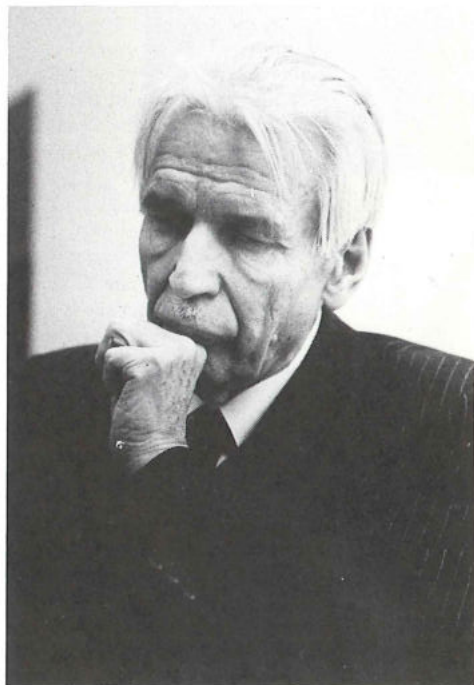
Sibelius answered promptly and with noticeable enthusiasm: "It was a great pleasure to receive your, for me, so important letter. I can only regret that I was not present at the concert and therefore not able to hear and admire you."

"At this moment it is impossible for me to come to America. But life is long.

*Soon I shall have some new works to publish.*" (2.1.29)

*Translation John Skinner*

*The second part of Professor Tawaststjerna's article will appear in FMQ 3-4/85.*



# FINNISH MUSICAL LIFE MOVES TO THE COUNTRYSIDE FOR THE SUMMER

In May the Finnish musical establishment with its city orchestras, choirs and radio performers packs its instruments and heads off for a new existence. Many soloists and orchestral musicians as well as singers shake the dust of the capital from their feet and set a course for the summer music festivals, where they re-form in new groupings. For the main part Finnish musical life at its summertime best is chamber music, but one should not overlook visiting orchestras and opera productions either.

The number of summer festivals in Finland grows year by year, so that in theory it is already impossible to follow them all: there is music to be heard here all the time, often in several places simultaneously.

Visitors have mentioned noticing a change in the Finnish mentality once we reach the season of long days and short nights. It is just as if these serious-looking Finns who have been living in the dark open their eyes and surrender themselves to the ecstasy of light and warmth. In summer many things are possible about which one can only dream in the winter. This can be seen at music festivals in the spontaneous music-making which for example at Kuhmo can go on for hours or even through the night.

What is most interesting about the musical fare at summer festivals is often those performances that come about from surprising groupings of musicians, and above all the high standard of music. Thus for example in *Naantali*, a spa town in the southwest of Finland where a musical event founded and led by the cellist *Arto Noras* is organised just before Midsummer, this year from June 13–26. The standard of performance at *Naantali* is so excellent that even familiar music can be heard with new ears. Visitors to *Naantali*

this year will include *the Netherlands Chamber Orchestra*, *the London Bach Orchestra*, *the Vienna Chamber Orchestra*, pianist *Philippe Entremont*, violinist *Ruggiero Ricci*, guitarist *Narciso Yepes*, the master of the French horn *Barry Tuckwell*, and *Arto Noras'* teacher, cellist *Paul Tortelier*, who will play amongst other things all of Bach's solo suites. In addition to *Noras* himself such front-line Finnish artists as *Tom Krause* and *Eero Heinonen* will be performing. The Finnish choral tradition will be represented by the *Tapiola choir* and the *Candomino choir*. Many of the works heard at *Naantali* are taken from standard repertoires, but it will also be possible to hear some interesting early chamber music pieces by *Jean Sibelius*, the first recording of which has recently been made by *the Sibelius Academy Quartet*.

The *Kuhmo Chamber Music Festival* in eastern Finland from July 14–28 can in many respects be compared with *Naantali*: the artistic director in both cases is a cellist with a special interest in chamber music – at *Kuhmo*, *Seppo Kimanen* – both festivals are

set in an intimate, small-town environment, and both have succeeded in attracting a host of the world's top musicians. Nevertheless *Kuhmo's* roots are ten years deeper than *Naantali's*, and this experience is possibly reflected to a certain extent in the music to be heard. This year at *Kuhmo* three composers have been selected whose music will be systematically presented over a number of concerts. These composers are *Mozart*, *Scarlatti* and *Schönberg*: it is a sign of the festival's originality that only one of these is an automatic choice on account of this being the composer's memorial year. It will be possible to hear at *Kuhmo* all four of *Schönberg's* string quartets and *Pierrot lunaire* performed by the Finnish *Avanti Ensemble* with *Jane Manning*. One interesting theme at *Kuhmo* is a historical survey of piano quartets from baroque times to the present-day.

The Oriental music which has been in evidence at *Kuhmo* for several years is represented this time by Indian Kheyal music played by authentic performers. Among the artists of international standing who will be at *Kuhmo* can be mentioned *Oleg Kagan*, *Jean-Jacques Kantorow*, *Natalia Gutman* and *Kristian Zimerman*.

The biggest annual folk-music event is the *Kaustinen Folk Music Festival* from 15–21 July. *Kaustinen* is in the midst of the flat Ostrobothnian landscape, where Finnish folk music is still influential in its vitality and purity of style: folk music seems to lose some of its special character when performed in a concert setting. At *Kaustinen* there is playing, dancing and singing together, and visitors can join in creating the feeling and festival atmosphere. Naturally this year's special theme at *Kaustinen* is *Kalevala* music. In addition to Finnish and Scandinavian folk music, the musical traditions of the Soviet Union, India, Poland, Hungary and the United States can be heard.

The Finnish summer festival which has attracted the



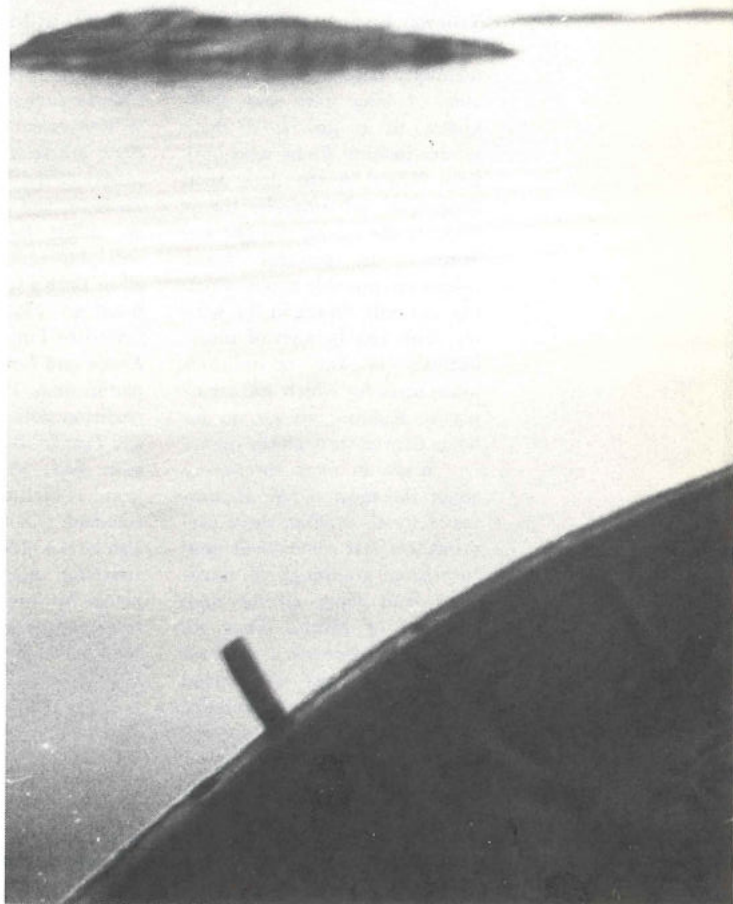
widest reputation of all is the *Savonlinna Opera Festival* – this year from 6–27 July – with a history reaching back to the early years of this century. However, only in recent years have these operas performed in an old mediaeval castle gained an international reputation, with the staging of new Finnish operas based on national historical themes. Every Finnish bigwig seems to feel obliged to be seen at least once a summer at Savonlinna, but anyway with a bit of luck one can still succeed in getting tickets for the performances. The crowd-drawer at Savonlinna this year is *Aulis Sallinen's* (b.1935) opera *The King goes to France*, which got its première last summer. Others include *Richard Wagner's Flying Dutchman*, *Mozart's Magic Flute* – which has been on the programme for nearly twenty years – and *Giuseppe Verdi's Don Carlos*. A speciality in honour of the celebrations to mark 150 years since the publication of the Kalevala is *Erkki Melartin's* Kalevala mystery opera *Aino*, composed in 1907. A noteworthy guest at the Savonlinna orchestral concerts is the *Philharmonia Orchestra* of London, conducted by *Paavo Berglund*.

Travelling music-lovers who have an interest in the Kalevala tradition and its expression in music would be well advised to head for Joensuu in eastern Finland, where the *Joensuu Song Festival* from 15–22 June provides a focus for the official Kalevala celebrations. *Einojuhani Rautavaara* (b.1928), professor of composition at the Sibelius Academy, has completed an opera trilogy based on Kalevala themes. Both the new opera *Thomas*, which gets its première on Midsummer's Eve, and its two predecessors *Marjatta the Lowly Maiden* and *Runo 42 (Canto 42)*, can be heard at Joensuu. Several other Finnish premières are promised, song and choral music as well as instrumental works. On a commission from the Joensuu Song Festival, *Heikki Sarmanto* has composed a work for jazz orchestra and dancers

called *A Net for the Wind*. *Einar Englund* has written a Kanteletar suite for female choir, and *Pebr Henrik Nordgren* and *Abti Karjalainen* have written concertos for that most well-known of Finnish folk instruments, the kantele. Among the performers at Joensuu will be *Ylioppilaskunnan Laulajat* (the Student Union's Singers) and the organist *Enzio Forsblom*.

With the approach of autumn the nights draw out and musicians return once again to the capital to take up their normal work. Yet in August,

before the normal routine imposes itself on the musicians, several notable music events are held. *Lahti*, situated about 100 km north of Helsinki and known as Finland's business city, has provided a framework for a noteworthy international organ event. The most important concert place is the church of the Cross, designed by *Alvar Aalto*, but concerts are also heard in the near vicinity of Lahti in idyllic parish churches. Other than the organ, other kinds of music can be heard in Lahti from 1–9 August, such as large works for



choir and orchestra, and chamber music. In the mornings there are performances of *Bach's* cantatas in the church of the Cross, with *Bach's St. John Passion* by the *Helsinki Chamber Orchestra* and the *German Marburger Vocal Ensemble* for the final concert. The most important visiting organists are *Guy Bovet*, *Wolfgang Rübsam*, *Ewald Kooiman* and *Andreas Rothkopf*. Concerts will be given by the top three finalists in the *Labti Nordic Organ Competition*, as well as by some of the more outstanding Finnish organists such as

*Tauno Äikää*. Mention can also be made of the chamber ensemble *Avanti* under *Jukka-Pekka Saraste*, the violinist *Eli Goren*, and the cembalist *Kati Hämäläinen*.

The *Turku Music Festival's* consistency is based on a 25-year-long tradition. Diversity is what marks out this festival: there is ancient music together with present-day compositions, church music, opera, rock and jazz. This year ancient music is very much in evidence, with such performers as *Musica Antiqua of Cologne* and *Hesperian*

XX. The *London Baroque Orchestra* will be performing as well as the *Hilliard Ensemble*. Other guests include the piano trio *Kantorow – Muller – Rouvier*, pianist *Alexis Weissenberg*, singer *Yevgeni Nesterenko*, the *Endellion Quartet* and the *Gothenburg Symphony Orchestra*. *Turku Music Festival* is held from 10–16 August, so it does not have to compete for its audience with nearby *Naantali*, whose robust festival is held in June.

A grand finale to the summer's musical festivities is provided by the *Helsinki Festival*, which mainly offers performances of music but also includes dance, theatre, and club evenings in the realms of jazz and pop. Respected and well-established, the *Helsinki Festival* rarely surprises by deviating much from the standard fare, but nevertheless gathers together in *Helsinki* from 22 August to 8 September some of the cream of the world's musical elite so that the warmth of this event continues to radiate long into the rainy days of autumn. This year there will be music around the expected *Bach – Handel – Schütz* theme, but also some original film-music by *Shostakovich*. Such performers will be present as *Musica Antiqua of Cologne*, the *Vienna String Quartet*, *Teresa Berganza*, *Friedrich Gulda* and *Gennadi Rozhdestvensky*. *Kraft*, a new work commissioned from the young *Magnus Lindberg*, will be heard. This work is for electronically reinforced ensemble and symphony orchestra, conducted by *Esa-Pekka Salonen*.

Even though many Finnish music festivals take place in small localities, they generally attract really large audiences. Finnish radio also follows the events carefully, and for example this summer about 80 concerts from various festivals will be recorded and broadcast. The more important of these will be sent around the world by means of the radio's international exchange scheme.

Risto Nieminen

Translation Mike Vollar

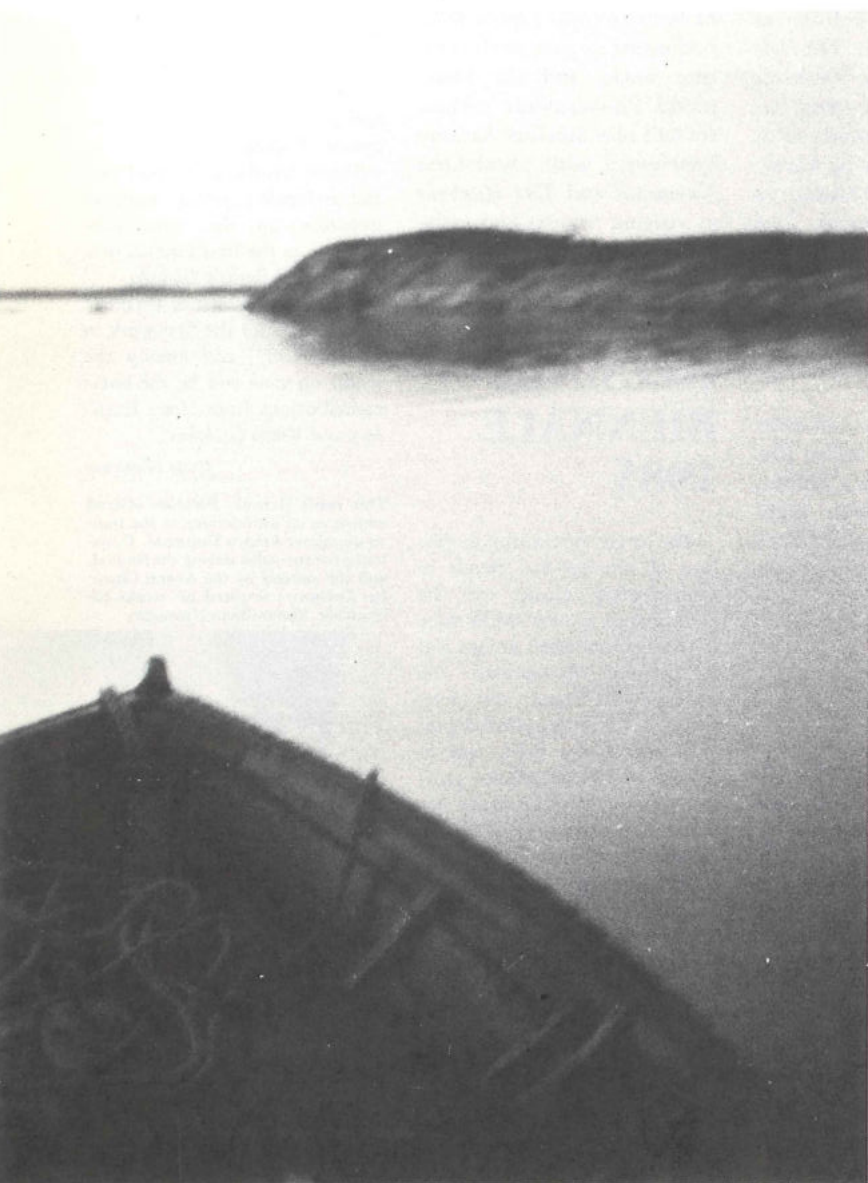


Photo: Jan Kaita



## FINLAND'S DOUBLE IMPACT ABROAD

This spring there have been two important events in which Finnish culture, and in particular music, have been performed abroad. In March it was the Soviet Union that played host and in May a Finnish group will visit Dortmund in W. Germany.

The visit to the Soviet Union attempted to present Finnish musical culture as widely as possible. *The Helsinki Philharmonic Orchestra* with its conductor *Jorma Panula* gave five concerts altogether, with music by *Klami*, *Kokkonen*, *Aho* and *Sibelius*, as well as by *Shostakovich*. Two chamber ensembles made up of members of the orchestra gave their own concerts. The Helsinki Philharmonic gave concerts in Tallinn, Leningrad and Moscow.

The *Radio Chamber Choir* performed under *Ilmo Riihimäki* in Tartu, Tallinn, Kaunas and Vilnius. Light music was represented by *Georg de Godzinsky*, who conducted the Estonian radio and TV orchestra in a concert of light music.

*The New Music Orchestra* gave altogether 6 jazz concerts in Leningrad and Moscow. Students from the folk music course at the Sibelius Academy together with *the Kankaan pelimannit* folk group gave joint concerts in Moscow and Petroskoi. In conjunction with this event there was also a display of folk instruments in Moscow's Glinka museum.

At the Finnish culture week in Dortmund in the late spring there will be Finnish food culture, pictorial art (altogether about 25 exhi-

bitions) and music. Such performers as the Finlandia Quartet, guitarist *Jukka Savijoki* and flautist *Mikael Helasvuo*, the *Helsinki Chamber Strings*, and organists *Tauno Äikää* and *Tapio Tiitu* will be appearing in concerts of their own. In addition various folk-music and -dance groups will be visiting Dortmund. At the Dortmund Opera *Aulis Sallinen's Red Line* will be performed as part of the culture week, and the Dortmund Philharmonic orchestra will play *Sibelius' Kullervo Symphony*, with *Eeva-Liisa Naumanen* and *Tero Hannula* as visiting soloists and assisted by *Ylioppilaskunnan Laulajat* (the Students' Union Singers).

## HELSINKI BIENNALE 1985

The active monitoring in Finland of international trends in contemporary music and the performance of new works were in the hands of small groups and associations throughout the 1970's. The need was felt, however, for more extensive presentation of the field, and in 1981 the central musical organizations in Helsinki came together to arrange the first *Helsinki Biennale*, an international contemporary music festival spread over one week in April.

The 3rd Helsinki Biennale was held from March 7-13 this year, along the lines of the original model. The event comprised a total of 15 concerts and 12 lectures, seminars, and discussion sessions. The main emphasis was on the presentation of modern international music. The aim was not to follow the

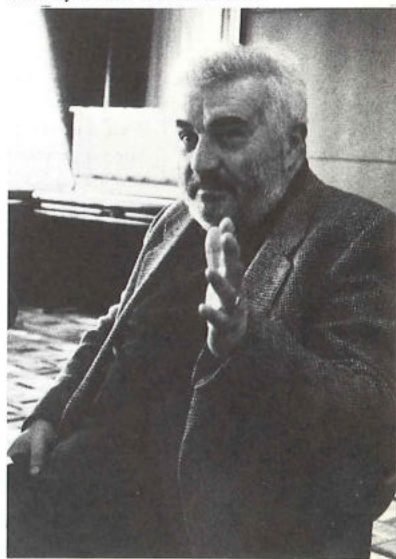
pattern of the ISCM's World Music Days in introducing all the latest works, offering a kind of overview of all that is happening in the field today, but rather to offer listeners a chance to hear some of the music of the last twenty or so years which has shown particular vitality and value.

The guest composers on this occasion were the Italian *Franco Donatoni* and the American *Steve Reich*. Another area to receive attention was the work of *Bernd Alois Zimmermann*, who died in 1970. Among the other composers whose works were on display were *Luciano Berio*, *Iannis Xenakis*, *Luc Ferrari*, *Karlheinz Stockhausen*, *György Ligeti*, and the Finnish composer *Jouni Kaipainen* (b. 1956), whose extensive *Sinfonia Op. 20*, an intelligent synthesis of tradition and personality, had its first performance on the same programme as the first Finnish presentation of *Berio's Sinfonia*.

The next Helsinki Biennale is scheduled for the first week in March, 1987, and among the works on view will be the latest contributions from *Henri Dutilleux* and *Vinko Globokar*.

Risto Nieminen

This year's Helsinki Biennale offered audiences an introduction to the Italian composer Franco Donatoni. Donatoni gave two talks during the festival, and the concert by the Avanti Chamber Orchestra featured his works exclusively. Photo: Risto Nieminen



## RECORDS

TWO VIOLIN  
CONCERTOS

■ PEHR-HENRIK  
NORDGREN: Violin Concerto  
no. 3, op. 53, Kaija  
Saarikettu, Violin, The  
Ostrobothnian Orchestra,  
Juha Kangas, Conductor.

■ EINAR ENGLUND:  
Concerto per violino ed  
orchestra, Kaija Saarikettu,  
Violin, The Finnish Radio  
Symphony Orchestra, Ulf  
Söderblom, Conductor.

Finlandia Records FAD 343.  
The background to the third  
*Violin Concerto* by *Pehr-Henrik  
Nordgren* (born in 1944) is u-  
nique, both as regards the work  
itself and the present recording.  
The work was commissioned by  
the municipality of Kaustinen,  
where the composer lives in his  
capacity as Provincial Artist,  
and the performers, *Kaija Saari-  
kettu* violin, and *The Ostrobothni-  
an Orchestra* under its conductor  
*Juha Kangas* also come from the  
same area. There is, however, no  
question of cliquishness, nor has  
the commissioning of the work  
anything much to do with the  
famous Kaustinen folk music,  
for Nordgren is a cosmopolitan  
composer, Kaija Saarikettu a vir-  
tuoso of international standard

(finalist in the international Si-  
belius violin competition in  
1980, among other things), and  
the string orchestra is of a high  
quality.

Pehr-Henrik Nordgren has  
considerable experience as a  
composer of concertos and he is  
thoroughly at home when work-  
ing with stringed instruments.  
The third Violin Concerto  
(1981) makes extensive use of ef-  
fective contrasts, as is evident in  
the overall form: in order to un-  
derline the general impression of  
the two-movement work the  
composer wrote a line by Eino  
Leino, "... we travel the dark  
earth..." at the beginning of the  
first movement, answered in the  
second movement by "... yet of  
the earth we are not..."

The sections for orchestra  
and soloist have their own clear  
profiles. They are by no means  
independent of one another, but  
the dazzling long, high notes

and tremoli on the violin form a  
stark contrast to the even sombre  
motifs on the strings or the  
harsh, relentless rhythms. The  
solo violin also comes into its  
own in the cadenzas to both  
movements, in calm meditation  
or in a display of whimsical fig-  
ures.

Stylistically the work is  
'moderately modern'. This is to  
the violin concerto's advantage:  
it is rewarding to play and at the  
same time music that is personal  
and vital.

*Einar Englund* (born in  
1916), the Finnish symphonist  
bursting with the desire for re-  
form and brisk temperament in  
the 1940s and '50s has added  
another work to his series of no-  
table compositions. The *Violin  
Concerto* (1981, dedicated to *Jou-  
ko Tolonen*) is a 'great' concerto in  
both its form and its artistic im-  
pact. It provides the soloist with  
a chance to show off her brilliant  
technique and her broad, splen-  
did sound. The orchestration is  
effective but carefully weighed,  
so that justice is always done to  
the soloist. The first movement,  
*Allegro moderato*, begins with  
an intensive dialogue between  
the orchestra and the soloist that  
erupts into magnificent spiccato  
figures on the violin. The ex-  
pressive middle section is mar-  
ked by sensitive thematic work  
and leads to a mighty climax and  
the violin cadenza. The overall  
form is superbly tight.

The second movement, *Mo-  
derato*, is dominated by a long,  
refined melody on the violin,  
but Englund never completely  
forgets the rhythmical elements  
either, which now appear in the  
orchestra score.

The third movement,  
*Allegro molto*, is in dance-like  
mood, the scale ranging from  
scherzo to wild ecstasy. The fast,  
motor-like rhythms and the  
great violin cadenza form the  
climax to the work. Kaija Saari-  
kettu and The Finnish  
Radio Symphony Orches-  
tra were clearly inspired by this  
major work of numerous dimen-  
sions.

*Leena Siukonen-Penttilä*  
Translation Susan Sinisalo

Kaija Saarikettu  
Photo: Pressfoto





PRIMO – KALEVALA  
MUSIC IN THE 1980's

## ■ HALTIAN OPISSA (MPL 8)

PRIMO stands quite simply for a group presenting primitive music – with the word "primitive" to be understood with all possible warmth. In this case it is one and the same as the music of the *Kalevala*, with ancient Finnish instruments, and the *Kalevala* tradition of verse-song. The modern touch is added by a more emphasised rhythm and a dash of blues.

It has required the best part of a hundred years to create the conditions for the appearance of a unit such as Primo. The music which went into the songs that *Lönnot* collected in the mid-19th century began to be forgotten roughly a century ago. The Finnish music researcher A.O. Väisänen was still collecting material around the time of the First World War: the melodies remained in archives and in books.

Primo came into being at the beginning of the 1980's. Two young music scholars, Heikki Laitinen and Hannu Saba, had been quietly steeping themselves in music, deepening their musical ideals for practically their entire lives up to this point. Rauno Nieminen, an instrument maker by occupation, then appeared, with sovereign command of both making and playing the traditional old Finnish instruments: the 5-string *kantele*, the *jouhikko* (a bowed lyre, not unlike the Welsh crwth), birch-bark horns, reed pipes, and a variety of flutes and recorders. Nieminen is equally at home with any and all of them. With the arrival of musicians Mauno Järvelä and Pekka Törmänen, both proficient in

music ancient and modern, Primo was ready to step into the limelight.

The album entitled *Haltian opissa* (Apprentice to the Sprite) was laid down in 1984 and released on the Olarin Musiikki Oy label (OMLP 8). It has rapidly begun to alter the Finns' views on their own early music. The world of these archaic instruments comes alive with a rare fascination. The melodic flow of the sort to be heard on the recording's Karelian *kantele* pieces (Plassimizeh soitanda) is something not heard even in Finland for decades. Primo have shown what riches can be found from the instrument's rudimentary pentachord scale and apparently simple rhythms. The rasping hum of the *jouhikko* and the vibrations of the jews' harp are like a distant memory of the bedtime tales of childhood.

Sadly, Primo are a group who get together to perform all too seldom. They can be seen and heard, however, at this year's *Kaustinen Folk Music Festival* from 15–21. July. Their new record has already received its first accolade: it took an honorary diploma in the Record of the Year competition, an annual event presided over by a panel of music editors from the Finnish Broadcasting Company.

Paavo Helistö

Translation William Moore

Kari Komppa

INTERNATIONAL  
INFLUENCES AND  
NATIONAL  
TRADITION■ KARI KOMPPA & TAMPERE  
JAZZ ORCHESTRA: MAKUMO-  
KA PRO records PRO 002

For decades the centre of Finnish jazz-activity has been the capital Helsinki, but the eighties have brought the emergence of several new centres of gravity where young musicians are contributing in a meaningful way to the mainstream of Finnish jazz. Altoist Jari Perkiönmäki in Pori, the festival city, Turku-based vibes-player Severi Pyyssalo, who took his first steps on the ladder to fame with *Sarah Vaughan* in the summer of 1984, percussionist Jouni Kesti drumming off in northern city of Oulu, just to mention a few, are examples proving that jazz is broadening its base in our country.

For some years now, the Tampere Jazz Orchestra led by saxophone player and arranger Kari Komppa has stood out as one of the units producing new original repertoire, a group with a well defined personal profile. Their recent record "MAKUMOKA" shows that the band's sound is dominated by leader-arranger Komppa's writing, in which he successfully blends contemporary international influences with material from our national folk-music tradition. The playing is relaxed and solos from trumpeter Andrej Novak, Komppa's tenor as well as the energetic drum-work of Ismo Kätkä add the necessary punch. The recording is first-rate. This record is warmly recommended to all students of the contemporary Finnish jazz-scene.

HOD

# HELSINKI FESTIVAL

## 22.8. – 8.9. 1985

### ORCHESTRAL CONCERTS

Aug. 24 Marathon Concert  
Helsinki Philharmonic Orchestra  
Finnish Radio Symphony Orchestra  
Conductors:  
Luca Paff & Daniel Nazareth  
Finnish soloists and chamber  
music ensembles  
Programme based on the the-  
matics of Bach and Handel

Berlin (GDR) Radio Symphony  
Orchestra and Choir  
Conductor: Dietrich Knothe

Aug. 25 Handel: *The Messiah*  
Aug. 26 Schütz – Handel

Aug. 28 Helsinki Philharmonic Orchestra  
Conductor: Horst Stein  
Soloist: Raili Viljakainen, soprano  
Sibelius – Mahler

Aug. 29 Finnish Radio Symphony Orchestra  
Conductor:  
Gennady Rozhdestvensky  
Soloist: Eugen Sarbu, violin  
Jubilate Choir & soloists  
Sibelius: *Violin Concerto*  
Schnittke: *Faust Cantata*

Sept. 3 Helsinki Philharmonic Orchestra  
Famous Broadway musicals

Sept. 4 Finnish Radio Symphony Orchestra  
Conductor: Esa-Pekka Salonen  
Soloist:  
Teresa Berganza, soprano  
Toimii Ensemble  
Magnus Lindberg: *Work com-  
missioned by the Helsinki Festival*  
Handel – Mozart – Bizet:  
Opera arias

Orchestra de Paris  
Conductor: Daniel Barenboim

Sept. 5 Debussy – Stravinski  
Sept. 6 Boulez – Bruckner

### CHAMBER MUSIC AND RECITALS

Washington Ensemble – *Musica Antiqua*  
Köln – Wiener Streichquartett – Concert  
of works by Joonas Kokkonen – Enzo  
Forsblom, organ – Mihail Homizer, cello  
& Liisa Pohjola, piano – Teresa Berganza,  
soprano – Risto Lauriala, piano –  
Helsinki Chamber Orchestra &  
Jean-Jacques Kantorow, violin –  
Cleveland Quartet

### OPERA – BALLET

Finnis National Opera Aug. 22 & 23  
Einojuhani Rautavaara: *Thomas*

Hamburg State Opera Sept. 7 & 8  
Bach: *St. Matthew Passion* – ballet  
Choreography: John Neumaier

### JAZZ – POP – FILMS

EBU Rock Festival Sept. 3–5

Latin-American Night – Traya  
Avantgarde Film and Video Week

New Babylon Sept. 1  
Directed by Grigory Kozintsev & Leonid  
Trauberg; Music by Dmitri Shostakovich;  
Avanti Orchestra conducted by Omri  
Hadari

### EXHIBITIONS

Playwood Plywood sculptures, open air  
exhibition in Suomenlinna Producers: Nor-  
dic Art Centre & Helsinki Festival

Ulla Rantanen, *The Artist of the Year in  
the Art Exhibition Hall.*

Programme subject to alterations

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# FINLAND FESTIVALS 1985

Kuopio Dance and Music Festival	June 3-9, 1985
Ilmajoki Music Festival	June 7-15, 1985
Naantali Music Festival	June 13-26, 1985
Joensuu Song Festival	June 15-22, 1985
Jyväskylä Arts Festival	June 24-July 4, 1985
Savonlinna Opera Festival	July 6-27, 1985
Pori Jazz Festival	July 6-14, 1985
Kuhmo Chamber Music Festival	July 14-28, 1985
Kaustinen Folk Music Festival	July 15-21, 1985
Lahti Organ Festival	August 1-9, 1985
Turku Music Festival	August 10-16, 1985
Tampere Theatre Summer	August 13-18, 1985
Helsinki Festival	August 22-September 8, 1985

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of the Finnish Summer



## FINLAND FESTIVALS

Information:

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Tél. int. +358-0-669 695, 607 386



## NAANTALI MUSIC FESTIVAL 13—26 June

### CHAMBER ORCHESTRAS AND CHOIRS

Netherlands Chamber Orchestra,  
*conducted by* Antoni Ros-Marba  
London Bach Orchestra, *conducted by*  
Georges Malcolm  
Wiener Kammerorchester, *conducted by*  
Philippe Entremont  
Candomino Choir, *conducted by* Tauno  
Satomaa  
Tapiola Choir, *conducted by* Erkki  
Pohjola

### FOREIGN SOLOISTS

Aldo Ciccolini, *piano*, Helen Donath,  
*soprano*, Philippe Entremont, *piano*, Pat-  
rice Fontanarosa, *violin*, Shigenori Kudo,  
*flute*, Georges Malcolm, *harpsichord*, Ma-  
ria Martin *flamenco*, Marielle Nordman,  
*harpsichord*, Ruggiero Ricci, *violin*, Ola  
Rudner, *violin*, Paul Tortelier, *cello*, Barry  
Tuckwell, *French horn*, Jean-Pierre Wal-  
lez, *violin*, Ilse Wincor, *viola*, Narciso  
Yepes, *guitar*.

### FINNISH SOLOISTS

The Naantali Ensemble: Erkki Kantola,  
Veikko Kosonen, Sirpa Lannes-Tukiainen,  
Arto and Marja Noras, Seppo Tukiainen  
and Marketta Valve. Eero Heinonen, Tom  
Krause, Juhani Lagerspetz, Matti Rousi,  
Erik T. Tavaststjerna and Tapani Valsta.

Inquiries: Naantali Music Festival  
Tullikatu 12, 21100 NAANTA-  
LI, FINLAND  
921-755 231, 751 321

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MUSIC  
FESTIVAL



**KUHMO** lies near Finland's eastern border, about 600 km from the capital, Helsinki. Here, in this country village, deep amidst some of the largest forests in Europe, the Kuhmo Chamber Music Festival will take place from

**14—28 July 1985**

The main composers in 1985 will be Mozart, Scarlatti and Schönberg. In addition, the programme will include numerous chamber music works from different periods illustrating a wide variety of styles.

Performing artists this year include Oleg Kagan, Jean-Jaques Kantorow, Juri Bashmet, Vladimir Mendelssohn, Natalia Gutman, Robert Cohen, Patrick Gallois, Eduard Brunner, Christian Ivaldi, Constantine Orbelian, Krystian Zimerman, Juhani Lagerspetz, Jane Manning, the Jean Sibelius Quartet, Trio Finnico

For additional information, please contact:  
KUHMO CHAMBER MUSIC FESTIVAL  
Lutherinkatu 12 A 2  
00100 HELSINKI, Finland  
Telephone + 358-0-493902

**Lahti  
Organ  
Festival**

**Aug 1—9, 1985**

- theme of the Festival: Bach, Händel, Scarlatti and Schütz
- visiting artists from England, Switzerland, USA, Netherlands, West Germany, Sweden, Soviet Union, Yugoslavia
- Festival concerts (altogether 32) at the Church of the Cross, at the Lahti Concert Hall, the Lahti City Museum, the Messilä Manor House, the Siikaniemi Centre
- in Festival programmes: **OPENING**  
CONCERT Bach: Magnificat and Händel: Te Deum  
Bach visualized, choreography by MARJO KUUSELA  
CONCERT 4.8.: Bach: Die Kunst der Fuge  
CANTATA CONCERT  
ORGAN MASSES:  
Bach's cantatas  
CLOSING CONCERT: Bach: St John Passion
- choirs: SUOMEN LAULU, RADIO CHAMBER CHOIR, CANTABILE -choir, VOKAL-ENSEMBLE MARBURG
- ensembles: FINLANDIA QUARTET, COLLEGIUM MUSICUM MARIBOR, BAROQUE ENSEMBLE LES-GOUTS REUNIS
- orchestras: VOX ARTIS conducted by SEPPO MURTO, AVANTI conducted by JUKKA-PEKKA SARASTE, HELSINKI CHAMBER ORCHESTRA conducted by ROLF BECK
- organists: GUY BOVET, WOLFGANG RÜBSAM, EWALD KOOIMAN, GUNNAR IDENSTAM, ANDREAS ROTHKOPF
- piano: WILHELM OHMEN, EDWARD AUER
- violinists: ELI GOREN, MIHAIL FIHTENGOLTS

Information and tickets: Lahti Organ Festival,  
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- what's happening in Finnish jazz at the moment
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