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Modern Finnish choral music and Joonas Kokkonen's
"Requiem"

Sandborg, Jeffrey Richard, D.M.A.

University of Illinois at Urbana-Champaign, 1991
MODERN FINNISH CHORAL MUSIC
AND
JOONAS KOKKONEN'S REQUIEM

BY
JEFFREY RICHARD SANDBORG
B.A., Knox College, 1975
M.Mus., University of Illinois, 1977

THESIS
Submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the Graduate College of the University of Illinois at Urbana-Champaign, 1991

Urbana, Illinois
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

THE GRADUATE COLLEGE

AUGUST 1990

WE HEREBY RECOMMEND THAT THE THESIS BY

JEFFREY RICHARD SANDBORG

ENTITLED MODERN FINNISH CHORAL MUSIC AND

JOONAS KOKKONEN'S REQUIEM

BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR

THE DEGREE OF DOCTOR OF MUSICAL ARTS

Director of Thesis Research

Head of Department

Committee on Final Examination†

Chairperson

† Required for doctor's degree but not for master's
DEDICATION

This work is dedicated to my wife, Marianne, whose loving assistance, support and encouragement are directly responsible for its completion.
ACKNOWLEDGEMENTS

I wish to acknowledge Dr. Gerald Gibson, Dr. Donald Moe, Dr. Frank Williams and Professor John Brust who combined to allow me to take a partial leave in order to prepare the document. Dr. Dino Pranzarone and Dr. Greg Weiss provided collegial insights into my psychological and social observations of the Finnish people. The Roanoke College Research Committee provided college funds to help support a 1989 research trip to Helsinki. I am equally grateful to the Evangelical Lutheran Church of America, The Finlandia Foundation, and the Finnish Ministry of Education who provided financial assistance for that same trip. I was able to gain fresh insights into Kokkonen’s choral music through the efforts of my Canticum Novum Chamber Singers who performed the Missa A Capella and the Roanoke Valley Choral Society and Orchestra who performed the Requiem. I also wish to thank the staff at the Finnish Music Information Center for their always cheerful, generous and helpful assistance. First among them are Kauko Karjalainen, Matti-Jussi Pollari, Marketta Kuusipalo, Pekka Hako and Risto Korhonen.

Finally, I wish to thank Robert Zimmerman and Nell Steady who carefully prepared this document on word processor.
The purpose of this study is to illuminate a diverse and refreshing body of music literature that is virtually unknown in North America -- Finnish choral music. Because the arts reflect the cultures in which they are created, Chapter One will present an overview of Finland's history which is an important source of insight into the Finnish personality. Also, the first chapter will identify some qualities of "Finnishness" that give Finnish arts their distinctive character.

Chapter Two outlines and discusses the Finnish choral tradition. The long-standing national interest in choral singing has provided a broad-based appetite for choral music both by performing groups and their audiences, though not always for the purpose of entertainment and recreation.

Chapter Three focuses on Finnish choral literature of the last thirty years (c. 1960-1990). Towards this end, the "Fazer (music publishing company) Chorus Sarja" (Choral Series) provides a useful way to measure some of the characteristics of this music. A stylistic profile of it can be drawn from a survey of the music of this period's most important choral composers. First among them is Erik Bergman whose contributions to modern Finnish choral music lie not only in his music but in his work as a choral conductor. Finally, Chapter Four examines, in detail, Joonas Kokkonen's Requiem, a recent choral work by Finland's most internationally respected living composer.
TABLE OF CONTENTS

CHAPTER I: FINLAND AND FINNISHNESS ............................. 1
CHAPTER II: THE FINNISH CHORAL TRADITION ....................... 43
CHAPTER III: MODERN FINNISH CHORAL MUSIC AND ERIK BERGMAN..... 66
CHAPTER IV: JOONAS KOKKONEN AND HIS REQUIEM ................... 141

APPENDIX I: THE FAZER "CHORUS SARJA" .......................... 216
APPENDIX II: ERIK BERGMAN'S CHORAL WORKS ...................... 218
APPENDIX III: JOONAS KOKKONEN'S PUBLIC LECTURE ON HIS MUSIC.... 224

MARCH 31, 1989, COLUMBIA UNIVERSITY,
NEW YORK CITY

APPENDIX IV: SELECT LIST OF CHORAL RECORDINGS ................. 231
APPENDIX V: PIANO-VOCAL SCORE OF KOKKONEN'S REQUIEM ....... 237

BIBLIOGRAPHY ................................................. 359
VITA ......................................................... 365
CHAPTER I: FINLAND AND FINNISHNESS

Finland Today

Among many of those who are aware of Finland's amazing ascendancy to the international stage, Finland has come to be known as the "Japan of Europe." In addition to the similarities of nearly full employment and high inflation, Finland also is known for the unsurpassed quality and craftsmanship of its products and the ingenuity and limitless capacity for hard work of its people. Like Japan, Finland has risen from the havoc of World War II, though its progress has not been stimulated by outside assistance.

While, at present, Finland is doing more than ever before to expand the international markets for its products, the country remains on the edge of people's knowledge in much of the world--its name is familiar, but relatively little is known of its history, geography, culture or products beyond a few famous exports. Those who have understanding of Finland's geographical location between Sweden and the Soviet Union often mistakenly believe that it is Communist or linguistically tied to one of its larger neighbors. Yet those unfamiliar with Finland need not feel entirely deficient. Until the 1970's the shy Finns were slow to advertise their culture or products. Widespread general ignorance
about Finland is because the latter has not relied heavily on the U.S. as a trading partner and the many areas in which Finland excels (icebreakers, paper products, technology) are not glamorous, well-known consumer products like automobiles and appliances.

The metamorphosis of Finland into a principal player in international trade has been a recent development deriving from the upheaval of World War II (this will be examined later in this chapter). Today the major industry is paper production in which Finnish production constitutes twenty-five percent of the world market. Finnish technology sets the standard in timber harvesting and every aspect of paper production to such an extent that the forestry industry considers Finland to be its "Silicon Valley."

Shipbuilding is another heavy industry in which the Finns have long excelled. The best icebreakers in the world are made in Finland. Television's "Loveboat," which was made in Finland, is, perhaps, the most well-known example of the country's thriving luxury cruiser industry.

The national passion and talent for the profession of engineering have made Finland competitive internationally: aviation and weather technology, cellular telephones, data processing and medical equipment are only a few of its products.

One telling indication of the country's emerging business and financial strength is its large trade surplus, as Finnish businessmen are now looking for investment opportunities abroad.
In 1978 there were just twenty-five Finnish subsidiaries outside of Finland; ten years later, (1988) there are two thousand with three hundred in the United States.

There are several reasons for the outstanding growth of Finland’s position in world markets. First, the financial defense requirements are comparatively modest given the country’s strict neutrality. Second, the 1973 oil embargo did not have the impact on Finland that it did on the rest of the world because the country’s exclusive supplier of oil is the Soviet Union. The price of Soviet oil to Finland was not affected and, therefore, Finnish industry was able to operate for years at a cost below world oil prices. Third, as a result of wars and other circumstances in their history, the Finns have learned to be fiercely self-reliant and have an instinctive aversion to debt. Finally, the Finns have learned to be extremely productive. As smart, resourceful people, they take national pride in their capacity for sustained, hard work. This had led to a large trade surplus and expanded national wealth. Well before its recent emergence as an economic power, these same qualities of hard work, perseverance and living within their means helped Finland develop a standard of living that has consistently been among the top ten in the world.1 Illiteracy is virtually unknown. In fact, the Finns are often recognized as the world’s most voracious readers, per capita. Their visionary social programs are often progressive
and pragmatic. For example, the efficient health care system in Finland is a model of cradle-to-grave health support that works without being financially debilitating to the citizen or the government.

Finland's contributions to the arts continue to have an equally strong impact around the globe. In fact, the country's earliest recognition came in the areas of design, architecture and music. Even before the country became a nation in 1917, orchestras abroad were playing Jean Sibelius's folkloric symphonies and tone poems. At the Paris Exhibition in 1900 and at the Milan Triennial in 1933 the Finnish displays received excited attention from the design world. Eliel Saarinen and Alvar Aalto were early contributors to Finland's prominence in architecture. Indeed, Saarinen (whose American contributions include the Tribune Tower in Chicago) is considered one of the pioneers of modern architecture, along with Frank Lloyd Wright and Auguste Perret. Today, the Finnish cultural voice remains strong. The world continues to look to Finland for functional simplicity and uniqueness in design. Arabia dinnerware, Iittala and Nuutijärvi glass designs and Marimekko fabrics are but a few of the internationally-known exports in design. Finnish musicians are prominent around the world today. Metropolitan Opera bassos Martti Talvela, Matti Salminen and baritone Jorma Hynninen are considered vocal cognescenti among the very finest singers on the opera or concert stage. The youthful Esa-Pekka Salonen and Jukka-
Pekka Saraste are but the latest of a long line of Finnish conductors with international acclaim, the former having been appointed Music Director of the Los Angeles Philharmonic in 1989. At home, opera is a national passion with a steady flow of commissions for Finnish composers. Lord Harewood, Director of the English National Opera, has stated that he "knows of no other country in which opera is flourishing on such a scale."²

Support for artistic creativity exists at the most important levels: local, national, and in the business community. Ritva Mitchell, a researcher with the Arts Council of Finland, has stated that "particularly since the end of the 19th century, it has been part of the working class tradition for the worker (including the farmer) to educate himself in the arts..."³

Government involvement through the Promotion of Arts Act (1967) "prescribed the setting up of permanent advisory bodies for national arts administration and defined the relative responsibilities of the state and provinces in the promotion of the arts."⁴

In addition, the government collects a tax on the sale of blank audio cassettes which goes to support composers and music publication. This is just a portion of the support artists may receive. In a lecture at Columbia University,⁵ composer Joonas Kokkonen related the findings of a Japanese researcher who told him that Finland's grant program is the most generous in the
world. Finnish businesses will often take an active role in support of the arts, as well. For example, in music it is not unusual for a bank to underwrite the production of a recording.

The extremely high levels of achievement and activity in many areas of Finland's culture are a reflection of Finnish determination, creativity and character. What the country has done since World War II would be remarkable for a nation with a population many times its size. Given her turbulent history and the enormous burdens imposed by the war, Finland's accomplishments (perhaps even existence) are doubly amazing. It is within Finland's historical circumstances that a perspective can begin to be gained as to what it means to be Finnish.

Pre-history: An Overview

Finland's early history is clouded by a paucity of factual information. The consensus among archaeologists is that there has been continuous settlement on the land that today is called Finland for the past 9,000 years. It is believed that those settlers from whom the Finnish language and culture of today came to the area between 500 B.C. and 400 A.D. These people left no written history, so there is almost nothing known about them. Finnish historians simply consider the long, dark centuries before the Middle Ages in Finland primeval.
Province of Sweden

The first important historical development of lasting significance for Finland was its emergence in the 12th century as a province of Sweden, a relationship that would last for nearly 700 years. A more precise word than "emergence" cannot be used because the details of even this important association are sketchy. In the Middle Ages Sweden was made up of a collection of provinces, and the area of Finland was gradually settled by Swedish fishermen. Sweden honored the obligation to protect all of its citizens and extended that umbrella over Finland. The native Finns, needing some protection for themselves from the marauding raiders who prowled the Baltic coasts, did not resist Sweden's embrace. From about the year 1200, then, the history of Finland is commingled with Sweden's. Today the most obvious vestiges of this past association with Sweden are language and the Lutheran church. Approximately 6 percent of the population remains Swedish-speaking, a privilege granted by law. Street signs, bus schedules, business names—all are present in both languages. In general, Swedish poetry, literature and cultural influences were far more prevalent at the beginning of this century than they are today, yet they form an important part of Finland's literary tradition. Finally, in the 19th century national awakening, the Swedish language was a rallying point around which nationalists gathered to assert the validity of Finnish.
It is assumed that Christianity was present in Finland as early as the 12th century, however it remains a mystery as to exactly how, when and by whom it was introduced. Again, there are virtually no known written sources describing 12th-century crusades to Finland. The impact Christianity made is suggested by a papal bull issued in 1172 (one of two known church documents mentioning Finland) in which Pope Alexander III laments that the Finns were hardly examples of piety. In his exhaustive A History of Finland, John Wuorinen presents this revealing document: "The 'Gravis Admodum' shows that . . . the Finns have, according to the impression current in Rome, been remiss in according their priests the honor due them and are more concerned about the things of this world than the salvation of their souls." In retrospect, the "Gravis" was prophetic. First, Catholicism never became established in Finland (today, less than one percent of the population is Catholic) and second, the Pope's observations on Finnish independence are an early indication of their plucky, national personality. For nearly 700 years the Finns lived in relative comity with Sweden, although Finnish soil served frequently as a battleground in Sweden's tugs-of-war with Russia.

It was Finland's good fortune during its history as a Swedish province that it was neither suppressed nor absorbed. Though the relationship was not always relaxed between Finland and
Sweden, the Swedes left the Finns with the ability to govern themselves and introduced them to the tenets of the Reformation. Today, 92 percent of the Finnish population is Lutheran, and the short-term effect of the Reformation thinking was equally significant. With one of Luther's positions being that the Gospels should be available in the language of the masses, the Bible was translated into Finnish in the 16th century. This was an early spark of national self-awareness that would begin many fires of conflict over language in later years. Overall, however, until 1809 Finnish history was written as part of Swedish history.

Grand Duchy

In 1809 Finland was annexed by Russia--one of the many changes upon the European map brought about by Napoleon. The French emperor persuaded Russian Tsar Alexander I to join France and Sweden in a blockade against England. When the blockade ended Russian troops did not withdraw from Finland. However, rather than being destroyed by or absorbed by Russia, Finland was the beneficiary of a potentially disastrous situation. Reasoning that the unpredictable Napoleon might eventually turn his aggression on St. Petersburg, Alexander decided that Finland could be an effective buffer against further French adventures. To insure compliance in this effort, the Tsar was determined to pacify the Finns. As a Grand Duchy Finland was granted unusual autonomy
after 1809: it had its own constitution; taxes were collected only for Finland's use; clergy and farmers enjoyed previously unknown benefits; and, in general, Finns were given a free hand in running their government.

After 1809, then, the people living in Finland were no longer Swedish subjects but neither were they Russian subjects. In retrospect, it is clear that the unique status granted by Alexander not only sowed the seeds of nationhood, but also enabled the Finns to cultivate those seeds. Though the people living there were slow to recognize it, Finland had been conceived even though its birth as a nation was still over one hundred years away.

National Awakening

Not everyone in Finland embraced the status of "Grand Duchy." Even with Alexander's "laissez-faire" policy and the new freedoms for all Finns, many patriots saw Russian annexation as the beginning of the end of the Finnish way of life as it had been known under Swedish rule. These nationalists felt that complete cultural and linguistic Russification was inevitable. As they set about to resist this threat (which remained only a fear for 80 years), they laid the foundations for a nationalistic movement in which all living in Finland were forged into a unified people. Language was the nationalists' focus of resistance. In order to
counter Russification they felt that the Finns first needed to be unified by their own language--Swedish had been the language of government and the educated classes. The nationals reduced their position to a simple question: "Without Finnish, how can we be Finns?" Wuorinen summarizes the emerging nationalist point of view:

At the center of their thinking was the idea and conviction that if the people of the country could be made to sense the danger of Russification and if they could be welded into a nation fully conscious of a separate nationality and a distinct culture, the danger beckoning in days to come might be avoided. A strong feeling of national distinctiveness would become the rock upon which the country's fate would securely rest, even if the constitution would at some future date become chaff in the storm, political autonomy subject to the caprices of imperial policy, and linguistic Russification a real menace to Finns in high station and low. The desired national unity...could be built only on linguistic unity.9

It was difficult not only to make a national transition to Finnish but from Swedish as well. If Swedish were the language of the educated, then, by extension, Finnish must have been the language of the uneducated. The only substantial literacy effort in the Finnish language has been the 17th-century translation of the Bible, and it was but a translation. Many saw Finnish as a sort of backwoods dialect with no real literary validity. The struggle to make Finnish the national language dominated the nationalists' efforts throughout much of the 19th century.
Kalevala

A literary turning point for the Finnish language was the publication of the Kalevala, a collection of transcribed folk poetry compiled and issued by Elias Lönnrot in 1835.

The influences of Kalevala were profound in several ways. First, it established the literary legitimacy of the Finnish language, which could finally be seen to be capable of richness and subtlety of expression. Second, through its legends Kalevala disclosed a hitherto unknown Finnish history. For the first time Finnish people were able to confidently say in effect, "We are Finns, we have our own history, separate and distinct from Sweden." Third, the Kalevala inspired artists (the most famous being Axel Gallen-Kallela (1865-1931)) who portrayed themes from the epic onto murals and canvasses, poets such as Eino Leino and many composers. The most noteworthy was Sibelius, whose tone poems and symphonies reflect the Kalevala's inspiration: Kullervo, Karelia Suite, the Lemminkäinen Legends, and so on.

Finally, Kalevala and the other art that it stimulated was central to Finland's developing national self-awareness throughout the second half of the 19th century. Ironically, the Kalevala remains a largely unread book in Finland. Its archaic forms, cumbersome language and redundant patterns make it difficult, if not boring, reading.
I am driven by my longing,
And my understanding urges
That I should commence my singing.
And begin my recitation.
I will sing the people's legends,
And the ballads of the nation.
To my mouth the words are flowing,
And the words are gently falling,
Quickly as my tongue can shape them,
And between my teeth emerging.\textsuperscript{11}

According to Wuorinen: "Repetitiousness and parallelism compound the difficulty (of reading). The device used by Lönnrot of having every second line practically repeat in different words the idea or subject of the preceding line, while indicative of the richness of the language to the cognoscenti or the enthusiast, suggests bloated verbosity difficult to digest."\textsuperscript{12}

Pre-Independence

The galvanizing effect of \textit{Kalevala} was clearly important in Finland's development in the 19th century, but the Finns were on the move in other ways, too. Industry grew (principally timber), currency was issued in 1860, and at the turn of the century an artist of international stature was emerging from Finland--Jean Sibelius. Whether from the Kalevalan themes or the music itself, Finns celebrated and reinforced "Finnishness" through Sibelius's powerful music. Perhaps equally important at the time was his international recognition. In the confidence that his music and
position in the musical world engendered alone, Sibelius's role in Finland's national awakening was inestimable.

The early nationalists' worst fears of Russification were realized in 1899 when Tsar Alexander II, fearing the motives of Bismarck in Germany, sought to gain total control of the empire's borders. The Tsar stated in a manifesto that in the future all Finnish law would be under the interpretation of St. Petersburg. The Russians conserved little effort in trying to enforce Alexander's decree. They broke treaties, fired the editors of publications, censored newspapers, forced military conscription, levied fines and brought Finnish hatred and mistrust to a crescendo.¹³

These events, carried on for nearly twenty years, made many Finns long for the freedom that only independence could bring, though few could realistically see beyond Russian harassment, meddling and control. Yet, when the Tsarist regime fell in 1917, the Finnish Parliament asserted that since the powers of the Tsar were gone, so were any political relationships between the two countries. Remarkably, the Bolshevik government did not challenge this resolution and so, as unusually as the Finnish-Russian relationship had begun, it ended. Thus, Finland became a nation.
Inter-war Years: 1918-1939

Again, Wuorinen best capsulizes the exciting but strenuous years between the world wars as the Finns began to build their country:

The economic development of the nation from the early twenties to the closing thirties may be summed up by saying that it spelled exceptional progress along all lines. An all-important agrarian reform was completed, the general position of the farmer class was greatly improved. Industry expanded more rapidly than the most optimistic observers could have predicted. In the industrial advance of these years, the workers shared to a greater extent than ever before; his income increased enough to give him a greatly improved standard of living. Finally, the finances of the state were kept in good condition. Both at home and abroad, the state avoided the adoption of default as a policy even when default seemed to promise relief from both domestic and foreign difficulties.¹⁴

World War II

Neighbors of Russia (and the Soviet Union) have always been suspicious of that country's intentions, and Finland has been no exception throughout its history. Those doubts, especially intense in many Finns from the beginning of this century, were vindicated on November 30, 1939, when, without the slightest provocation, Stalin invaded Finland.

After the Finnish Parliament refused to give in to Soviet demands to cede portions of the Karelian Isthmus for security against the Nazis, intentionally and falsely Stalin claimed the
Finns fired on the Soviet Union. Using self defense as justification, he invaded Finland with the full force of thirty divisions (18,700 men each), and about two thousand tanks. The Finns defended with only fifty-six small tanks and forces of nine thousand men. While the Soviets expected to crush the vastly outnumbered Finns within a few days, Moscow's military superiority did not address Finnish will, courage and skill in winter warfare. Armed with little more than skis, rifles, bayonettes and white camouflage, the stealthy Finns encircled and slaughtered entire platoons of unsuspecting Soviets. What was considered to be an easy victory over a weak target took one hundred and five days of fierce fighting in extremely severe winter conditions.

The "Winter War" with the Soviets drew great admiration and moral support from the world. Winston Churchill elegantly summarized world sentiment on January 20, 1940: "Finland alone in danger of death, superb, sublime Finland--shows what free men can do. The service that Finland has rendered humanity is magnificent. . ." Finland's position was further validated by the League of Nations which, in its last official act, expelled the Soviet Union for aggression. In addition to its own resolve, Finland was sustained by these admiring statements and the moral conviction they drew from knowing they had been attacked for no reason, beyond Soviet whim. Yet moral support, in the end, is little
match for thousands of tanks and troops. The world provided nothing else to help drive the Soviets out.

In March of 1940 the two nations signed a peace treaty in which the Finns were forced to give in to the Soviet's original territorial demands. Nearly four months of fighting had cost the Finns dearly in territory (11 percent), money (12 percent of the nation's wealth), and human casualties--23,150 dead and 47,550 wounded (nearly a quarter of whom became invalids). In addition, 422,000 homeless Finns left the ceded areas for a smaller Finland, ill-equipped to accommodate their massive needs. Amazingly, however, the war did not devastate the country. On the positive side, Finland had a new sense of self, united and confident in its ability to stand up to its neighbor.

Unfortunately, the 1940 treaty was not the end to Finnish involvement in the war. Barely fifteen months after the harsh terms of the treaty were imposed, the Soviets began a series of their own interpretations of it, inserting even more concessions. They demanded reparations, claiming that the Finns had removed property from the ceded areas and that Helsinki was responsible not only for the missing property (Finnish property), but also for damages to the property from the war. The Soviets' list of in-kind demands included refurbished factories, railroad right-of-ways, locomotives, freight cars and more. As Moscow continued to
try to meddle in Finland's internal affairs it became clear that the Finnish sovereignty would lie in Stalin's hands.

Wars, like politics, can make strange bedfellows. Reasoning that no enemy of the Soviets could be an enemy of Finland, the Finnish government signed the Anti-Comintern Pact with which the Finns pitted themselves against the Soviets. Among the other signers of the pact were Japan, Italy, Denmark and the initiator, Germany. The immediate benefit to Finland was the quick recapture of the areas stolen by the Soviets in the "Winter War." However, long-term results of the pact worked against Finland when the rest of the world perceived the Finns to have joined the Axis. Maintaining their strict neutrality in the World War, the Finns fought strenuously to demonstrate their limited but justifiable motives. Nonetheless, supplies from the Allied powers were cut off, thus putting Finland completely at the mercy of Germany. By early 1943 Finland saw clearly that their association with Germany could mean only continued trouble, and, thus, the Finns began trying to extricate themselves from the war entirely. After much discussion and a Soviet attack on the Karelian Isthmus in the summer of 1944, an armistice was signed between Finland and the Soviet Union. It provided not only the severance of relations with Germany but also the restoration of the 1940 boundaries (after the first Soviet invasion). Finnish and Soviet prisoners of war were exchanged and the Finns were required to drive the
Nazis out of Finland at a tremendous cost. The Soviets demanded all German assets (cash and equipment left behind during occupation) in Finland and, after the war, kept all Finnish assets confiscated in Germany. Finland's brief alliance with Germany was extremely costly with no residual benefits. At the end of the war 86,000 Finns were dead, 60,000 were disabled (many thousands of whom died later as a result of their injuries) and over 400,000 refugees from the ceded areas were homeless (11 percent of the population). Eleven percent of Finnish territory was in Soviet hands and twelve percent of the nation's wealth had vanished. Adding to the suffering were food shortages. Devastating as these losses seemed, yet another crushing burden came in the form of war reparations demanded by the Soviets. The 1947 Peace Treaty signed by the two nations set the final reparations at the staggering amount of $300,000,000, payable over 8 years from 1944. By the time the Finns retired the debt (the only nation to do so), the total cost of the war had come to over a billion dollars.  

When the Soviets attacked Finland in 1939 they had invaded an increasingly prosperous nation with certain prospects for continued growth. Clearly, the war in general and Soviet demands in particular dealt a severe blow to the thirty-year-old nation. Finland had to construct its recovery entirely on its own. While it was offered aid through the Marshall Plan, the government
declined to receive it, not wanting to provoke their eastern neighbor who opposed it.

Finland emerged from World War II battered, poorer and facing a multitude of social and economic problems, but the nation was not crippled. If anything, the ordeal was the final galvanization of the Finnish national character as the Finns showed themselves, the world, and especially the Soviet Union what they were made of. Though it may have avoided war by giving in to Stalin (as the other Baltic republics had done), by standing up to and resisting their menacing neighbor, Finland saved her freedom. Wuorinen summarizes the Finnish war effort: "There is no doubt but that the USSR intended to crush Finland once and for all... and that annexation would have been carried through if the Finns had not fought appears certain. That independence was saved by fighting is equally clear."22

The positive psychological effects from the war have been unusually beneficial to Finland. First, the Finnish people were able to say that they had been through the worst, having successfully stood up to a Goliath and, thereby, able to gain confidence in themselves as they set about to rebuild the country, repay the enormous reparations debt and resettle over 400,000 homeless from Eastern Finland. A second, equally significant psychological effect was received by the U.S.S.R. Finland has lived peaceably with the Soviets since the war in part because they have been
careful to be good trading partners and good, trustworthy neighbors by staying absolutely neutral. However, the unspoken but undeniable factor in this relationship is that the cost of making Finland a satellite would require a price that the U.S.S.R. probably would never want to pay.

Given this unique relationship with the Soviet Union and the miraculous recovery (at this writing Finland is ranked eighth in the world in per-capita income)\textsuperscript{23} this tiny country has made against nearly debilitating circumstances, Winston Churchill's words during the Winter War now seem to have been prophetic: "Finland . . . shows what free men can do."

Finnishness

Though it can be superficial or misleading to try to quantify the behavior of an entire nation, the Finnish experience is unique among other European, even other Scandinavian nationalities. Understanding some of the experiences that make Finns "Finnish" can provide a deeper understanding to Finnish arts through which these characteristics are often revealed.

Perhaps the most prominent Finnish characteristic that has been evident through the course of history is a profound love of national, cultural and political independence. The Finnish people resisted early Catholic influence, eight-hundred years of Swedish, then Russian rule, the hostile Soviet aggression of World War II,
and today Finns exclude themselves from the European Economic Conference (EEC). Indeed, Finland’s unique present-day status among the nations bordering the U.S.S.R. is a result of the Soviet Union’s recognition of Finland’s fierce spirit of independence and their willingness to repel any aggression. While the events of World War II provided the most recent international exposure to Finnish resolve, there are other more primitive influences that have shaped the national personality.

Central to the Finnish experience is the Finnish language which is spoken by fewer than five million people. Among Western languages it is one of the more unique. As a member of the Finno-Ugric language group, Finnish has its roots in Eastern Europe with Estonian and Hungarian its closest major linguistic cousins. Because it is completely distinct from Swedish and Russian, the Finnish language always has been a tremendous source of cultural identity for Finland. While Finns have become extremely proficient in other languages, the mother tongue remains at the core of being Finnish.

The reason so few people speak this peculiar language is that Finland’s remote geographical location has not been conducive to population growth. For centuries the land was considered to be on the edge of the world or as a Finnish phrase goes, "behind God’s back." In the past this has meant the late arrival of such Western movements as the Middle Ages (there are, for example, no Gothic cathedrals in the country save those in Turku, the first
known place that Christianity was introduced in Finland), Renaissance, Industrial Revolution and social revolution. Since nationhood in 1917, being on the outer edge of civilization has slowed Finland’s feeling of being a full partner in world affairs and, until recent years, has inhibited national confidence in trade and industry. Being a small, young, isolated country has contributed another national characteristic—reticence.

Clearly, an inescapable reality of Finland’s geography is climate. Harsh, even brutal winter weather is not unusual for much of the civilized world. But for the Finns the extremely long, dark winters provide a yearly test of not only physical endurance, but mental toughness. Before redistribution of the population to urban areas brought on by the Soviet invasion of Eastern Finland, Finland’s population had been predominantly rural and widely scattered before the war. Centuries of solitary struggle against the elements have taught Finns a resourcefulness, a simplicity of living and a mental perseverance ("sisu") that are not only observable but celebrated as national characteristics. Finns believe that they can endure and conquer anything, and this position has been tested time and again. Whether in their resistance to the Soviets, the rebuilding of the country after the imposed war reparations, or in their battle to be competitive in world markets today, gritty Finnish perseverance is an echo of their primitive, lonely battle for survival against the climate.24
Today, though Finland is one of the world's most modern countries, there remains a deep-rooted attachment to (indeed, a passion for,) nature that is not exceeded anywhere. One example of the depth of this relationship is that spring through fall, Finns make weekly pilgrimages to country homes. The less affluent escape to ornately decorated, tiny one-room dwellings on the edge of cities.

Another example may be found every hour on Finnish national radio where a short recording of ducks or songbirds bring the out-of-doors in. The human response to nature is an elemental force in Finnish life and has always been dominant as a theme for the culture's artistic expression. Architectural design almost always uses much glass to allow visual access to nature and light. In addition to being an "idée fixe" of poetry, literature and painting, nature themes are reflected in such things as glassware in the form of ice sculpture. Further, the use of "natural" materials has always been a favored Finnish medium; for example, wood in cooking utensils, furniture, jewelry and building materials and stone in building materials and interior surfaces.25

It is through the visual arts--namely architecture and design--that most people recognize Finland. Along with aforementioned exhibitions earlier in the century (which brought respectability in their artistic expression), Finland won more honors than any other country at the Milan Triennial in 1951.26
The many articles and television attention that followed helped stimulate international post-war interest and awareness of Finland in general.27

It is, perhaps, not chance alone that it has been through visual art that the Finns have made such a strong and unique impact. Visual stimulae may again derive from the primitive, eternal experience with nature and climate. The endless, grim darkness of winter which isolates people inside requires visual relief and diversion from the psychological oppression. As a result, there has been a powerful attraction to surface qualities of things—color and texture, and to shapes of things which find expression through design and architecture. Therefore, Finnish surfaces are often brilliantly colorful, offering relief from winter’s bleakness—surfaces may also reflect nature in earthen colors or bleakness with drab colors. Similarly, the textural properties of things can provide visual as well as tactile stimulation. So, in many domestic articles—cookware, textiles of all kinds, wallpaper, appliances and furniture, and so on—these qualities are nearly always present.

A hallmark of all Finnish design and architecture is the balanced combination of form, function and aesthetics. All of these qualities are guided by a principle of simplicity which was a necessity during the centuries of isolated country living.
Scandinavian design) is the aesthetic property of a thing. Being captive indoors for so much of the year gives added importance to the quality of life in the enclosed environment. Because indoor living intensifies all experience, Finns take great pleasure in the use of everyday items. Thus, the design and craftsmanship of even the most common utensils like scissors, cookware and dinnerware, and the like, are created to give aesthetic satisfaction to the user.

Finnish architecture, always distinctive, probably is the most internationally famous embodiment of "Finnishness." Quoted in the 1904 issue of Arkitekter, German architect Bertel Jung said about the interior of a Finnish building, "it is as impossible to describe as it is to forget it." Since the turn of the century Finland's striking architectural styles have drawn much attention from around the world and in some cases (Eliel Saarinen and Alvar Aalto, for example) have been influential abroad. Because there are so many styles, it is difficult to generalize about Finnish architecture. It would not be misleading, however, to point out a few characteristics that are usually present in this genre in some measure. The first, a characteristic of design as well, is simplicity, which is achieved through clean lines and lack of decoration. Once again, nature always seems to be a consideration. As mentioned before, glass is an important material because it allows light and nature in and
creates an illusion of space. Furthermore, architects are almost always aware of the natural surroundings and have tried to create interesting counterpoint with nature or have blended their external shapes harmoniously into the environment. Internally, businesses, offices and factories are a model of form and function, while homes still reflect rustic roots, an open floor plan with a central fireplace, a sauna and natural surfaces dominated by wood and glass.

When considering Finnish art music one again recalls Jung's frustration with the country's architecture--"as difficult to describe as to forget"--though music, which operates in a realm beyond light and language, is even more difficult to describe. Nonetheless, the sound of Finnish music has peculiar qualities that make it distinctly different from the main body of Western art music of which it is still a part.

In the 18th and 19th centuries, music composed in Finland resembled that written on the continent. It will be remembered that the first Finnish institution for musical training (now the Sibelius Academy) was not established until 1882, and that Finland never had a court of its own to cultivate a national style. Because of that, composers in Finland were either foreign-born or foreign-trained--chief among them in the 19th century was the transplanted German, Fredrik Pacius (1809-1891). Music that was unique to Finland was the folk music of the Karelians in the east
and of the Ostrobothnians of the west. The kantele, the national folk instrument, was used as a solo instrument and to accompany runes—folk poems similar to those found in the Kalevala. Though harmonizations of these folk tunes comprised a large body of male choral repertory around the turn of the century, folk music rarely found its way into art music (in the manner of Bartok, Dvořák, Vaughan Williams, de Falla and other nationalists) until after World War II.

Plate 1: The Five-String Kantele.

The music of Jean Sibelius, the first Finn of international stature, embodies Finnishness to Finland and to the world. In large part this is due to his close association with the nationalist movement and especially with the Kalevalan themes that infuse so much of his music: Tapiola; Lemminkäinen; Kullervo, Pohojola's Daughter; Karelia, and so on. This is an obvious dimension of Finnishness, but it is literary, not musical. It is often thought that Sibelius used folk material directly similar to other nationalistic composers. However, in an essay on Sibelius's style in Gerald Abraham's The Music of Sibelius, David Cherniavsky
writes a commonly accepted appraisal of Sibelius's use of the folk idiom.

Nowhere in his works can be found the use of folk music as thematic material . . .; nor can we find, to any noticeable degree . . ., a trace of the characteristic thematic inflections and rhythmic tendencies of his country's folksongs or the general influence of their character on his melodic style (which reveal for instance the nationalism of Dvořák or Grieg).32

Sibelius, in fact, was known to vehemently deny the use of any folk music. Finnish musicologist and pianist Erik Tawatstjerna33 believes, however, that Sibelius was deeply and forever affected by his visit to Karelia where he heard ancient runes chanted by native singers. Though he doesn't quote this music, it is somehow digested as part of his musical style. This can be observed in the choral music for example with Sibelius's use of quintuple Kalevalan meter in a piece like "Venematka" ("The Boat Journey").34 This is a prevailing meter of Karelian folk music.

Example 1 (a typical Karelian rune chant) demonstrates:

Example 1: Quintuple meter Finnish rune.

\[
\begin{align*}
\text{Mie-le-ni mi-nun te-ke-vi, ai-vo-ni jat-te-le-vi} \\
\text{läh-te-ä-ni lau-la-ma-han, saa-ha-ni sa-ne-le-ma-han,} \\
\text{su-ku-virt-tä suol-ta-ma-han, la-jivirt-tä lau-la-ma-han.}
\end{align*}
\]
Also evident in these examples is a characteristic sadness that can be heard in much Finnish vocal and instrumental music. This feeling of melancholy is traceable to Eastern Finland (Karelia) and is a constant in the old folk music. Matti Hyökkö, Director of the Academic Choir in Helsinki, observed (while recording all of Sibelius's songs for men's chorus) that the pieces with Swedish texts employ major and minor keys, while those with Finnish texts frequently have modal inflections.

Still other elements of "Finnishness" lie in timbre and texture. Again Sibelius's music provides the earliest and most familiar symbols of this Finnish personality. For example, there is a darkness (produced by very deep writing for bass instruments and frequently low tessituras) and heaviness to Sibelius's orchestral writing that seems to symbolize the darkness of winter and the density of omnipresent forest. The frequently slow, melancholy passages are associated with the stoic, often brooding, Finnish personality. Example 2, "Miehet aukeiden, aavain" is typical of Sibelius's rich and dark-hued choral writing.

Two of Sibelius's younger contemporaries captured some of the same and also different aspects of the Finnish personality in their music. Toivo Kuula (1883-1918), today known principally for his twenty-four songs and pieces for men's and mixed chorus, was influenced heavily by the folk tunes of his native Ostrobothnia. Kuula's songs (see Example 3 from "Paimenet") are melancholy,
extremely intense and written in a kaleidoscopic harmonic style reminiscent of Scriabin. Kuula's hyper-romantic voice reveals a fervency of emotional expression that is an often overlooked dimension of the outwardly placid Finns. This trait also may be a link with the ancient past. The primitive shamanistic rituals were highly emotional, often involving weeping. There remains from these old religions a sensitivity to the mystical in all forms of expression. This deep-seated passion helps explain

Example 2: Sibelius, "Miehet aukeiden avain."
Finnish ferocity in the Winter War, the boom of opera in Finland and why there are so many star performers on the international level. Emotionalism, atmosphere, mysticism and intensity of expression, then, can be found in much Finnish music throughout the century.

During his lifetime and especially in the years before World War II, Yrjö Kilpinen (1892-1950) was, after Sibelius, the most revered Finnish composer in Finland and abroad. Almost exclusively a "Lieder" composer (with over 800 songs to his credit), Kilpinen's style, like the barrenness of Lapland, is austere, dominated by perfect intervals and major and minor seconds. At times, his songs are influenced by the lyricism and simplicity of the folk idiom (see "Illalla," Example 4), but it is Kilpinen's ascetic use of musical materials that gives his style its pristine, bitter yet refreshing sound. Kilpinen liked to refer to these qualities as arctic clarity when writing material for press releases. "Vanka kirkko," Example 5, demonstrates these perfect intervals and use of minimal materials.

The moods of much Finnish music, especially before the breakdown of tonality (in Finland after World War I) are, like the seasons, bi-polar. Depression, brought on by darkness and isolation, can be felt in a longing, melancholy quality. Conversely, extreme joy and optimism may be heard as a response to the sudden, longed-for appearance of spring--almost a spiritual
Example 4. Kilpinen, "Illalla."

ILLALLA
Des Abends Om Aftonen

Moderato $\frac{40}{4}$

YRJÖ KILPINEN

[Staff notation image]
Example 5. Kilpinen, "Vanha Kirko"

Vanha kirko

Yrjö Kilpinen, Op. 54 No 1

Vanha kirkko

Den gamla kyrkan

Förvänsking av Rolf Lindqvist

Alte Kirche

Deutsch von Elisabeth Kurkiala

Ancient Church

English version revised by Paul Sjöblom

Lento $j = \text{ca} \ 40$

Van-ha kirk-ko yks-in e-rä-maas-sa:
Gam-la kyr-kan står gå-o de å sen-
Al-te Kir-che, eim-sam und ver-la-sen,
An- cient church in for-est lone-ly stand-ing.

Van-ha kirk-ko muis-taa
Gam-la kyr-kan min-nes
Al-te Kir-che tränt von
An-cient church of times long

Van-ha kirk-ko mus, ta
Gam-la kyr-kan min-nes
Al-te Kir-che tränt von
An-cient church of times long

Poco più moto

Van-ha kirk-ko, yks-in e-rä-maas-sa:
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experience in Finland. Examples of these qualities can be found in abundance in the aforementioned composers and many others.

Since World War II Finnish composers, as the composers in most countries, speak with an international voice or one peculiar to themselves. This makes it even more difficult if not dangerous to try to identify such general and elusive qualities of "Finnishness" in music. Compounding the problem is the fact that many Finnish composers throughout the century have sought to disavow their Finnishness discarding, for example, any of the characteristics mentioned so far and shunning anything so obvious as Finnish literary references in instrumental music. Vocal composers have even gone so far as to seek out non-Finnish texts. This mindset, on the part of many, is stronger than ever at present and seems extremely odd when compared to designers and architects who have developed an international reputation based on their "Finnishness." Perhaps those in the visual arts are comfortable with their "Finnishness" because they have found a market for it, while some composers lack the same confidence, giving the imposing shadow of Sibelius which remains.

One common denominator for all Finnish composers is their Finnish life experience -- one that is direct and universal in the form of nature, seasons, light and an experience that is more varied in the exposure to literature, traditions and other aspects of the culture. Among the constants in composers' cultural experience is the contact with the omnipresent visual expressions
of artists, architects and designers which, as has been suggested, seem to reflect a primitive and ongoing response to Finnish life. Because language and literary themes have only a partial relationship to the sound of the music, and because many modern Finnish composers wish to veil or disavow their Finnishness by avoiding musical elements as obvious as folksong, the visual arts might provide a useful model in attempting to describe some of the "Finnishness" in music.

As in design, most Finnish musical composition by the country's most respected composers (beginning with Sibelius) are marked by clarity in shape and thoroughness of craftsmanship (this will be demonstrated by some of the works chosen for examination in later chapters). Clearly, the principles of design and architecture have long been used as metaphors for musical structure. Joonas Kokkonen (b. 1911) has said that when he goes to an old city he would rather visit the medieval church than go to a concert because of his keen sensibility to shape and structure.38

Color may be seen (as it often is) as congruent to harmony or, in the case of styles involving non-traditional harmony, as vertical combinations of tones, choices of orchestration and voicing; the validity of this analogy will be demonstrated in later chapters. Similarly, texture, a prominent visual and tactile property of so many materials (wood, stone, cloth, etc.),
has a relationship to musical textures—vertical, horizontal, thick or transparent.

Yet another characteristic of design and architecture—balance of form and function—can be found in much of Finnish choral literature. Music is written to be performed and heard, sharing a useability with Finland’s visual arts.

Color, texture, shape or structure, natural materials—all prominent and primitive responses to the Finnish life experience, have metaphors in Finnish music. As the music of selected choral composers is examined, these characteristics, found in varying degrees, will be brought into focus.
Endnotes - Chapter I


4. Ibid., p. 39.

5. Joonas Kokkonen, (b. 1911) who will be discussed in Chapter five, is one of Finland's most important post-Sibelian composers. His lecture presented March 31, 1987 in Dodge Hall at Columbia University focused on his music and the philosophical principles that guide his composition. A taped transcript of the complete lecture can be found in Appendix III.

6. Finland's population in 1989 is approximately 4.9 million.

7. John Wuorinen, Chairman of the History Department at Columbia University from 1948 to 1959, remains one of the most important sources for information (in English) about Finland from its primeval settlement to its development after the war. The reader who wishes in-depth examination of Finland's history up to about twenty years after World War II, is referred to Wuorinen's exhaustively detailed A History of Finland cited below.


10. Kalevala is the Finnish national epic. It is a compilation of folk verses, dealing mainly with the extraordinary deeds of three semidivine brothers whose abode was in the mythical Kaleva, land of the heroes. The epic was once thought to date from the first millennium B.C. and to reveal primitive Finnish life, but it is now thought that parts were created in the Middle
Ages and perhaps later. Although known to scholars as early as 1733, the verses were largely ignored until the 19th century, when under the impetus of the romantic movement, they were collected by two Finnish physicians, Zakarias Topelius, who published the first fragments in 1822, and Elias Lönnrot, who gave the cycle its present form. From the miscellaneous episodes chanted to him by the rune singers Lönnrot created a poetic whole, editing the material and sometimes writing transitional verses himself. A collection of 25 runes (about 12,000 lines) was published in 1835; a second edition containing 50 runes (nearly 23,000 lines) was published in 1849. The epic is rich in mythology, magic, enigma, and folklore; its expeditions are reminiscent of the Odyssey, with underlying themes of love, egoism, and the struggles of spirit against matter and man against nature. Its effect on Finnish art in all its branches has been great. The eight-syllable trochaic line of the Kalevala was imitated by Longfellow in Hiawatha. See English translation by W. F. Kirby (1907, new ed. 1956) and F. P. Magoun (1963).\textsuperscript{11}


13. Ibid., pp. 204-205.


15. Ibid., pp. 350-351.

16. The Finns' skillful techniques of winter warfare are well-known to those familiar with the conflicts of World War II. The dearth of specific, documented information on the subject in Finland might be explained by a constant Finnish care not to antagonize the Soviets.


20. Comintern (acronym for Communist International), name given to the Third International, founded at Moscow in 1919. Vladimir Ilyich Lenin feared a resurgence of the Second, or Socialist, International under non-Communist leadership. The Comintern was established to claim Communist leadership of the world socialist movement. In 1936, Germany and Japan concluded the so-called Anti-Comintern Pact, ostensibly to protect themselves from the Third International. The pact was renewed in 1941 with 11 other countries as signatories. In order to allay the misgivings of its allies in World War II, the Soviet Union dissolved the Comintern in 1943. See K. E. McKenzie, "The Comintern and World Revolution, 1928-1943" (1964); M. M. Drachkovitch, ed., The Comintern (1966); Branko Lazitch and M. M. Drachkovitch, Biographical Dictionary of the Comintern (1973).


22. Ibid., p. 387.

23. This information was found in a statistical pamphlet issued by the Bank of Finland entitled "Facts about Finland 1988." No other information is available about the publication.

24. Borne out of this primeval life experience may provide insight into the proliferation and prominence of Finnish musicians. As an art and profession, music demands the often lonely single-mindedness and discipline that is central to the Finnish personality.

25. Favorite Finnish references are all things associated with the out-of-doors and the seasons; water, ice, snow, trees, flowers, darkness, light, and so on.

26. Held every three years in Milan, Italy, the Triennials were international exhibitions of design--furniture, glassware, etc.

27. Satisfactory and illustrative reproductions of design, architecture, color and textural feature are, regretably, impossible for a document of this nature. The reader is encouraged to investigate the wealth of pictures available in the book in this bibliography and the many, readily available sources beyond it.

29. Saarinen, for example, established the prototype for what became the American skyscraper with his "Tribune Tower" in Chicago, 1923. Aalto, one of the early founders of functionalism is famous for both architecture like the New York World Fair Pavilion, 1939 and design in glass, wood, and furniture. Saarinen's son Eero designed the memorable St. Louis Arch.

30. Ostrobothnians are residents of Ostrobothnia, a region of Western Finland. Ostrobothnians reflect a Swedish influence (language, for example) while Karelians (from Karelia, in the Southeast) had closer ties, historically, with the east.

31. The five-stringed kantele is the principal and one of the oldest folk instruments, perhaps two thousand years older, in the Baltic region. In Finland, it is considered the national instrument.


33. The reader is referred to Tawaststjerna's exhaustive and heretofore definitive five-volume study: Jean Sibelius in Finnish. Volumes I and II have been translated into English by Robert Layton and are published by Faber and Faber, London, 1982.

34. A musical example of "Venematka" for men's chorus was not available for printing.

35. See Appendix V for choral recordings.

36. Again, examples are not available for printing. Hyökkö made this observation in a conversation with the author.

37. "Shamanism, a religion of the Ural-Altaic peoples of Northern Asia and Europe characterized by belief in an unseen world of gods, demons and ancestral spirits responsive only to the Shamans," from Webster's Seventh New Collepiate Dictionary.

38. Kokkonen mentioned this in a conversation with the author.
CHAPTER II: THE FINNISH CHORAL TRADITION

From primitive times, singing has been part of Finland's social fabric, and the choir has always been considered a social institution. In a country where darkness and cold dominate the year, choral singing is a way for people to interact. Since most time is spent singing in this setting, it is an even more desirable activity for the reticent Finns. In addition to the social opportunities, choral singing has been a natural and valued way to experience, celebrate and reinforce their common Finnish experience. Though choral singing has been a popular activity for the past two centuries, the technical and musical level of choirs has not always been high enough to attract composers to the medium. In the nineteenth century this was due mostly to the absence, until 1882, of an institution of musical training. It is an interesting phenomenon that from the early twentieth century, the development of Finnish choral music is tied to specific choirs and their visionary, seminal leaders. However, the centuries before the present one were not without importance in the history of Finnish choral music.

As a province of Sweden and a grand duchy of Russia, Finland never had its own courts in which Finnish art music could be cultivated. As has been mentioned, church music was by momentum continental music. In 1680 Sweden set up its third cathedral and cathedral school at Turku (Åbo, in Swedish), the capital of the
Finnish province. There the students were required to sing masses and were familiar with the music of Josquin and Lassus.

The best known and most important document of early Finnish vocal music is the Piae Cantiones -- Ecclesiasticæ et Scholasticae Veberum Episcoporum, published in 1582. Plate 1 is a facsimile of the title page.

Plate 1. Piae Cantiones, facsimile of the title page.

PIÆ CANTIOÆ NÆS ECCLESIA­STICÆ ET SCHOLA­STICÆ VE­TERVM EPISCO­PO­RUM, in Inclyto Regno Suecia positi speciebus, superstudio vitii earniam Reuerentiss: de Lectis Dei & Schola Abdenfi in Finlandia ejusque meriti accuratè à mendis corre­tta, & nunc typis com­missa, opera

THEODORICI PETRI
Nylandensis.
Ha adhibiti sunt aliquot ex Psalmis recentioribus.

Imprimebatur Gryphiswaldiae, per Augustinum Verberum.
This collection of seventy-four Latin songs covers a range of topics of daily interest to the typical choir boy. The songs were divided into the following topics and are principally unison except for seven a 2, three a 3 and two a 4.

1) Christmas (24)  
2) Easter and Passion (9)  
3) Whitsun (1)  
4) Trinity (3)  
5) Eucharist (2)  
6) Rogation (4)  
7) Wretchedness of life (14)  
8) Social life (10)  
9) Unity (2)  
10) Historical (3)  
11) Spring (2)

This collection is important for several reasons. First, it is a Finnish collection published in Finland. Because fires and wars have destroyed nearly all source material of music used in church services, it provides invaluable insight into the repertoire. Historically, the Piae Cantiones is evidence of the communications between church and school and, equally significant, between Swedes and Finns. The collection was used for centuries as a public school songbook in heavily Swedish populated areas in the west (Åbå) and in Finnish settlements in the east (Viipuri). Latin, as the neutral language of academe and the church, clearly prevented language from dividing people as it surely would have done.
Finally, the Piae Cantiones is a Finnish source for many familiar present day Christmas carols; for example, "Puer Nobis Nascitur," "In dulci jubilo," "Of the Father's heart begotten" and the tune that became "Good King Wenceslaus" which can be seen in Example 1, "Tempus adest floridum."

Example 1. Piae Cantiones (facsimile), "Tempus adest floridum."

In an article in the Finnish Music Quarterly, "Piae Cantiones, A Remarkable Document," Fabian Dahlström explains the collection's association with Christmas: "...the first edition had been 'discovered' by the English hymn writer J. M. Neale, who borrowed many melodies from the Piae Cantiones for an edition of carols."
By the nineteenth century the importance of school music and the church in general had been greatly diminished, as in the rest of Europe. It should be remembered that neither the Catholic nor Lutheran Church exerted a profound influence on Finnish music. All church music sung was from the continent and usually was filtered through Sweden.

As in Europe and England the principal choral media of the century were formed by community and school groups and later by large choral societies. The student choir re-emerged not as an institution of the church but as a social-recreational ensemble. Because a university education lay only within the domain of men, choral music within this content was for men's choirs. The first such Finnish chorus was founded in 1819 at the University of Turku. The tradition was brought from Sweden by Finnish students who had enjoyed their experience in a male chorus at the University of Uppsala.

The Great Fire of Turku helped to expedite the Russian decision to move the capitol of the Grand Duchy to Helsinki where it would be closer to St. Petersburg. Immediately after the move was made in 1827, Helsinki began to experience an active musical life. Eight years later the first musician of importance in Finland's musical history arrived from Europe. German-born Fredrich Pacius (1809-1891), today most famous as the composer of Finland's national anthem, was asked to conduct the newly-formed Akademiska Sångföreningen (Academic Singing Society, an ensemble
still in existence today). Pacius was at the center of early musical activity in the new capital and was involved especially with choral music. Later in the century Pacius recruited women to perform in large-scale choral works in the choral society traditions of England and Germany.

By mid-century the first important institution for training music teachers was established at the Jyväskylä Teacher Training College in central Finland. Professor E. A. Hagfors, music director at the college, and his successor P. J. Hannikainen, trained many elementary school teachers to become competent choir directors. The work of these two men, subsequent teachers at the college and the teachers they trained laid the foundation upon which Finland's entire choral culture would rest.

The influence of Hagfors extended beyond the training of choral directors. The music repertory those educators learned and took with them was a collection of about three-hundred songs set to Finnish texts. While the collection of songs was neither complex nor distinctive as music (based on continental models), it appealed to Finnish-speaking singers and raised a fundamental question: "Why aren't Finnish choirs singing Finnish music?" On this issue alone Finnish choral music was drawn to the center of the incipient nationalistic movement that sought to make Finnish, not Swedish, the national language. Swedish remained the language of academe for decades to follow, but in 1883, as national self-
awareness grew, Finnish-speaking students separated from their own choir, the "Akademiska Sångföreningen," in order to form an exclusively Finnish choir, the "Yloppilaskunnan Laulajat" (Helsinki University Chorus). For his seminal work as a trainer of choir leaders and especially for his introduction of Finnish texts to choral music, E. A. Hagfors is still revered as "the Father of choral singing in the Finnish language."

The singing of Finnish songs with Finnish texts by Finnish singers had a profound effect on the national awakening. Self-awareness was further stimulated by vocal festivals, the first being held in 1884. The festival concept was imported from Europe by way of the Eastern Baltic countries where the choral festival is still extremely popular.

The mass appeal and unifying principles behind these festivals drew members of all social strata. In his article, "The Story of the Finnish Choir," from the Finnish Music Quarterly, Markku Kilpiö sums up the attitude of the day:

> May our festivals be patriotic, guided and inspired by a pure national spirit, singing and playing take pride in place. May they be first and foremost national, and only then song festivals. Such were the goals of these festivals at the end of the 19th century. The main emphasis was on creating a spirit of nationalism, on reinforcing a national Finnish identity and a national profile.6

The song festival became politically problematic at the end of the 19th century as the nationalistic and oppressive policies of Russification collided head-on with the patriotic principles
behind the festivals. At the beginning of the century, the Finnish song festival was banned by St. Petersburg as part of widespread Tsarist suppression, but it was too late to quell the gathering nationalism in which the song festival and choral music in general had played a major role.

The enthusiasm for choral singing in Finland contrasted sharply with the artistic level. In the middle of the struggle with Russian pan-Slavic projection, the level of choral singing rose from mere execution to at least an awareness of and desire for artistic singing. One man, Heikki Klemetti (1876-1953), was responsible for this new attitude as he attacked the performance standards of the day. In 1908 he wrote that (there are) "always the same performances completely ignorant of vocal technique, groping in the darkness of uncertainty."

Klemetti's own choir, Suomen Laulu (founded 1900), was the model of his choral/artistic ideals which were unheard of at the time. In much the same way the American Choral Directors Association sought to do in this country in the 1960's, Klemetti raised standards of repertory, achieved expressive music-making and accomplished a more beautiful choral sound through concentration on vocal production.

Klemetti's concern for quality choral performance and literature did not preclude an interest in the Finnish heritage such as it was known to him. In 1911 he published a collection of
Piae Cantiones arrangements for performance. The settings did little to preserve the modal qualities of the original tunes (with addition of leading tones and other harmonic colorization) yet they gave Finnish singers and audiences music they could call their own and in which they could take pride.

Klemetti's convictions and his choir's ability to execute them led him to take concert tours of the continent. Rather than sing folk songs, patriotic tunes and the simple arrangements that were the repertory of most amateur choirs, all of Klemetti's choirs focused on the finest choral literature, for example, J. S. Bach's motets and Passions. Klemetti had enormous influence as a teacher, conductor and standard-bearer and through his artistic success at home and abroad, he made his own powerful contribution to Finnish self-confidence in the critical years of pre-independence and beyond.

In retrospect, the greatest significance of Klemetti's work was that his improved choral standards drew the attention of Finnish composers to the choral medium. Among the most important were Sibelius, Toivo Kuula (1883-1918), Selim Palmgren (1878-1951) and Leevi Madetoja (1887-1947). The music in the first two decades of the century focused on Finnish themes and was considered "nationalistic." The cross-fertilization between choral music, choral singing and the push for independence was at its peak in this music. Selim Palmgren's "Huokaus" ("Sighing")
with text by Finnish poet Eino Pakarinen is typical of this style which is top-line dominated, homophonic and melancholic.

Example 2. Palmgren, "Huokaus."

Between the two World Wars there was a proliferation of special-interest amateur choral organizations, each unified by their own common bond. There was a choir established for Finnish
speakers in 1922, for Swedish speakers in 1929, one for church choirs in 1931 and a Swedish speaking male choir established in 1936. These were not loose affiliations; instead, each group published its own journal, provided vocal training to members and re-established the tradition of the choral festival. Many of these groups still flourish today. During these years the roots of Finnish choral singing established by Klemetti were cultivated and grew deep. These roots would be needed to insure permanence during the upheaval of the war years.

As the war caused many choirs to disband and generally disrupted artistic life, not much choral music of significance was written during this time. The male choral tradition continued into the armed forces where most able-bodied Finnish men found themselves. Musical evidence that remains of Finland's brief, disastrous alliance with Hitler is a series of dull, uninspired troop songs. Because the music was written for mass-singing, the melodies are pedestrian, the harmonic support functional and the rhythm monotonous. The texts were propaganda. Yrjö Kilpinen's military march, "Soltilasmarssi" (Plate 2), is such an example from this period dedicated to the "fighting brothers." Kilpinen's flourishing career was virtually destroyed after the war when material like this surfaced. This example, while interesting as an aside, also illustrates the degree to which choral music literature had regressed.
Yrjö Kilpinen

SOTILASMARSSI
MILITÄR MARSH

Plate 2. Kilpinen, "Sotilasmarssi."
Plate 5, Leevi Madetoja
After World War II

In spite of the domestic difficulties of the post-war years in Finland or, perhaps, because of them, choral music began to flourish. Old choirs reformed and new ones emerged. At the center of this renaissance were two men: Erik Bergman (b. 1911) and Harald Andersén (b. 1919).

In 1950 Bergman took over as director of the Akademiska Sångföreningen, Finland's oldest choir, a position he held for nearly 20 years. Concurrently, he served as director of the Muntra Musikkanter between 1951 and 1978. From both positions he was profoundly influential. First, Bergman raised the musical and artistic standards of both amateur groups to high levels. Second, from the beginning these groups served as both inspiration and laboratory for the composer as he explored new possibilities of sound and combinations of sounds. Through their high artistic standards of performance, commitment to the composer's music and through the strength of Bergman's talent and personality, modern choral music not only has survived but has also thrived in Finland. Bergman will be discussed in more detail in Chapter III.

In 1953 a new choir emerged that transformed Finnish choral singing even more dramatically than Heikki Klemetti had done one-half century before. The choir was the chorus Sanctae Ceciliae, directed by Harald Andersén. Made up of choir directors, the group advanced Andersén's aesthetic principles which many considered to be radical. Andersén felt that the majority of
singing in Finland was a vocal "free-for-all" not based on any vocal technique whatsoever. Andersen sought singing that could serve the broad range of expressive demands of all styles of music. He describes his aesthetic, in part:

... the right singing style for any nation is, to my mind, to some extent tied to the phonetics of the language in question. This singing does not have quite so much potential for resounding climaxes. Choral singing needs a primitive force.9

Many of the vast number of singers under Andersen's tacit attack did not respond cheerfully to his criticism and immediately he was surrounded by controversy. The other side responded:
"The singing (Andersen's choir) is in every respect an unmanly puffing completely lacking in any sound vocal basis ... down with the false prophets! Long live legato singing."10

In musical circles, the clash of these divergent views came to be known in Finland as the "Choir Wars." It is indeed ironic that in the 1950's Finns were arguing about choral sound when just ten years before they were fighting Russians and Germans over territory and freedom. The passions stirred over choral sound illustrate just how important choral singing had become in Finland. Further, it is coincidental but interesting to note the parallels between the Finnish "choir wars" and the arguments over choral sound in this country (St. Olaf vs. Westminster vs. Concordia, etc.) that took place at roughly the same time and later.
Plate 6, Harald Andersen, on left
Using Klemetti as his model and from his influential position as professor of choral music at the Sibelius Academy, Andersén set about implementing his changes effectively through the training of choral leaders. Appropriately, his first effort towards that end was the establishment of the Klemetti Institute held during a month in the summer. His students came to change the way choirs sang from what had been a non-descript sound to a cleaner, more expressive and more varied sonority. Andersén had the same dramatic and broad effect on choral singing in Finland that Robert Shaw has had in the U.S.A. In both cases the effects are still being felt.

The establishment of a choir by the Finnish Broadcasting Company (Radio Choir) was a crucial development in the growth of the choral art in Finland. Andersén conducted the semi-professional chamber group between 1962 and 1981, exploring all areas of the international choral repertory, especially contemporary music. Again, just as Klemetti had done with his group at the turn of the century, Andersén's Radio Choir stimulated the imagination of Finland's finest composers and attracted them back to the medium to the extent that today choral writing is almost "de rigueur" for a composer, whatever his specialty.11
Choral Singing In Finland Today

The level of choral activity found in Finland today rivals that in any other country. There are about 1,500 choirs around the country, numerous choral festivals, commissions for new works, recordings of a broad range of Finnish choral literature and regular radio attention. One measure of the national interest in choral singing might be found in a weekly radio program devoted to a panel analysis of choral recordings and various choral works.

Today, Finnish choirs adhere mostly to the same special-interest organizations established in the 1920's and '30's:

- **Choirs of Finnish Speakers** - SULASOL
- **Choirs of Swedish Speakers** - Finlands Svenks Sång och Musikförbund
- **Workers' Choirs** - Suomen Työvaen Musiikkiliitto
- **Church Choirs** - Suomen Kirkkomusiikkiliitto

There is no umbrella institution which embraces all choirs in the same way that the American Choral Directors Association does in the U.S.A. Instead, each organization acts on its own behalf organizing festivals, publishing magazines for its members, providing clinics and workshops for weekend and summer participation, publishing its own editions (especially out-of-print 19th century folk-nationalistic repertory) and maintaining archives. It should be stressed that many choirs have no affiliation.

The stated aim of SULASOL, the most prominent of the organizations, is the facilitation of amateur music-making. While
there are amateur orchestras under its aegis, choral groups are clearly dominant. At the time of this study (1989), SULASOL's member choirs are further subdivided:

160 Male Choirs  
103 Mixed Choirs  
65 Children's Choirs  
60 Female Choirs  
40 Orchestras

There are a great many choirs in banks, police forces, factories, schools and communities which have no affiliation with a parent group.

Children's choirs are especially active in Finland and are amazingly able and eager consumers of new music. Clearly dominant among them in Finland is the internationally famous Tapiola Children's Chorus directed by Erkki Pohjola. The skill of this group and Pohjola's enthusiasm for new music has led to commissions from Finland's most prominent composers. Some of the nation's freshest and most interesting choral music of the 1970's and 1980's has been written for children. Not only does this kind of writing expand tastes, tolerances and interest in new means of musical expression in a generation of young singers (and their families), but also suggests a continuation of that growth. A much watched new chorus is the Tapiola Chamber Chorus (established 1985), made up of adult former members of the children's chorus. With its unique sensibilities and musical-
vocal talent, it promises to be a medium for composers for years to come.

In the 1950's only two directors (Harald Andersén and Erik Bergman) and their choirs held any artistic significance in Finnish choral music. Today, many directors and choirs vie for audiences, press attention and composers' time as choral music has reached a peak of activity in Finland. Though it remains to be seen if any will approach Andersén's and Bergman's artistic accomplishments and influence, it is clear that this unprecedented choral activity was nurtured and cultivated by those two men. Both were extremely influential in creating a demand for new music, raising the standards of singing and building musicians' and the public's appreciation of new music, all of which endure today.
Endnotes - Chapter II

1. Markku Kilpiö, "The Story of the Finnish Choir," Finnish Music Quarterly, February, 1987, p. 4. While not identifying sources, the author states that "we know from documents that by the seventeenth century congregations were already familiar with such composers as Josquin, Lassus, and Friderici." p. 4.

2. A facsimile of the original manuscript is published by Edition Fazer, Helsinki, 1967. It also includes useful commentary in English translation by musicologist Timo Mäkinen.

3. Among the historical songs is "Rameus virens olivarium" which was Finland's medieval national anthem.


5. In the aforementioned "The Story of the Finnish Choir," Markku Kilpiö describes the emerging repertory in the Finnish language: "Hagfors edited about three-hundred songs for choirs which teachers graduating from the college in Jyväskylä used as the repertoire for the choir they founded. The songs were for the most part of foreign origin and the influence of Central European tradition is evident in, for example, the name of the collection, 'Finnish Song Wreath'" (Liederkranz). Op. cit., p. 5.


7. Ibid, p. 6. This is an example of an interesting piece of information with no substantiation given.

8. Yrjö Kilpinen (1892-1959) is, perhaps, the most prolific Lied composer ever with over 800 songs and was the most celebrated Finnish composer after Sibelius both in Finland and abroad. Gerhard Hüsch, the great German baritone of his day, was an extremely enthusiastic champion of Kilpinen's songs from 1933 until his death in the 1980's. Kilpinen by all accounts was totally apolitical and continued to concertize with Gerhard Hüsch (a great favorite of the Nazis) and thereby became associated with the preferred music of the Third Reich. After the war Finland was anxious to erase all evidence of their associations with the Nazis during the war and Kilpinen was ignored. His music was also blacklisted by concert managers around Europe. While Kilpinen suffered, Fazer, the publisher did not. It is still Finland's largest music publisher.

10. Ibid., p. 8. Kilpiö is describing an unattributed view expressed during the controversy.

11. Composing is overwhelmingly a male activity in Finland. Kaija Saariaho (b. 1951) is a rare exception.

12. This and other statistics in this section were gathered in the author's May, 1989 interview in Helsinki with Markku Kilpiö, Executive Director of SULASOL (The Finnish Amateur Musicians' Association).

13. SULASOL, for example publishes a magazine by the same name. The Finnish workers' amateur music organization's publication is "Työväen Sävel" ("Workers' Tone").

14. For example, Olli Kortekangas's Maa (1986), which will be discussed later and Erik Bergman's textless "Dreams" (1977). Also distinctive is Einojuhani Rautavaara's "Marjatta, matala neiti" ("Marjatta, lovely maiden") (1977) which is a twenty-three minute "dramatic scene"--really a short opera.

15. Both Andersén and Bergman are retired as choral directors though the latter remains active (at this writing he is 78) as a composer. When he met with the author in Helsinki (May, 1989) he was completing his first opera, The Singing Tree, which is set to inaugurate the opening of the new national opera house in Helsinki in 1991.
CHAPTER III: MODERN FINNISH CHORAL MUSIC AND ERIK BERGMAN

The growth of every aspect of choral music in Finland has paralleled Finland's development as a modern and internationally active nation. Government support has stimulated artistic activity, and the Finnish public has been an enthusiastic consumer of all the arts. The singing tradition and this national support have combined to make fertile soil for choral music in postwar Finland, and the initial cultivation of that soil was done largely by two men--Harald Andersén and Erik Bergman.

As mentioned earlier, the quality of choral literature in Finland has tended to match the quality of choral singing. In large measure this is because composers were neither inspired by the choirs they heard nor could they realistically hear those relatively unskilled choirs ever performing any kind of musically or artistically challenging repertory. Just as Klemetti had changed the perception of the composers of his day by changing the sound and skill levels of his choirs, Andersén accomplished a similar objective from the 1950's onward. Demonstrating a special affinity for contemporary works, Andersén's Radio Choirs explored all areas of the choral repertory. Andersén's concept of choral sound which was more expressive, unified and generally responsive to the demands of different styles, was controversial but standard-setting. From his teaching post at the Sibelius Academy and through his summer Klemetti Institutes, Andersén trained a
generation of choir leaders that continues his high standards all over Finland.

Today in Finland's amazingly vital choral culture nearly all composers, whatever their specialty, write or will write at least some choral music to satisfy the demand for new commissions. They can look forward to their music being performed, frequently published and often recorded.

The true explosion of choral literature has taken place from the late 1950's. The range of texts, topics, styles, genres and composers in this small country is surprisingly wide. Towards achieving an accurate impression of what modern Finnish choral music is, a collection of Finnish choral music (The Fazer "Chorus Sarja") will be used to provide a cross section of the contemporary repertory. Further, several significant but contrasting composers whose music is represented will be examined in more detail to provide evidence of the stylistic features of the music. Finally, the contributions and choral style of Erik Bergman, Finland's most prolific and, perhaps, most influential choral composer will be discussed.

The Fazer "Chorus Sarja"

The Fazer "Chorus Sarja" ("Chorus Series") is a useful way to gain a clearer picture of the kinds of choral media that have been important during the past twenty-five years; who the
important composers are; the types of texts, subject matter and pieces that have been used; and what those choices might say in a general way about modern Finnish choral literature. A complete list of the series can be found in Appendix 1.

The "Sarja" was established in 1965 with the publication of Bengt Johannson’s (b. 1914) The Tomb at Akr Caar. The series, the establishment of which was suggested by Harald Andersén, is a collection of some of the best modern Finnish choral music, at least in the opinion of Fazer’s editors who are responsible for choosing pieces for the "Sarja." While the literature represented is limited to pieces under 30 minutes and to a cappella writing with occasional chamber instruments, it represents a cross-section of choral styles used in Finland in the past thirty years or more.

Fazer hoped that the pieces would attract international attention, given their diversity of language, style, artistic quality and the fact that they do not require large, expensive performing forces. Officials at Fazer lament that the series has not had much success outside the country. Only Japan and Great Britain represent sales of any significance beyond Finland and Sweden. A paucity of sales in the U.S.A. is due in large measure to poor marketing by American distributors, the difficulty of the repertory (relative to the abilities of most American choirs) and the high cost.
A revealing profile of Finnish choral music can be drawn by comparing the percentages of certain types of pieces in the collection. For example, there are presently 87 pieces that make up the "Chorus Sarja" and twenty-two composers are represented. However, half of these compositions are by two composers—Erik Bergman (21) and Bengt Johansson (21). About 80% of the works are a capella and, again, the works that employ instruments are primarily by one composer, Bergman. Instruments that are used tend to be solo instruments or odd combinations (for example, trombone/double bass, flute, English horn and percussion) which strive for particular atmospheric effects. Organ is used sparingly in sacred pieces and, perhaps surprisingly, piano is never used. Mixed chorus settings dominate the series with 69%, men's choruses represent 25% and children's or treble choral pieces are (6%) comparatively recent. The last statistic reflects both the growth and national importance of that medium and the rise to international stature of such groups as the Tapiola Children's Choir.

Languages and literary stimuli are another important facet of modern Finnish choral literature because of what those choices say about composers' attitudes and the Finnish aesthetic. Moreover, the Finnish catholic taste in literature is a reflection of the country's literary and an extraordinary (and necessary) command of languages.
The range of literary sources in the music stretch from the conservative (folk and liturgical texts) to the exotic (Tibetan *Book of the Dead* and sacred Buddhist texts). The distribution of languages used in the collection is as follows:

- Finnish: 30%
- Latin: 20%
- Swedish: 18%
- English: 15%
- German: 6%
- Textless: 5%
- Multiple Language: 4%
- Spanish: 2%

Conspicuously absent from Finnish choral music are the Russian and French languages. The latter culture is completely foreign to the Finnish experience and the language difficult to pronounce. Finns have long had an historical aversion to Russian culture though many study the language.

At first glance it might appear that the plurality of languages is an attempt to heighten the international appeal of the pieces. While the variety of more traditional Western languages makes the series more accessible for non-Finns, representatives at Fazer stress that musical quality has been the only criterion for selection. It should be pointed out that the majority of non-Finnish texts are settings by composers whose mother tongue is Swedish—Bengt Johansson, Erik Bergman, Sulo Salonen, Kaj-Erik Gustafsson, and Einar Englund. Though a relatively large percentage of sacred pieces (30%) seem to indicate a spiritual interest on the part of composers, the Latin
texts (Masses, Magnificats, Vespers, and so on) are more of a traditional vehicle for concert music, especially appropriate since choirs quite often perform in churches. It is curious to see how little sacred music set to Finnish texts is found in this series.

Several composers emerge from the list either through the amount and quality of their work. What follows is a closer examination of the work of composers whose contributions seem most important in modern Finnish choral literature either by reputation, quality or uniqueness of style, though works selected are not necessarily all from the Fazer series.

Bengt Johansson (b. 1914)

The choral music of Bengt Johannson accounts for about a quarter of the "Chorus Sarja." Though trained as a cellist and his earliest works are orchestral, Johannson's name has been associated almost exclusively with choral music since the 1960's; his The Tomb at Akr Caar inaugurated the Fazer series in 1965. He represents with Einar Englund, Joonas Kokkonen, and Erik Bergman, the oldest generation of living Finnish composers.

Johannson received his diploma in composition and cello from the Helsinki Academy of Music in 1947 and was appointed Lecturer in Music History at the Sibelius Academy in 1960. From 1950 he was director of programming at Finnish Radio, a position of
enormous influence upon the tastes of the listening and concert-going public.

The composer's infrequent use of the Finnish language in his pieces reflects his Swedish native tongue. An overview of his literary choices reveals two distinct themes: sacred Latin texts and English texts by American modernist poet Ezra Pound.

The prevailing characteristic of Johannson's style is a dense, dissonant, yet sonorous chordal texture. A favorite technique is the division of treble and bass voices into three or four parts so that bitonal blocks of sound can be combined. Example 1, from Venus and Adonis, "Fourth Encounter", demonstrates a passage of bitonal triadic writing:

In Three Classic Madrigals (Pound), Johannson pays homage to the madrigalian technique of "word painting" in "A prayer for his lady's life." Here he uses a fourteen-note cluster on the word "harshness" in the phrase, "... do thou, Pluto bring here no greater harshness" (see Example 2).

Johannson frequently uses speaking and whispering in his settings for dramatic or atmospheric affect. In Graduale, (Example 3) an antiphon for double choir, organ, and small orchestra, an increasingly excited choir proclaims "så skola de
Example 1. Johannson, *Venus and Adonis*, "Fourth Encounter" mm. 41-54.

kungōra..." ("Thus should they make known to children your tremendous deeds and your kingdom's honor and beauty").
The use of instrumental accompaniment in this piece represents an exception to the general rule that the great majority of Johansson's works are written for unaccompanied choir.

The Tomb at Akr Gaar (1964) is, perhaps, Johansson's most famous piece. It was recognized, performed and recorded as early as 1969 by Harold Decker and the University of Illinois Graduate Chorale. Ezra Pound's rich, evocative poetry is a great stimulus
to Johansson's powers of creating mysterious atmospheres. (See Example 4 for complete score.)

The Tomb at Akr Caar is a quasi-dramatic monologue by the soul (baritone solo) of Nikoptis, a Greek maiden, dead for five thousand years. The baritone soloist whispers, speaks, sings and glissandos, as does the choir. Here the choir plays the role of Example 3. Johansson, "Graduale," p. 8.
the chorus in ancient Greek drama in its commentary and echoing of the baritone's text, and, occasionally, the ensemble assumes the role of the Spirit as well. Johansson recreates some of the conditions of a Greek drama in order to capture more fully the flavor of Pound's words and to provide an authentic setting for their delivery.

This text, and many others like it, are a strange hybrid. They are Pound's translations of ancient classical texts, but instead of being literal translations, they are free and creative remarks. Pound's poems are not necessarily meant to be understood. Rather, the reader is to enjoy the sounds of the language and figure out what meaning he or she can. In speaking about his aesthetic, Pound said: "All typographic disposition, placings of words on the page, is intended to facilitate the reader's intonation . . . Given time and technique I might even put down the musical notation of passages or even 'break into song.' There is no intentional obscurity. There is condensation to maximum attainable."5

It is unclear whether or not Johansson was aware of these remarks; however, the musical implications of Pound's thinking (intonation, break into song, musical notation) are clearly what attracted the composer to the poetry. Pound was intensely interested in music, writing many short musical compositions as well as a full-scale opera based on Villon's Le Testament.
In the Pound poem, *Tomb at Akr Caer*, the living soul of the long-dead Nikoptis speaks affectionately to the mute body. Apparently the soul is unaware that it is all that is left of the man. The poem suggests a peculiar relationship between body and soul as the latter speaks..." I have left the jars sealed lest thou should wake and whimper for wine. And all thy robes I have kept smooth on thee" (pp. 6, 7); and, "I have been intimate with thee, known thy ways. Have I not touched thy palms and finger tips, ..." (pp. 9, 10). The choral writing (in various forces, à 2, à 3, etc.) is shaped in three principal ways. First, as a textless build-up of a four-note chromatic cluster in the soprano and alto (D, Eb, C#, B#) which is used as a unifying device, repeating on page three (transposed cluster of Eb, D, E, F) and again at the very end in its original constellation. This dense, other-worldly, soft sigh on "ah" seems to be the voice of Nikoptis. The second prominent feature of the choral writing is its pitchless speaking and whispering. Third, Johansson stretches and opens up the density from half-step clusters to stacked-third sonorities in extended choral statements. The very soft (pp) dynamic and nearly expressionless ("senza crescendo") delivery of these sections "ah" gives an eerie impression of death and timelessness. This static-quality of music and text is heightened by the repetition of the opening cluster and the chanted "Nikoptis" in the tenor solo and very soft dynamics.

The Tomb at Akr Caar

Exe. Pouf

"I am thy soul! Ni-hopeia!"
wall, and warried out my thought upon the signs.

And there is no new thing in all this place.

I have been kind, see, I have left the jaws sealed, -
I am torn against the jagged dark, And no light bestr
upon me, and you say no word, day after day.

O, I could get me out, despite the marks And all their crafty work.
Here the repetition may not be intended so much for unity as to create the impression that we are going out where we came into this netherworld.

The "Finnishness" of Johansson's choral music lies in the surface qualities of texture, color, and atmosphere. Blocks of sound are used to build up massive, coloristic and often harsh sororities.

Johansson's handling of musical materials (harmony, sound, rhythm) is by no means adventuresome by post-war standards. And his limited use of contrapuntal textures (for the sake of static harmonic coloration) creates a texture that is predominantly vertical and therefore rather narrow in its overall impact.

Einojuhani Rautavaara (b. 1928)

In Finland Einojuhani Rautavaara is considered one of the country's most important composers. Prominent in Finnish musical life since the mid-1950's, he is one of only a few Finnish composers whose work is known outside of Europe.

Rautavaara received his formal training between 1948 and 1954, first at Helsinki University, then at the Sibelius Academy. His composition teachers were Aare Merikanto at the Sibelius Academy, Vincent Persichetti at Juilliard, Wladimir Vogel in Switzerland, and Rudolf Petzold in Köln, in addition to a few summers at Tanglewood with Aaron Copland and Roger Sessions.
The circumstances of Rautavaara's first trip to the U.S.A. drew unusual attention because he received a study grant for which he had been recommended by Sibelius. The promise that such an endorsement suggested was affirmed in 1953 when, at the age of 26, Rautavaara won the American Brevard Foundation International Competition for his orchestral work, *A Requiem for Our Time*. This award quickly established the young composer's reputation in Finland and abroad, and he was given the honorary title of "Professor of Arts" at the Sibelius Academy, where he has been Professor of Composition since 1973.

Rautavaara's extensive musical output includes works for orchestra, chamber music, many pieces for solo instruments, operas and other stage works. His large number of choral pieces have been the result of frequent commissions and reflect a refined literary sensitivity and ability (in addition to being a penetrating musical essayist, the composer has been his own librettist for nearly a dozen operas and stage works). While he has sought to develop his own sound, shunning overt Sibelian traces of "Finnishness," Rautavaara, unlike many of his contemporaries, nonetheless has embraced texts and themes with nationalistic associations, for example, *Marjatta, matala neiti* (1975), a dramatic scene for children's choirs and *Abduction of the Sampo* (1974-81) are both based on the *Kalevala*. 
The composer's sizeable number of works for children's choir (below) reflects the steady flow of commissions from Erkki Pohjola and the Tapiola Children's Choir.

"Viatonten Valssi" ("Innocent Waltz") (1973)
"Lorulei" (1973)
"Lorca-Sarja" ("Lorca-Suite") (1974)
"Marjatta, matala neiti" ("Marjatta, the Lowly Maiden") (1975)
"Puusepan poika" ("The Carpenter's Son") (1975)

Upon hearing the music of Rautavaara, Japanese composer Michio Mamiya wrote: "His music is utterly free and natural, new and original. He is a composer gifted through and through." It is difficult to describe the music of Rautavaara more specifically than Mamiya because it defies a stylistic profile. An overall view of his varied approaches reveals a migration from an atonal style to one that is essentially tonal.

The qualities that are prominent in Rautavaara's music are aspects that can be classified as properties of "Finnishness" as they have been discussed so far; that is, emphasis on surface, visual and, especially in this case, the mystical. As a painter of considerable talent, Rautavaara is drawn to color and claims that visual stimuli are part of his compositional process. Many of his instrumental pieces have titles which suggest this: "The Fire Sermon," "Angels and Visitation," "Annunciations" and "Icons" (a set of piano pieces taken from a book of photographs of icons). Rautavaara even sees the intervallic character of the modified 12-
tone rows he uses as "musical pigment" which can subtly color the sound of a piece. Akin to the visual but transcending it is his experience of religion—especially Russian Orthodox and Catholic. In the author's interview with the composer, Rautavaara described the profound and lasting influence made upon him by a childhood visit to a remote Russian Orthodox monastery. The colors, smells, spectacle and mystery had a great and lasting impact on his view of religion. The attraction to drama and mystery explain his five operas and his many sacred choral compositions, even though he is an atheist. Through these multiple extra-musical influences, Rautavaara likes to refer to himself as an interdisciplinary composer. Surface color and atmosphere of some sort are never far from his musical vocabulary.

Magnificat

The Magnificat (1979) for a cappella choir (SSAATTBB) is an example of a mature, extended choral work written at a time when Rautavaara's interest had begun to swing toward opera, a genre he prefers today. By post-war standards the style is tame and freely tonal, gathering around triadic focal points and punctuated with sharp dissonances. Rautavaara builds up clusters of sonority by layering lines, in a way similar to many modern choral composers like Sven-David Sandström, Penderecki, and Johansson. Unlike Johansson, however, Rautavaara has more balance between vertical color and texture and horizontal movement and counterpoint.
This atmospheric, beautifully sculpted piece uses constantly shifting textures to achieve an impressionistic effect. From bicinia writing in the "Quia Respexit" (Example 5) to massive 9-13-note triads (Example 6), the texture unfolds kaleidoscopically throughout the piece. Rautavaara exploits his 8-part SSAATTBB texture through extreme highs in the soprano (high Bb) to extreme lows in the bass. The tessituras in those voices stay rather high and low as well.

The principal rhythmic force for all five movements is ostinato. In the opening "Magnificat" (Example 7) altos and tenors repeat a homophonic pattern that is present throughout. In the "Quia Respexit" (Example 8) bicinia writing is punctuated with an active triadic figure that is used canonically and repeated ad libitum. A repeating, solemn, chordal rhythmic pattern (Example 9) sung by the men provides structural unity for part III. In "Suscepit Israel" a chant-like pattern, presented in Sprechgesang by the tenors through the first half of the piece, is joined by a rhythmic support of counterpoint in the upper voices and bass (Example 10). In the second half of the section ("Sicut locutus est") the chant is slowed down to an ostinato in the tenors, extending to the end. In the "Gloria" (Example 11) repeating fragments are sung and libitum until a slower chordal pattern takes over midway.
Example 5. Rautavaara, Magnificat, "Quia respexit," opening, bicinia writing.

Example 8. Rautavaara, Magnificat, "Quia respexit" opening measures.
This piece, though sacred in text, is concert music. The musical character is often the opposite of the traditional associations with the text. For example, in "Fecit potentiam," a text that is usually full of power and life in treatments by other composers, Rautavaara's music is dull, dark and lethargic (Example 9) and more suggestive of a "De Profundis" setting than a joyful Magnificat.

On its own terms -- atmospheric but not spiritual -- this is a satisfying piece because it successfully combines the interest and coloristic possibilities of a broad, varied texture with the continuity provided by ostinati. Rautavaara's style, then, is Romantic in that it seeks to capture moments, atmospheres, pictures, even aromas (Rautavaara frequently mentioned this sense) through no preconceived formal structures. When asked about musical architecture (form), Rautavaara rejected it as part of his profile. Yet from the aforementioned use of ostinato and punctuation with similar patterns, it is clear that Rautavaara is sensitive to musical shapes. When asked by the author if he considered himself, for all his modernity, a Romantic composer, he answered that "the Romantic is an artist with no coordinates. In space he is not here but over there or over there. In time he is yesterday or tomorrow, but not today. I am such an artist."
Plate 1, Einojuhani Rautavaara
Olli Kortekangas (b. 1955)

Olli Kortekangas is one of the few among the young generation of Finnish composers who has shown more than a passing, obligatory interest in the choral medium. His imaginative use of extra-musical approaches has yielded distinct and refreshing pieces, unlike anything else in Finnish choral literature.

Between 1974 and 1981, Kortekangas was a student of Rautavaara at the Sibelius Academy where he also studied with composer Ero Hameenniemi (b. 1951). Kortekangas now teaches composition at the Sibelius Academy.

As a young composer his catalogue is not large, but what he has written is unique and well-crafted. "Maa" ("Earth") composed in 1985 for the 150th anniversary of Kalevala (and dedicated to Erkki Pohjola and the Tapiola Children's Choir) provides a penetrating insight into the composer's fertile imagination. The work was commissioned by the Joensuu Song Festival for the Tapiola Choir. It is written for children's choir, kantele, tambourine, sticks, triangle, stones or pebbles and ocarinas of clay birds. The eclectic texts are drawn from Kalevala, the I Ching, the New Testament and Walt Whitman's "Song of Myself"—all historically and geographically diverse perspectives of life and earth. The texts suggest a living experience that is beyond that which is measured by life and death on earth. The texts, sung in Finnish and their English translations are presented in Example 12.
The opening Kalevalen text of "Maa" describes the Finnish mythological view of creation. The second and third texts introduce the concept of heaven from still different cultural perspectives, Chinese and Christian. The Whitman excerpt suggests a happy continuation to life "somewhere" (they are alive and well somewhere). This piece is especially interesting in the way that it embraces "Finnishness" in both traditional ways and in the subtler ways that have been suggested in this study. Its traditional qualities are the Kalevala text, the use of the national instrument (kantele) and the tangible references to nature through use of stones, clay birds (ocarinas), indeed to earth itself. In his opening remarks to the piece (which appear in the preface of the published score), the composer discusses surface and special qualities to his music.

I would link the MAA aesthetic to two words: openness and roughness. The principle of openness has been applied both to the textual content and the musical construction itself. The texts I have used express, each in their own way, man's astonishingly universal conception of the visible and invisible world. I have had no wish to build any hierarchies within this material. The music of MAA on the other hand, works to a great extent on the difference between the degree of organization of the overall form and the detailed structure of the composition. One could perhaps speak of a kind of statistically-defined counterpoint. For myself, at least, I also hear MAA as a circle, such that one could almost envisage the work's beginning or ending at any point whatsoever.

When referring to roughness, I am specifically thinking of timbre. The use of pebbles and clay ocarinas ("clay birds") belonging to the vessel flute
family does, of course, have a symbolic meaning. Their most important role, however, is to give the piece its own peculiar sound, the sound of earth-music. These simple instruments form very interesting combinations with the timbrally richer elements (the voices and five-stringed kantele).

I shall not attempt here to probe MAA's philosophical or religious dimensions. The listener who has an open mind to such things will certainly trace them easily enough. Besides, there are wonders to be found even in the sound which emerges from two small pebbles being knocked together.

Example 13, taken from the score, provides instructions for performance and Example 14 presents the first pages of the piece.

It is impossible to discuss every composer of worthy choral music active since World War II within the context of this study. Today, according to the Finnish Music Information Center, there are over ninety members of the Suomen Säveltäjät (Finnish Association of Composers), and there are twenty-two composers represented in the "chorus sarja" alone. As has already been demonstrated with Kortekangas, there are important contributors to the choral medium who are not represented in the Fazer collection. Though the names mentioned in the following discussion by no means exhaust the list of post-war choral composers, their music stands out through frequency of performance, general reputation or the opinion of this writer.
Example 12. Kortekangas, texts to "Maa."

Text/Teksti

Sotkonen ilman lintu
Lentea lehutteleepi,
Lentiiat, lentilannet,
Lenti kaikki ilman tuulet,
Etsien pesan sioa.

Siitä vanha Vainamoinen
Nosti polvensa merestä
Heinaseksi mattahaksi,
Kuloseksi turpeheksi.

Sotkonen ilman lintu
Sai siitä pesän sioa;
Hiero heinasta pesea,
Kulon paastea kutkutteli,
Päässä polven Vainämösen.

Siitä vanha Vainamoinen
Tunsi polvensa palavan,
Jasenensa lampiavan.
Liikautti pohriansa,
Jarkayttijaseniansa,
Muhat vierey vetehen,
Karskahti meren karihin;
Munat vierey muruksi.

Sano vanha Vainamoinen:
"Mi munass alanen puofi,
Alaseksi maaemaksi!
Mi munass ytanen puoli,
Ylaseksi taivoseksi!
Mi munassa ruskiata,
Se pahraksi paistamahan!
Mi munassa valkiata,
Se kuuksi kuumottamahan!
Mi munassa luun muruja,
Ne tahiksi taivahaller
Alku-Kalevala."

Proto-Kalevala
Canto 1:77-113
(Translation by Francis R Magoun Jr. 19691"

---100---

What do you think has become of the young and old men?
And what do you think has become of the women and children?
They are alive and well somewhere,
The smallest sprout shows there is really no death,
And if ever there was it fed forward life, and does not wait at the
end to arrest it.
And ceas'd the moment life appear'd.
All goes onward and outward, nothing collapses,
And to die is different from what any one supposed, and luckier.
Walt Whitman, "Song of Myself", W: lefract!

Instructions for performance/Etsisyöjelä

Performers/Kokoopano

5-stringed kanuula/Viiblikinen kanuula

Kuning/Vitaly

Speak/Suvi (Suvi)

Soprano solo (solo group), also playing triangle/
Soprasnoisoi (solopitkäruoja), soittaa myös trianglea

Alto solo (solo group), also playing tambourine and wood block/
Altosuutti (solopitkäruoja), soittaa myös kehärumpua ja clavesa

The choir is divided into sopranos, mezzo-sopranos, and altos. All but half of the singers have a "clay bird" (tiny metal flutes type of instrument made of ceramics may be used), of which there should be as many different sizes as possible. Half the mezzo-sopranos and all altos have two small reddish-colored pieces of wood, which are played by knocking them together.


Symbols of Instruments/Instrumentien symbolit

- kanuula
- triangle/tringseli
- tambourine/kehärumpu
- claves
- "clay bird"/nukkoo"i"
- petoher/lever

Example 14, continued.
Plate 2. Olli Kortekangas.
Many composers have contributed to the area of church music, however, as seen with Rautavaara, settings of sacred texts need not be spiritually-oriented in the Finnish view. Kaj-Erik Gustafsson is a composer who has tended to concentrate on sincere settings of sacred texts. The "Salve Regina," (Example 15)\textsuperscript{10}

which combines the Gregorian melody in the soprano with typically dark Finnish harmonizations, is an excellent example of Gustafsson's fluid writing for men's voices.

Aulis Sallinen (b. 1935) is known at home and abroad as one of Finland's most important living composers. Most often associated with his three widely-performed operas, orchestral and chamber music, Sallinen has been active as a choral composer for the Tapiola Children's Choir.

An interesting example of Sallinen's children's pieces is "Song around a Song," which combines four folk songs in four different languages--Italian, Japanese, Finnish and English. The Italian song for example, is onomotopoetic to the extent that the text is made up entirely of Italian expressive remarks--"adagio," "staccato," "accelerando" (see Example 16) and the singers must execute these instructions. Combined with the cross-cultural exposure to language, the piece is cleverly didactic, fun to sing, as well as a pleasure to hear.

Jouko Linjama (b. 1934)

Jouko Linjama is an organist and best known as a composer of organ and church music. Linjama has a distinctive choral style and has written extensively and skillfully for that medium.

His Kalevala Sarja represents an unabashed return, on the part of some composers, to the Kalevala as an ancient and Finnish
source for musical inspiration. This piece is carefully unified through intervallic repetition of 9ths (Example 17) throughout the six movements, while capturing the essence of the quintuple Kalevalan meter. Linjama's personal vocabulary is characterized by harmonic relationships of thirds in addition to a balancing of horizontal and vertical writing, more specifically between angular, harsh melodic treatment and warm, rich harmonic colorization.

While the majority of modern Finnish choral music must be considered conservative in terms of 20th-century use of harmony, rhythm, notation, vocal techniques, and so on, there are composers who write extremely difficult avant-garde music--Herman Rechsberger (b. 1947), Paavo Heininen (b. 1938) and the younger generation--Kaija Saariaho (b. 1952) and Magnus Lindberg (b. 1958).

Jukka Tiensuu's "Tokko" (Example 18), for men's choir and computer-generated tape (1987), represents an example of the most modern Finnish choral music included in this study. Again, in terms of the gamut of modern choral music around the world, this piece is not radical; it still uses staves and ordinary notation. In the context of Finnish choral music "Tokko" represents a realm of choral composition approached by only a few composers.

Tiensuu explores phonemic qualities against the background of computer-generated clusters and noise. The piece is
Example 17. **Kalevala-sarja.** "Terve nyt piha täysinesi."

**Omistetut Candomino-kuorolle ja Tuuno Saionmaalle**

**Kalevala-sarja sekakuorolle**

1. **Terve nyt, piha täysinesi**  
   (*Kalevala 25: 211-224*)

---

**Martellato**

![Music notation for "Terve nyt, piha täysinesi"]

---

Plate 3. Jouko Linjama.
ferociously difficult for the singers who must sing pitches without clues from an accompanimental instrument.

Erik Bergman

Erik Bergman (b. 1911) has been at the forefront of Finnish musical life as a composer and choral conductor since the early 1950's. He has had a profound influence as one of the founder's of modern Finnish music in creating an appreciation for modern music, in improving choral standards and stretching the choral medium. As a composer he was one of the first Finns to break away from the national romantic symphonic tradition established by Sibelius. Though Bergman has written extensively and successfully in all media, his reputation rests primarily on the vast body of over 50 choral works.

It would be difficult to find anywhere a living composer writing modern music who is more highly esteemed in all quarters of his country's musical community. In Finland, Bergman receives more requests for commissions than he can honor, and his music is published, performed and recorded. Recordings (see Appendix V) of his choral works far exceed any other choral composer, and his pieces comprise about a quarter of the Fazer "Chorus Sarja."

Moreover, Bergman's music is as well-known abroad, perhaps, as any other of his contemporaries. In the 1980's alone his works have premiered in New York, Washington, Tokyo, Peking, Moscow, Cologne, Mainz, Utrecht and Warsaw. Since 1960 Bergman has received choral
commissions from Iceland, Sweden, Norway, Switzerland, Germany and England, and from such highly esteemed directors as the Swede Eric Ericson and groups such as the King's Singers. In Finland he is universally regarded as the country's most important post-war choral composer. International recognition of Bergman's importance can be summed up by the British musicologist Jeremy Parsons:

Bergman's achievements as a choral composer must be counted as among the most significant in post-war Europe. He has developed a broad palette in which declamation, Sprechgesang, singing through consonants, whispering, whistling, glissandi, clusters and improvisation all serve the text and musical form . . . he has exploited the whole gamut of vocal resources on a sliding scale from speech to song, and his choral works cover a remarkable spectrum from the mischievous to the mystical.

Bergman studied piano at the Helsinki Conservatory (known today as the Sibelius Academy) and literature, aesthetics, and musicology at Helsinki University. Before World War II he studied composition with Heinz Tiessen in Berlin and after the war with the Swiss Wladimir Vogel with whom Bergman refined his own serial technique.

Before any acclaim as a composer, however, Bergman was known as the principal choral conductor in Finland and in that position had a deep and lasting influence on choral singing, choral literature and the acceptance of modern music in the country. For nearly thirty years he served concurrently as director of two of
Helsinki's most venerable men's choirs; between 1950 and 1968 he was director of the "Arkademiska Sångforeningen" (the oldest singing institution in the country), and between 1951 and 1978 he was director of the "Muntra Musikanter" which was established in 1878 as an offshoot of the "Ylioppilaskunnan Laulajat" (Helsinki University Singers).  

Bergman's contributions to Finnish choral music through these choirs and their influence upon him cannot be overestimated. First, his commitment to excellence in choral performance and quality literature (old and new) elevated the level of artistic singing among the amateur ranks in Finland in the same way that Harald Andersén did among professionals and music educators and through his choral leader training at the Sibelius Academy. Second, Bergman was able to persuade his amateur choirs of the artistic validity of modern music and to train them to perform it expressively. In so doing the public tolerance, appreciation and enthusiasm for modern choral music continues to grow.

If the repertory and performance standards set by Bergman and these groups had a great effect on Finnish choral music, the groups were able to provide him with unusual stimulation and feedback as he wrote specifically for them. He was at once disciplined by their limitations as amateur musicians and freed by the possibilities of what he could teach them. In modern music it is unusual for a composer to have an able, enthusiastic lab-
ensemble (especially a vocal ensemble) for which to write—two such groups with which to experiment are extremely rare—but he took full advantage of the opportunity. Beginning with Rubaiyat in 1953, his first major success, Bergman began a remarkable series of anniversary commissions for the two groups that spanned 25 years.15

<table>
<thead>
<tr>
<th>Piece</th>
<th>Group</th>
<th>Anniversary</th>
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<tr>
<td>&quot;Rubaiyat,&quot; op. 41 (1953)</td>
<td>Munstra Musikanter</td>
<td>75</td>
</tr>
<tr>
<td>Adagio, op. 47a (1958)</td>
<td>&quot;</td>
<td>80</td>
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<tr>
<td>Fåglarna; op. 562 (1961)</td>
<td>Akademiska Sångföreningen</td>
<td>125</td>
</tr>
<tr>
<td>Barnetsdrömm, op. 566 (1963)</td>
<td>Munstra Musikanter</td>
<td>85</td>
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<tr>
<td>Jesurun, op. 61 (1967)</td>
<td>Munstra Musikanter</td>
<td>90</td>
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<tr>
<td>Miksi el, op. 71a (1971)</td>
<td>Ylioppilaskunan Laulajat</td>
<td>90</td>
</tr>
<tr>
<td>Min ros och lilja (1978)</td>
<td>Munstra Musikanter</td>
<td>100</td>
</tr>
<tr>
<td>Första maj, op. 109 (1985)</td>
<td>Akademiska Sångforeningen</td>
<td>150</td>
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Because of his long association with the two men's choirs (Munstra Musikanter, Adademiska Sångforeningen) many of his choral pieces are for that medium, however this has not limited the diversity of his settings. There are many pieces for men's chorus, mixed chorus, children's groups, works which include speakers, a musico-dramatic scene with dancing, soloists, textless pieces, choral works for chorus and instruments—these range from large orchestra to small instrumental ensembles, always focusing on the individual coloristic possibilities of instruments. With Bergman's experimental compositional approach and his capacity for musical invention, it may be impossible to discern stylistic progression in his oeuvre. The most effective way to gain a
clearer impression of the composer's versatile style is through examination of the wide range of elements that appear frequently throughout his choral works.

The first striking feature about Bergman's choral work is the richness of literary sources that have stimulated his imagination. The range of languages used in his works alone suggests an unusual sensitivity to literature--Swedish, Finnish, Latin, Hebrew, German, Norwegian, French, English and Italian. Even more far-reaching and exotic are the subjects for many of his pieces. His first extended work drew its text from Omar Khayyam's Rubaiyat, (1953). The Hathor Suite (1971) is a German translation of ancient Egyptian cult texts about Hathor, the "cow-goddess." Bardo Thôdal (1974) is a German and English translation of texts from the Tibetan Book of the Dead. The Buddhist canonical collection, Sutta Nipata, is the source of Tipitaka Suite (1980). Though many of his literary impulses are far-removed from Finland, and represent a period when many composers were reaching beyond Finland, Bergman has not completely disavowed his Finnishness. Loitsuja (1984), a setting of ancient Finnish folk poems, is only the most recent example of the composer's allegiance to the Finnish heritage.

Bergman's response to sacred texts is not confined by denomination or language. Martin Buber's Psalter translations provide the text for Sela, and Hebrew prayers are used are used for Noa. "Isaiah" is the Old Testament basis for Jesurun (1967),
but in Swedish translation. The *Mass in Honor of St. Henry* (1971) (English patron saint of Finland who took part in the first crusade to that country) is in Finnish translation with Latin as the second language. It is worthy to note that unlike many of his contemporaries, Bergman has not set traditional Latin texts beyond the *Mass*.

Bergman's insatiable curiosity about non-Western cultures has led to extensive travel to many parts of the world. In addition to searching for exotic literary sources and experiencing direct cultural impressions, he has sought to embellish his music with new sounds, gathered from non-western cultures like Tibet. This fascination with sound, be it individual colors or peculiar combinations, is a hallmark of his style. Unusual instruments and instrumental combinations (Bergman is an avid collector of musical instruments both Western and non-Western) are a constant dimension of the choral works. For example, in *Bim. bam. bum* (1976), he uses the Brazilian "reco-reco," Chinese temple blocks, the Italian "raganella" and a conch shell. Traditional western instruments are frequently used to evoke a particular atmosphere as in the *Hathor Suite* (1971), where an English horn effectively suggests an Egyptian scene in which one might expect to see a snake charmer. In *Nox* (1970), many exotic percussion instruments help evoke "night music" of a primitive quality:
Bergman's opus is punctuated with extended pieces for choral and medium-to-large orchestra, ranging from nine to forty minutes in length. *Rubaiyat* (1953) is an early example of a piece for chorus and orchestra. It is significant in that it is the first non-western text (in Swedish and English translation) set by Bergman. It is typical that the composer uses the large orchestra more for its coloristic potential rather than for overwhelming dynamic gestures. In Example 19, taken from the opening of *Rubaiyat* ("Life's flame awakes") percussion instruments establish a primeval atmosphere.

Even more extensive is Bergman's list of works using one or a few instruments, again for coloristic or atmospheric effect. *Nox, Hathor,* and *Bim, bam bum,* cited earlier, are only a few of the many pieces of this kind of medium.

Bergman's preferred medium, as it is for all Finnish choral composers, is for unaccompanied chorus. Two factors contribute to this preference. First, financial and time restrictions sometimes influence a commissioning group's decision on the forces to be used.
used. Second, and perhaps most significantly, the a cappella choral medium historically has been the overwhelming choice for composers when writing vocal music. It is interesting that piano is almost never used as an accompaniment instrument, even though its presence would surely be a help to many amateur choirs.

Bergman's fascination with sound and individual timbres naturally has extended to the human voice. Glissandi, phonemic concentration, whispering, speaking, "Sprechgesang" and extended vocal techniques are all elements of Bergman's stylistic profile. These techniques have led further to musical experiments such as improvisation, tone clusters and microtonal singing. All of this has caused Bergman to develop new notational systems which he always takes care to explain. Examples of speaking chorus (Bergman was the first Finnish composer to use speaking chorus) include Christian Morgenstern's "Drei und Vier Galgenlieder" ("Gallows Songs"), and "Annonsidan" ("Small Ads") Example 20, both for men's chorus. In Nox (Example 21), singers feverishly glissando in a sort of tribal ritual. In Fåglarna (Example 22), (1962) improvisation, thick clusters, speaking and glissandi can be heard.

Textless pieces have formed an important part of Bergman's opus (he was the first Finnish composer to abandon text as well) since the publication of "Miksi ei?" ("Why not?") in 1972. In the textless pieces in which the phonemic timbres of words are explored, Bergman uses more adventuresome notational practices and still more extensive vocal effects. Lapponia (1975), for example, the composer provides a guide for notation and effects in the preface (Example 23). Durations are measured in seconds. A variety of these techniques are found at once in the closing bars of the first movement, "Midwinter" (Example 24).
Example 22. Bergman, Fåglarna, p. 6
Bergman and the poet Morgenstern give new meaning to "textlessness." In *Bim, bam, bum*, the composer was presented with the unique compositional challenge of setting a poem with no text. "Fisches Nachtgesang," the third movement of this set of Morgenstern poems, is represented only by the accent marks of poetic analysis. The composer’s imaginative response to this textless text is a series of sounds (in groups from one to four equivalent to the poet’s form) that seem to evoke an underwater setting. The peculiar and mysterious palette of sounds is created by blowing air into a flute, playing half tones, playing a Jew’s harp, blowing into or whisper/singing into a sea shell, smacking the lips, or slapping the cheek with a hollow mouth. The brilliance of Bergman’s imagination here is that he makes an almost imaginable world vividly real and unique. In Example 25, Morgenstern’s poem and first page Bergman setting can be compared. The composer provides a key to his notation (in Swedish and German) in the preface.

Within the context of international post-war experimental music Bergman’s style seems conservative--microtonal music is the exception, not the rule, any non-standard notational ideas are shown on ordinary staves, etc. However, within the framework of post-war Finland, when composers continued to grapple with the
Example 24. Bergman, notational instructions to Lapponia.

1. Tempo is at the discretion of the conductor, and varies with the character of the music. The duration of each note is indicated by the length of the stem. The duration of each note is indicated by the length of the stem.

2. The conductor may adjust the tempo as needed to maintain the desired effect.

3. The text is in German and indicates the duration of each note in seconds.

symphonic national romantic tradition so firmly established by Sibelius, Bergman's music was revolutionary. It must also be added that Bergman was most frequently writing for specified groups, frequently his own, therefore his experimental technique has always been tempered by certain musical limitations of the amateur singers. Another trait that can be found throughout the choral works is humor, both in textual material and its treatment. In "Annonsidan," Bergman sets "Small Ads" from the newspaper, ranging from foodstores to the classifieds. "Bon appetit" is a discussion of food and the singers' response to various flavors. In "Miksi ei?" Bergman uses the name of the commissioning choir, the Ylioppilaskunan Laulajat, as a point of departure for this textless piece. The various phonemes in the name are broken up and joined in absurd combinations. All of these disjointed sounds crescendo to a shouted chorus of "laulajat" (Example 26). This word, the last part of the chorus' name ("singers"), is a symbolic triumph of singing and language over the nonsense of the preceding combinations. Bergman's title, "Miksi ei?," asks the rhetorical question of the performer and listener--"Why not?". The composer uses a similar technique in a companion piece dedicated to Harald Andersén and the Klemetti Institute choir, entitled "Something else!" ("Myös näin"). In Example 27, the phonemes in Andersén's name can be traced in the choral parts.
Example 25. Morgenstern, "Fisches Nachtgesang" (left) and Bergman "Fisches Nachtgesang" (right) from Bim, bam, bum, p. 12.

FISCHES NACHTGESANG

Blow air without lip
Choir blows into a conch shell
Half tone/half
"weak buzz"
Exhale breath
Jew's harp (D)
Half whistle

Clap on cheek with open mouth

English instructions are author's translations of the composer's published instructions for performance.
Example 26. "Miksi ei?," mm. 70-75.
Example 27. Bergman, "Myōs nāin," m. 21.
Plate 4. Erik Bergman.
In *Bim, bam, bum* (1976), Morgenstern's funny and imaginative texts draw from Bergman equally imaginative musical treatment. The most humorous of the four is "Ein nervöser Mensch" (Example 28), in which an urbanite makes a short-lived visit to the country. The squeamish man is driven from this unfamiliar environment by the buzzing, crawling menace of insects and worms. A narrator recites the text in which the poet comments on the circumstances. The textless chorus and a flute represent the annoying wildlife and a soloist (the nervous man) moans and groans frantically. The narrator concludes that a nervous man should consider some other "paradise."

**Bergman's "Finnishness"**

While Bergman has been recognized as one of the leaders in the break from national romanticism, an overview of his choral works reveals that he has never completely abandoned his "Finnishness," either in his texts, themes or musical treatments. Nature, the universally-shared Finnish experience, is found throughout Bergman's choral music just as it is woven throughout most Finnish literature, art and music. Such titles as "Rimfrost," "Snö" ("Snow"), "Westenwind" ("Westwind"), reflect the national preoccupation with the longest season. Conversely, spring and summer, though short, are represented by such pieces as "Nordic Spring," "Springtime" and "Junibastu" ("June Sauna"). All are musical celebrations of the escape from winter. In recent
years Bergman has given unusual attention to the most Finnish literature of all--the *Kalevala*. Lemminkäinen (1984), commissioned for the celebration of the 150th anniversary of the publication of the *Kalevala* (1835), stimulated an interest in ancient Finnish mythology and poetry. *Loitsuja* (1985) is a collection of primitive folk poems that predate the *Kalevala*. *Kalevala*, commissioned by the King's Singers, received its premiere in the summer of 1989 at the Joensuu Song Festival.

Bergman has also been attracted to Finnish folk music but even with folk songs his humor and experimental nature cannot be suppressed. For example, in *Tyttöset* ("The Lasses") 1973 (Example 29), the settings are so dissonant that they only vaguely resemble folk songs.

In all of the preceding examples it can be seen that the surface qualities of texture and color are primary factors in Bergman's choral style. Coloristic qualities are heard in the variety of languages, the rich variety of musical instruments and their imaginative combinations, the multiplicity of vocal techniques and an extremely dissonant tonal spectrum. Similarly, Bergman's textures are so pronounced they almost have a tactile quality--extremely rough, dense, transparent and varied. These prominent elements are not exploited for their own sake, but rather to develop what is obviously Bergman's principal aim--to create an atmosphere or pictoral image of the text.
Nox, mentioned earlier, provides excellent examples of this atmospheric, pictorial music which, in this case, presents four different poets' impressions of night, a preoccupation in Finland. In the first piece, "Dormono" ("Quasimodo"), Example 30, thick clusters of ostinato evoke a foggy, sleepy atmosphere.

Bergman has provided the following program notes for his textless Lapponia.

The title 'Lapponia' refers to Lapland, the northern-most part of Scandinavia which in midwinter is plunged in a perpetual darkness, sporadically lit up by the flashing of the Northern Lights, and for a few summer's weeks is bathed in perpetual sunshine.

The gloom of midwinter dominates the first movement. In the darkness two keening voices can be heard. The electric flickering of the Northern Lights in the female voices is reflected, as if on water, in the male voices toward the end.

The second movement has imbided the primordial song of the Lapps, the yoik, which is performed in primitive fashion with tense vocal chords and a forced tone. It is improvisatory and emotional in character. A short motive is continuously reiterated, intonation is uncertain and appoggiaturas and glissandi are typical. The force of emotion leads to a steady rise in pitch which is sometimes used as a form of note-painting to convey the great size of a man or a bear. The yoik is intimately connected with the life of the Lapps, with man, the indispensable reindeer and the desolation of nature, and often has a magical character. It conveys the listener into an ecstatic, trance-like state. Onomatopoeic sounds conjure up numerous associations which lend the song inner life and the necessary meaningfulness. The spontaneous and cathartic outpouring of feelings is intense. In this work I have attempted to conjure up the whole natural world that is such an integral part of the Lapps' life, for they themselves are so close to nature.
The third movement centres on c\textsuperscript{2} and e\textsuperscript{2}. Major thirds ring in the air—the midsummer sunbeans reflected and refracted in a never-ending game of pattern-making.

The fourth movement is associated with life on the storm-lashed fells, with the wind, animals and men, with the harshness of existence.\textsuperscript{19}

Example 29. Bergman, Tyttöset, "Läksin minä kesäönä kaymäni ("On a Summer night"), p. 5.
The extreme dissonance of Lapponia is symbolic of the natural harshness of life in Lapland which remains a primeval struggle for survival. The rough, thick, ever-ugly textural

Example 30. Bergman, Nox, first movement, p. 3.
surfaces represent a rugged, barren terrain devoid of civilization's imprints—such as a simple triad or even language.

In the first movement the "gloom of midwinter" about which Bergman writes is represented musically by low tessituras in all voices. In Example 31, the omnipresent blackness is symbolized by a deep cluster and slow glissando in the basses and baritones, which extends throughout the movement.

Bergman's notes on Lapponia and his music raise another aspect of Finnishness: emotional fervor. As the text suggests and, or it has been suggested before, Finnish sensitivity to the invisible world of emotion and mystery has roots in primitive shamanistic worship. Those who do not know reserved, quiet Finns well are surprised by their capacity for intensely passionate feelings and expression. Historically these have surfaced in such nationalistic pursuits as independence and more recently in the national interest in opera. Surely this capacity for feeling and expression contributes to the inordinant number (relative to the country's small population) of Finnish musicians of international stature. One constant of Bergman's style is the intensity and sincerity of the emotional context of his music.

Today Bergman is known as one of the pioneers of modern music in post-war Finland. With his experimental techniques, he decisively made the break from the Finnish national romanticism
associated with Sibelius and most Finnish composers since independence. Yet Bergman has gradually migrated back to Finnish texts and subjects and through his handling of musical materials (colors, textures) is as Finnish as any Finnish composer; through his programmatic approach to texts he is as romantic as any. It is ironic that with his modern vocabulary Bergman has become the essence of what he disavowed early in his career—a national romantic. For all his travel, catholic literary tastes and musical experimentation, Bergman has not escaped his "Finnishness."
1. Fazer is the oldest and largest music publisher in Finland.

2. This and other information about the series, was related to the author by Fazer's Director of Classical Music, Jukka Kankainen, in a May, 1989 interview in Helsinki.

3. Again, these pieces of information are common knowledge. Literacy is 100% in Finland.


7. This comment and others mentioned in this section were made by Rautavaara in an interview at the composer's home outside of Helsinki, May, 1989.

8. The Magnificat is available in the composer's manuscript from the Finnish Music Information Center:

   Runeberginkatu 15 A 1
   SF 00100 Helsinki
   Finland

   There is also a recording available by the Jubilate Choir, Astrid Risko, Conductor, Finlandia, FA 342.

9. Equally significant is the emergence of Edition Pan (and its companion record label Ondine), publisher of "Maa" to a position that is beginning to rival Fazer and Finlandia. For a list of recordings and scores available, the reader may write:

   Edition Pan
   PL144
   SF 00101 Helsinki
   Finland
10. This work was performed by the Loyola-Marymount Men's Glee Club, Paul Salamunovich, director, at the ACDA national convention in San Antonio in March, 1987.

11. Sallinen's operas are Ratsumies (The Horseman), Punainen viiva (The Red Line), Kuningas lähtee Ranskaan (The King Goes Forth to France).

12. Jeremy Parsons, jacket notes for Erik Bergman, choral selections (Chandos ABRD 1189).

13. Ibid.

14. Bergman also served as choir director at St. Henry's Catholic Church (Helsinki's only Catholic church) for nearly ten years.

15. This interest in commemoration demonstrates not only Bergman's close relationship with his singers but also the fundamental need of the Finns to celebrate their Finnishness. These groups have firmly established traditions and sprang from the nationalistic ground of the 19th century, and it is clear that they will continue to preserve their history. The fact that these ensembles have had steady experience with modern music shows how capable they are, how dedicated to the modern idiom they are, and how much, in fact, they have created a demand for modern music. The recordings and constant publication of his music is all the evidence that is needed to substantiate the claim: if the music did not sell it would not be printed, if it were not sung, it would not be ordered, if it were not listened to, there would hardly be any demand for the recordings. This, too, can be seen as a continued celebration of the Finnish culture, a reinforcing of those things uniquely Finnish. The need to do this may, in part, explain the interest in these Finnish composers and Finnish performing ensembles--they are, simply, Finnish.

16. A "reco-reco" is a Brazilian instrument of gourd or bamboo which is sounded by scraping its notched surface.

17. "Raganella" - a rattle belonging to the percussion family.

18. A character in the Kalevala epic.

Joonas Kokkonen (b. 1921) is arguably the most important Finnish composer since Sibelius. Some would posit that he has been too conservative and has not pushed the limits of musical genres, materials and expression far enough. Compared to his slightly older contemporary, Bergman, and many other more adventuresome Finns, Kokkonen is traditional in his approach to musical composition, seeking to balance the elements of melody, harmony, rhythm and form into a personal utterance. In his craftsmanlike approach to composition and his conservative style amid change, it is ironic that Kokkonen's place in his milieu is so similar to his greatest inspiration -- J. S. Bach. Unlike Bach, however, Kokkonen has enjoyed tremendous success and recognition at home and abroad during a career that has spanned five decades.

In 1948 Kokkonen received his degree in philosophy from Helsinki University and took a diploma in piano at the Sibelius Academy in 1949. After his studies he worked as a concert pianist and chamber musician while lecturing at the Sibelius Academy (1949-1959). Concurrently he honed his compositional skills on his own. Between 1959 and 1963 Kokkonen was Professor of
Composition at the Sibelius Academy. In 1963 he was awarded a
lifetime stipend when he was elected to the Academy of Finland, a
small, elite group of representatives from the arts and sciences.
Only one composer at a time was chosen to occupy this highly
prestigious position. Though that body no longer exists, election
to it was the highest honor Finland could bestow upon an artist,
writer or scientist. Membership is an indication of the esteem in
which Kokkonen was held at the relatively young age of forty-two.

The honor and ease of a lifetime stipend from election to
the Academy did not restrict Kokkonen's teaching, an area in which
he has been tremendously influential. Aulis Sallinen, Paavo
Heininen and Pekka Kostiainen are only a few of the many prominent
post-war composers who have studied composition with him. It is
noteworthy that his students' styles are different from his own
and from each other, indicating that they learned from him the
craft of composing, not a personal method.

Along with his reputation as a composer and teacher,
Kokkonen is also nationally revered for his wide-ranging, tireless
contributions to Finnish musical life. For example, between 1965
and 1970 he served as Chairman of the Society of Finnish composers
and from 1966 to 1980 as governor of the Sibelius Academy, a
period that saw unprecedented expansion of music high schools and
institutes throughout the country.

As a composer, Kokkonen is notoriously deliberate,
reflective and self-critical; as a result, his entire oeuvre
numbers only about sixty pieces. Among those, the ones most well-known are the four symphonies, the three string quartets, the cello concerto, the chamber work "...durch einen Spiegel..." (twelve strings and harpsichord), several of the smaller chamber works and his opera, Viimeiset Kiusaukset (The Last Temptations, 1975). The Third Symphony won the Nordic Council's music prize in 1968. The overwhelming artistic and popular success of his nationalistic opera¹ (about nineteenth-century Finnish evangelist, Paavo Ruotsalainen) stirred a passion for Finnish opera that continues unabated.

Unlike most post-war composers or even composers of the twentieth century, Kokkonen has taught himself composition through studying the scores of great composers, above all, those of J.S. Bach. In a lecture at Columbia University (March 31, 1989), Kokkonen summed up his oft-stated approach to the study of composition:

In my opinion, one of the most important ways to study composition consists of elaborate analyses of works by other composers--both old and new masters. I am sure that it sounds very odd and foolish when I note this--but in this sense, my absolutely greatest instructor has been a composer named Johann Sebastian Bach. How can a composer, who was born more than two hundred-thirty years earlier than I, teach anything? Of course, this is not a matter of style at all, but of something else which I find very difficult to explain with words. During the many decades I have studied Bach's works I have, every now and then, gotten a slight idea of what composing really is; of how central the role of structure is in a composition on the macro-level as well as the micro-level; of how important it is to connect the different structural levels, etc. When compositions are
analyzed, it often happens that those who are doing the analysis try to classify only what there is in the work when they should try to clear up why the composer has arrived at a certain solution.2

In Kokkonen's opus there are two broadly discernible progressions: first, from a concentration on chamber pieces to symphonic works to vocal pieces in recent years, namely the opera and the Requiem, and second, from a somewhat dissonant, complex musical vocabulary (reflecting an interest in twelve-tone technique) to one which is more consonant and tonal. While the choral works span twenty years, their style is simpler and more consonant than the composer's instrumental writing. This simpler style demonstrates both a cautious approach to the ability of a choir as a performing medium and a deep sensitivity to the clarity of text.

The choral works of Kokkonen are comparatively few (only six published pieces) and are clustered in the 1960's and 1980's. Of the six, sacred settings are dominant.

1963 Sammakon virsi sateen aikana (Finnish) (Psalm of the Frog in the Rain) Text: P. Mustapää For male chorus; six minutes

1963 Missa a capella Mixed choirs; twenty minutes

1969 *Erehketeion* (Finnish)
Text: Arvi Kivimaa
Cantata for mixed chorus, soloists and orchestra;
twenty minutes

1981 *Requiem*
For mixed chorus, soprano and baritone solos and orchestra;
fourty minutes

1985 *Sormin soitti Väinämöinen* (Finnish)
(*Väinämöinen plucked the strings*)
For male chorus;
six and one-half minutes

Though not prolific in the genre, Kokkonen's choral style has
remained rather consistent over nearly twenty years. It is a
style marked by sincerity and individuality of expression.
Towards understanding Kokkonen's style and technique further this
study will examine his most extensive choral work, the *Requiem*.

Part 2

*Requiem* (In Memoriam Maija Kokkonen), 1981

Unlike Bergman whose eclectic style is always changing,
Kokkonen's musical vocabulary is comparatively consistent. For
this reason it is not misleading to use a single work to gain a
deeper impression of the composer's style.

At about thirty-five minutes in length, the *Requiem* is the
composer's longest choral work (the *Missa a cappella* is about
twenty minutes in length) and by far the most ambitious. It is
scored for full orchestra, mixed chorus, soprano and baritone soloists. The following is the scoring listed in Italian by the composer.

**ORCHESTRA**

| 2 Flauti (anche piccoli) Flauto contralto |
| 2 oboi                           |
| 4 Corni                          |
| 3 Trombe                         |
| 3 Tromboni                       |

**TIMPANI**

Campane, Campanelli, Vibrafono, Tam-tam grande, Piatto gr. sosp., Piatto picc. sosp., Gran cassa (2 esecutori)

2 Clarinetti Clarinetto basso

2 Fagotti Contrafagotto

4 Corni

The Requiem's parenthetical title, "In memoriam Maija Kokkonen," explains its inspiration. It was dedicated to his wife who died in 1979, however its genesis predates her death.

In liner notes to the recording, Minna Nousiainen has described the evolution of this piece from its commission by the Academic Choral Society (Akateeminenlaulu) to its performance by the same group. In the late 1970s (no specific date is given) the group and its director, Ulf Söderblom, decided to commission a work from Kokkonen. At the time, Finland had been swept up by the tremendous popularity of his opera The Last Temptations.
The work started out as an 'Ecumenical Mass' for which the choir was to await in vain. The illness and death of the composer's wife, Maija Kokkonen, at this time came as a shock to the choir and the composer shortly indicated that the work would in fact be a requiem.

The chorus began rehearsal of the Requiem in the fall of 1980 before the piece had been completed. When Kokkonen would finish with a portion of a movement someone from the chorus would go to Järvenpää (about one hour north of Helsinki) on the Tuesday before the Choral Society's Wednesday rehearsal. Usually there were 3-5 sheets ready in the composer's hand which were duplicated. While the choir was warming up, Ulf Söderblom sat at a piano in an adjoining room absorbing the orchestral score and arranging it for piano. The Requiem was premiered in Helsinki in the fall of 1981 with the Helsinki Philharmonic Orchestra.

Throughout history, composers of polyphonic requiems have approached the "Missa pro defunctis" text in different ways. Portions of the text are retained or omitted, given a composer's preference. The following order, however, represents the standard items and their order:

Text Order for Pre-Vatican II 'Missa pro defunctis' (Requiem Mass)

Introit: Requiem aeternam
Kyrie: Kyrie Eleison
Gradual: Requiem aeternam... In memoria...
Sequence: Dies irae, plus 19 other verses
Offertory: Domine Jesu Christe
           Hostias et preces
Sanctus
Benedictus
Agnus Dei
Communion Lux aeterna
Responsory Libera Me
So that the reader may compare Kokkonen's setting with two "traditional" settings, the textual layout of two important examples from the 18th (Mozart) and 19th (Verdi) centuries are included for that purpose.

Order of Mozart Requiem

I. Introit Requiem
II. Kyrie
III. Sequence 1) Dies Irae
               2) Tuba mirum
               3) Rex Tremendae
               4) Recordare
               5) Confutatis
               6) Lacrymosa
IV. Offertory 1) Domine Jesu
               2) Hostias
V. Sanctus
VI. Benedictus
VII. Agnus Dei
VIII. Communion Lux aeterna

Order and Grouping of Verdi's Requiem

I. Requiem & Kyrie
II. Sequence 1) Dies Irae
               2) Tuba Mirum
               3) Mors Stupebit
               4) Liber scriptus
               5) Quid sum miser
               6) Rex tremendae
               7) Recordare
               8) Ingemisco
               9) Confutatis
              10) Lacrimosa
III. Offertory
IV. Sanctus
V. Agnus Dei
VI. Lux aeterna
VII. Libera me
Kokkonen's Requiem text is a compilation of the "old rite" used by composers since the 13th century (as shown in the previous examples) and the "new rite" established as part of the reform of the Second Vatican Council. The principal differences between the two versions are that the new rite both omits the "Dies Irae" sequence and includes an "Alleluia" after the "Gradual."

It is uncertain whether Kokkonen chose the new rite because he was aware that its more positive tone matched his intentions. Kokkonen's setting differs from traditional requiems in the joining of the "Introit" and "Gradual" into a single movement, the inclusion of the infrequently-set tract which is found in both rites, and the inclusion of the "In paradisum" antiphon, the text of which is also found in both rites but rarely set. The noteworthy exceptions to this tradition include the requiem settings of Fauré, Duruflé and Britten. Kokkonen's text choices are listed below by movement.

**Kokkonen's Requiem Texts**

**Movement I:**
- (Introit): Requiem aeternam
- (Gradual): In memoria
- (Alleluia): Alleluia

**Movement II:**
- (Kyrie): Kyrie

**Movement III:**
- (Tract): Tractus
- (Offertory): Domine Jesu Christe

**Movement IV:**
- (Offertory): Domine Jesu Christe
Movement V: Hostias et preces
(Offertory): Hostias et preces

Movement VI: Sanctus and Benedictus

Movement VII: Agnus Dei

Movement VIII: In paradisum
(Antiphon)

Movement IX: Lux aeternam
(Communion)

While consonance and centers of tonality are prominent in this piece, functional harmony is not used extensively. Kokkonen's principal means of musical organization embraces two forms of serialism: the use of motivic cells (based on interval collections) and tone rows. The cells, it will be seen, are distributed throughout the Requiem as a macro-structural element while seven of the nine movements use different tone rows.

The composer achieves added unity by generating tone rows from cell material. One clear example of this relationship can be found between the first two movements. The second motivic cell introduced in the first movement is a hexachord and is first presented in its entirety (m. 6) as BbADbCDB. When the pitches are arranged from lowest to highest (A\textsuperscript{b}bB\textsuperscript{b}BB\textsuperscript{b}bD) we see that the set order can be symbolized as 012345. In the second movement, "Kyrie," the first tone row is introduced, \textsuperscript{P}_{0}: E\textsuperscript{b}C\textsuperscript{b}DF A\textsuperscript{b}G\textsuperscript{b}AF\#B. By repeating the reordering process with each hexachord of the row, we find that the set order of each half is identical to the cell (later identified as Cell II).
These kinds of interrelationships notwithstanding, to the reader familiar with these compositional techniques, it will be immediately apparent that Kokkonen takes a very free approach to their application. Instead of governing every note of the piece, these cells and rows act rather as posts and lintels in the internal architecture.

As he uses the principles of serialism freely, Kokkonen is non-traditional in his harmonic writing, which, though often consonant in the Requiem, is entirely non-functional. Indeed, there is only one dominant-tonic chordal relationship in the entire piece -- (the closing measures of the "Kyrie") -- and thus the work seems to resist ordinary harmonic analysis. Nonetheless, the Requiem may be approached tonally from a macro-structural point of view.

By comparing the relationships of the final chords of each movement, a symmetrical ABA form is revealed. The first three and last three movements end in E major while the middle three end with chords related to the E major scale. Movement IV concludes on A, the enharmonic equivalent to the mediant of E. The fifth movement ends on a tetrad of BC#DF#, a mysterious collection of
pitches but one framed by the dominant of E (B flats). Finally, the sixth movement ends on A, the subdominant of E. Chart 1 illustrates these tonal relationships. The symmetry and clear tonal relationships of these final chords suggest strongly a deliberate plan even though most of Kokkonen's harmonic writing before those final tonalities seems only to support and color the tone row and cell activity that dominate each movement. The clearest example of this supportive role for harmony will be examined in the eighth movement, "In Paradisum". Here a unison choral melody (entirely all-generated) is harmonized with major chords that have no functional relationship: D, Db, Eb6, A, A2, C, Bb6, B, etc.

An interesting dimension of the Requiem that will be examined as the analysis unfolds is Kokkonen's musical approach to "light". In addition to "eternal rest" the most important recurring theme in the requiem text is light: "lux aeterna" (movements I, IX); "lux aeternam" (III); "lucem sanctam" (IV); "lux perpetua" (IX). In the Catholic rite light vividly represents, for the worshipper, eternal life for the deceased.

Kokkonen seems to have created musical metaphors for light that are sprinkled throughout the piece. These motives are associated with "light" texts but, because they are constructed from cell material, also are embedded deeply in the choral and orchestral fabric of the Requiem. For example, the opening measures of the first movement are dominated by a slowly expanding
Chart 1. Tonal architecture of Requiem, as suggested by final chord of each movement.

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
<th>VIII</th>
<th>IX</th>
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<tbody>
<tr>
<td>Introit</td>
<td>Kyrie</td>
<td>Tractus</td>
<td>Domine</td>
<td>Jesu</td>
<td>Hostias</td>
<td>Sanctus &amp;</td>
<td>Agnus</td>
<td>In</td>
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<td>Benedictus</td>
<td>Dei</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>E</td>
<td>E</td>
<td>E</td>
<td>A</td>
<td>BC#DF#</td>
<td>A</td>
<td>E</td>
<td>E</td>
</tr>
<tr>
<td>(enharmonic mediant - G)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

I   I   I   III  V  IV   I   I   I
major second/major third intervallic relationship (Cell I) which seems to represent a beam of light, narrow at its source and spreading to full illumination. Later, in "Lux Aeterna" (the final movement), rapidly expanding and contracting intervals in the high registers of the orchestra are rampant. The sparkling quality of this writing provides the strongest evidence that these intervals are intended to be metaphors for light.

Finally, for the convenience of the reader, the entire piano-vocal score has been included in this volume (with the publisher's permission). The outsized orchestral score is presently in manuscript and impossible to reproduce for this study. Where it may be instructive, the author has described the orchestration of a specific passage.

1. REQUIEM AETERNAM

The musical organization and development of the first movement is governed by three seminal, audible cells. The first such cell is a vertical collection of four pitches -- DbDEF (set order of which is 0134) -- which expands from a major second to a major third interval (M2-M3). The opening movement is dominated by this vertical relationship (shown below) which is a continuous musical metaphor for light in the way it expands from narrow to wide, as a beam of light. The major second interval, especially
in upper registers, has a brilliant timbre that is also a musical symbol for light, and is used over and over throughout the piece. This interval is found at the center of the set order 0134.


The second motivic cell is a hexachord, the set order of which is 012345 (consecutive half-steps). It is heard in its entirety at m. 6 (Example 2) in the English horn. Just as Cell I is used for vertical sonorities, Cell II is used linearly. The sobbing effect of the downward half-step (Example 3) is found within this cell.
Example 2. Cell II, mm. 6 and 7, "Requiem aeternam."

Example 3. Downward "sobs," mm. 10 and 11, "Requiem aeternam."

The following example from the opening measures (Example 4) shows how extensively these two cells dominate the orchestral, choral and solo writing.
The interval content of Cell III (0247) yields a triadic quality. In its first appearance (and in frequent subsequent appearances) the pitches used to build Cell III are ABC#E. When sounded vertically this cell is an A major triad with an added second (A2). It is interesting to see how this cell can be used as an expanded version of Cell I. In Example 5, the alteration between an A2 chord (Cell III) and a gm 7 chord contains the Cell I progression (M2-M3) in the soprano alto parts, B# - BbD.

Example 5. Cell III, mm. 26-28, "Requiem aeternam."

The assertion that the major second is associated with light is given support by this cell which appears with the text "et lux perpetua."

The shape of the first movement is determined by the textual elements retained by the composer. After an orchestral introduction, the "Introit" is presented by chorus and baritone
soloist and the "Gradual/Alleluia" by chorus and soprano soloist. Each unit of text is framed by Cell I (the expanding M2/M3 relationship) in the strings with Cell II sounding simultaneously in the woodwinds. The following figure represents the macro-structure of the first movement of Requiem.

Figure 2. Macro-structure of "Requiem aeternam."

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Part I Bridge</th>
<th>Part II</th>
<th>Conclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introit</td>
<td>Orchestra</td>
<td>Chorus</td>
<td>Gradual,</td>
</tr>
<tr>
<td></td>
<td>Baritone</td>
<td>Alleluia</td>
<td>1st line</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chorus</td>
<td>(antiphon)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>Cells I, II</td>
<td>Cells I,II,</td>
<td>Cells I,</td>
<td>Cells I,II</td>
</tr>
<tr>
<td>III</td>
<td>Cells I, II</td>
<td>Cells II</td>
<td>Cells I,II</td>
</tr>
</tbody>
</table>

mm. 1-12 mm. 12-66 mm. 65-71 mm. 71-98 mm. 99-107

12 mm. 55 mm. 5 mm. 28 mm. 9 mm.

As already seen in Example 1, the orchestral introduction acts as an exposition of two of the three cells that are the building blocks of the movement and the entire piece. Upon its entrance in m.12, the chorus immediately begins to develop rhythmically the material in Cell I, while the baritone’s material is from Cell II, dominated by half-steps. The chorus switches its focus to Cell II in the brief, contrapuntal passage between mm. 21 and 24. The developmental nature of the cells can be observed in the baritone solo between mm. 28 and 33 in which an extended version of Cell II (0123456) forms the soloist’s material,
however, the head and tail of the phrase (EC#B) conforms to Cell III in the chorus and orchestra below it.

The next verse, "te decet hymnus," is introduced and accompanied by a series of orchestral ostinato figures (bass and treble) drawn from Cell II. This brief unison choral passage is taken from Cell II. In fact, between mm. 37 and 39 all pitches are used in the two ostinati. This brief unison choral passage is taken from Cell II. The unison setting seems to be inspired by the text "hymnus" implying a unison, congregational setting. The chordal "Deus in Sion" is drawn exclusively from Cell III and is doubled by the orchestra in varied rhythmic figures.

The first section of the "Requiem aeternam" is concluded with an orchestral/choral passage that demonstrates Kokkonen's developmental aims further. Beginning at m. 55 (Example 6), what

Example 6. Versions of Cell I, juxtaposed, m. 54, "Requiem aeternam."

seems at first to be Cell III (ABC#E -- 0247), evolves into two versions of Cell I, "aeternam," juxtaposed. The treble cell
(flutes) expands from DE to C#F while the bass clef notes (alto flute, clarinet) AbEb expand to GB while the upper notes contract.

The chorus, doubled by strings, continues this hushed pattern with the entire text "et tibi reddetur votum in Jerusalem" ("and to you a debt shall be paid in Jerusalem"). The impression given by this simultaneous presentation of cell versions is an eerie, static dissonance which is accentuated by the hushed ("pp") dynamic level. The contemplative quality of this passage represents a personal, prayerful reflection.

The link between the "Introit" and "Gradual" is made by Cell I in its original orchestration and voicing, this time transposed up a minor third (FG/EG#, to accommodate the soprano soloist) and shorter in duration. The linear Cell II (012345) provides the same high-pitched (flute/oboe) chromatic counterpoint as part of the introduction to the second part.

As in the opening of the movement, the chorus sings the antiphon "Requiem aeternam" with Cell I (0134); however, contracting from the major third to the major second. The altos and sopranos continue the contraction during the first two and one-half bars of the soprano’s opening solo but then invert the intervals beginning at m. 78 so that they contract from a minor seventh to a minor sixth interval.

The soprano solo opens (m. 75) with word painting on the text "et lux perpetua." Not only does this solo embrace a major second (the suggested metaphor for "lux"), but continues on the
two notes (C#B) of that interval in an ornamental fashion for two bars -- representing "perpetua" in the constant alternating between the two notes. Then, against an orchestral backdrop of Cell III (mm. 86-92) the soprano sings the remainder of text decoratively, drawing pitches from Cell III.

The brief "Alleluia" setting (mm. 93-96) is congruent to the Introit "Te decet hymnus" in its use of Cell II and unison chorus. The jubilant "Alleluia" text seems to be the inspiration for a series of marcato, mostly major triads on the quarter-note beat that accompany this passage (Example 7).

This second section of the first movement is joined to the conclusion by a two-and-one-half bar choral/orchestral restatement of "requiem aeternam" to Cell III in its A2/gm7 relationship (mm. 96-98).

Example 7. "Alleluia" from "Requiem aeternam."
The orchestra closes with Cell I expanding and contracting between FG/EG# with an occasional reference to Cell II (m. 99 in clarinet) with its downward half-step. Also, the luminescent Cell III is presented in sparkling, staccato eighth notes high in the flutes and bells (mm. 101, 102, 104). Similarly, the soprano's melodic material seems to be a composite of all cell content: mm. 99-100 (BbBCC#DEF -- 0123467) are a combination of the half-step character of Cell II and the whole step (4,6) of Cells I and III.

In mm. 101-104, the soprano's short phrases are taken from Cell III, though in mm. 102 and 103 the CG (07) is transposed to fit the orchestral major second (FG) of Cell I in the orchestra.

2. KYRIE

The short text and brisk "Allegro" tempo combine to make this movement one of the shortest in the Requiem, just two and one-half minutes. The "Kyrie's" sense of pace is heightened by a frenetic, irregular rhythmic texture dominated by sixteenth-note activity in the orchestra (Example 8).

One might expect this movement to reflect the tripartite Kyrie-Christe-Kyrie form of the "Kyrie eleison" text. Instead, Kokkonen alternates the multiple presentation of these texts by chorus ("Kyrie") and soloists ("Christe"). The sequence of this presentation is as follows:
Assigning the "Kyrie" text to chorus and the "Christe" to the soloists may pay homage to J.S. Bach. In his Mass in B Minor Bach made a similar division of labor, setting the "Kyrie" movements as choral fugues and the middle "Christe" movement as a duet for soprano soloists. Bach's "Christe" movement is playful compared to the complexity and gravity of the outer "Kyries."

Kokkonen's characterization of the "Kyrie" and "Christe" elements are, perhaps, even more striking and extreme than Bach's. The "Kyrie" is dissonant and imitative at close rhythmic intervals, creating a mocking sound. There is no sense of
-165-

tonality in any of the "Kyrie" sections except in the final bar of the movement where an E-major chord emerges suddenly. The solo writing, by contrast, is expansive (using longer rhythmic durations) and consonant (all accompanying chords are major triads). Similarly, the orchestral writing for the "Kyrie" features percussion, brass and very high woodwind writing, while the "Christe" employs pizzicato strings, harp and soloistic woodwinds.

It seems clear that the musical harshness of the "Kyrie" sections represents God's capacity for wrath and justice while the more lyric, consonant "Christe" is symbolic of God's forgiveness through Christ. It is possible that these dramatic extremes of spirituality are an echo of those found in the verses of the "Dies Irae" sequence (that is, "Dies Irae," "Rex tremendae" vs. "Recordare," "Jesu pie," "Pie Jesu Domine") that Kokkonen omits.

In this movement Kokkonen introduces a twelve-tone row (P°), the two hexachords of which have a set order identical to Cell II, 012345.

Figure 4. Tone row P° and set order in "Kyrie."

<table>
<thead>
<tr>
<th>P°</th>
<th>Eb C D Db E F</th>
<th>Ab G Bb A F# B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reordered</td>
<td>C Db D Eb E F</td>
<td>G Ab A Bb B</td>
</tr>
<tr>
<td>Pitches:</td>
<td></td>
<td>F#</td>
</tr>
<tr>
<td>Set Order:</td>
<td>0 1 2 3 4 5</td>
<td>0 1 2 3 4 5</td>
</tr>
</tbody>
</table>


It is clear that Kokkonen has deliberately drawn this row from the interval content of Cell II to build internal unity.

The intervallic arrangement of the row introduces two minor thirds in each hexachord (EbC, DbE in the first and Gb, AF# in the second) and a perfect interval (F#B) at the end of the second hexachord. Note, too, that the second hexachord begins a perfect fourth/fifth from the first. The only different version of the row that is used is the retrograde of $P^{10} - R^{10}$: $P^{10} C# A# C B D D# F# G# G E A$. It may not be a coincidence that the tail of the second hexachord contains the identical notes (EA) to those of the fifth in the first movement presentation of Cell III -- ABC#E. $R^{10}$ is used exclusively with the soloists, $p^0$ primarily with the chorus, while the orchestra uses both, often in segments.

As mentioned, the row in the "Kyrie" is an expansion of Cell II (012345), introduced in the first movement. It is not coincidental that the composer embedded pitches of Cell I in both hexachords. See Figure 5.

---

**Figure 5. Pitches of Cell I within "Kyrie" row $P^0$.**

Eb C D Db E F Ab G Bb A F# B

Cell I = 0134 = DbDEF F#GAb = 0134

Cell I is occasionally an inconspicuous part of the orchestral texture. At mm. 147, 148 (Example 9) the brass play the cell in
an arrangement different from the familiar expanding M2/M3 relationship (C Db/Ab - Ab CDb - 0134 - Cell 1).

Example 9. Cell I in brass, mm. 147, 148, "Kyrie."

Here the pitches are grouped as half-step diads (C Db/Ab) in order to contribute to the biting dissonance of the movement. Also, Cell I appears in its more familiar form between mm. 157 and 158, juxtaposed with row P° (Example 10). Nonetheless, its different orchestration (brass) and the frantic rhythms to which P° is set, make the cell barely audible as Cell I.

Example 10. Cell I, mm. 157, 158, "Kyrie."
Kokkonen also uses Cell III in this movement and more conspicuously. The cell, which contains tonal implications, provides the orchestral accompaniment to the final "Christe" presentation of the soloists beginning at m. 166 (Example 11).


It will be remembered that Cell III (0247), introduced in the discussion of the first movement, was suggested to be another metaphor for light. Its use here well may be inspired by the text "Christe eleison;" Christ being, of course, the metaphorical light of the world.

It is not difficult to observe the row material as it is used in the "Kyrie." The orchestra tends to double the pitch content of the choral writing, which is always based on some version of the row. At m. 116, however, the composer segments the row for the first time, combining the head (Eb, C) and tail (F#, B). This is used as a tetrad in orchestra and chorus (Example 12) and also linearly in the orchestra.
Between mm. 120 and 124 the chorus, with orchestra doubling pitch content, superimposes portions of each hexachord of $P^0$ (Example 13). The developmental nature of this section continues at m. 125 where the row is segmented further in orchestra and chorus.
The effect of this writing is a chaotic harshness that is clearly meant to provide the greatest possible contrast to the following "Christe" treatment.

The soprano/baritone duet beginning at m. 136 draws its pitches exclusively from $R^{10}$, as does the triadic orchestral accompaniment. The expansive rhythms of the solo lines, triadic orchestral material and classical orchestration (strings and woodwinds) establish a feeling of tranquility in this section.

The duet is interrupted briefly (mm. 147-149) by a choral restatement of the "Kyrie" before resuming the treatment of "Christe eleison." Kokkonen’s developmental aims are especially evident here. The baritone sings $P^0$ (the only time a soloist sings anything but $R^{10}$) while the orchestra alternates melodic fragments of $P^0$ and $R^{10}$ every bar. It is apparent that the half-note values that accompany are provided to fill the triads.

The next "Kyrie" section (mm. 159-166) uses only segments of $P^0$, continuing the development of materials.

The final "Christe" duet is set to fragments of $R^{10}$ and accompanied by Cell III. The baritone answer to the soprano solo is truncated by the chorus (m. 172) after only four notes. The chorus presents overlapping fragments of $P^0$ which culminate in the cluster heard earlier in the movement (C#EBF#). This cluster has the function of a dominant eleventh pedal to the sudden E-major climax, the only such relationship in the Requiem.
The "Tract" follows the "Gradual" in both old and new rites, but it is preceded by the brief "Alleluja" in the latter. The "Tract" is rarely set by composers of polyphonic requiem partly because of tradition, the short length of the text and because the tone of the text is more hopeful than the "Dies Irae." It is possible that Kokkonen was attracted to the new rite because it excludes the sequence with its threatening, vengeful tone that stresses a God of wrath over a God of mercy. The text and translation follow.

Absolve, Domine, animas omnium fidelium defunctorum ab omni vinculo delictorum.
Et gratia tua illis succurrente mereantur evadere judicium ultionis.
Et lucis aeternae beatitudine perfrui.

Absolve, 0 Lord, the souls of the faithful departed from every kind of sin.
And by the help of your grace may they deserve to escape the judgement of vengeance.
And enjoy the blessedness of eternal light.

Another probable reason for Kokkonen's choice of this text is its reference to light -- "et lucis aeternae beatitudine perfrui" ("and may they enjoy the blessedness of eternal light") -- "Dies Irae" sequence does not mention the word.

In the "Tractus" Kokkonen uses twelve-tone technique more extensively than in any other movement of the piece. Nearly all pitches in the orchestra and chorus (it is the first movement that
does not use soloists) are derived from the row, its transposition or inversions.

This movement introduces a new row. As will be seen in the following movements Kokkonen uses a different row for each movement (save "In Paradisum") much as a different chant would be used in the Latin rite. The new "Tractus" row and its set order follow:

Figure 6. "Tractus" row P° and its set order.

\[
P° \quad \text{Eb Db D E F Ab G A Bb C B F#}
\]

Reordered pitches

\[
\text{Db D Eb E F Ab F# G A Bb B C}
\]

Set order

\[
0 1 2 3 4 7 0 1 3 4 5 6
\]

It is readily apparent that there is a strong similarity between the set order of the first hexachord and Cell II and the set order of the "Kyrie" hexachords (012345). Similarly, the set order of the second hexachord resembles Cell I (0134).

The "Tractus" row P° also bears similarities to the "Kyrie" row P°. Not only do each share the tail notes of B F# but they also share the consecutive pitches E F Ab G. Further, as the figure below demonstrates, Kokkonen has embedded various transpositions of Cell I in both tone rows.

Figure 7. Comparison of "Kyrie" and "Tractus" rows and Cell I pitches.

\[
\begin{align*}
\text{Kyrie} & \quad P° \quad \text{Eb C D Db E F Ab G Bb A F# B} \\
\text{Tractus} & \quad P° \quad \text{Eb Db D E F Ab G A Bb C B F#}
\end{align*}
\]
The matrix generated by the original row is presented below (Chart 2) with those versions of the row that are not used, eliminated.

Chart 2. Tone rows and derivations used in "Tractus."

```
  I⁰  I¹⁰  I¹  I⁴  I⁶  I⁷  I⁸  I³
P⁰  E♭  D♭  D  E  F  A♭  G  A  B♭  C  B  F♯
     F  E♭  F♯  A  B  G  C  G♯  A♭
P¹  E  D  D♯  F  F♯  A  G#  A♭  B  C♯  C  G
P¹¹  D  C  C#  D♯  E  G  F♯  G#  A  B  B♭  F
P¹⁰  C#  B  C  D  D♯  F#  F  G  A♭  A#  A  E  R¹⁰
P⁷  A#  C#  A  B  C  D#  D  E  F  G  F♯  C#
     B  A  C  D#  F  F♯  G#  G  D
P⁶  A  G  G#  A♭  B  D  C#  D#  E  F#  F  C
P⁵  C#  F#  G  A  B♭  C#  C  D  D#  F  E  B
P³  F#  E  F  G  G#  B  A#  C  C#  D#  D  A
     G  F  G#  B  C#  D  E  D#  A#
P⁹  C  B♭  B  C#  D  F  E  F#  G  A  A♭  D#
R¹⁰                                  R¹¹
```
The "Tract" is a prayer that includes a response to the "Dies Irae" -- "mereantur evadere judicium ultionis" ("may they deserve to escape the judgement of vengeance"). Though this more positive text shortens the complete work significantly (compared to thirty stanzas in the "Dies Irae"), it is apparent that Kokkonen felt obliged to capture some of the terror of God's wrath not just as homage to the "Dies" text, but also to make the uplifting text of the final line, "et lucis aeternae beatitudine perfrui," stand out.

The movement is developmental from the beginning, immediately using many forms of the row. For example, $I^7$ as a dotted-quarter ostinato against varied rhythmic presentations of $P^0$ (flute) in Example 14. At least fourteen versions of the row are found in the "Tractus."

Example 14. Opening measures of "Tractus."
Kokkonen's contrapuntal techniques extend beyond simple imitation. Beginning at m. 213 the sopranos and tenors augment part of I while the basses and altos proceed at dotted-quarter values. This canon ends at m. 220. Through the dissonance it creates and a recurring rhythmic figure, the listener is aware of a subtle, growing tension in response to the text "ab omni vinculo" ("from all sin").

At m. 221 the text is repeated and set to similar musical material that is congruent to the orchestral opening, but this time in stretto (Example 15).

Example 15. Stretto in "Tractus," mm. 221-223.

Later, still more versions of the row are introduced. It is clear that this complete restatement of the text is a musical and dramatic development. After the contrapuntal opening, the musical treatment becomes more urgent. The chorus repeats "Absolve
Domini homophonically, doubled by the orchestra in an agitated ostinato rhythm -- \( \text{\textcopyright \textcircled{\textcopyright}} \) . Whereas the opening point of imitation used is \( P^0 \) in all parts, save the bass (I\textsuperscript{2}), each voice takes a different version of the row at m. 228 (Example 16) in the pleading, irregularly recurring cries. This repeated material brings the section to a three-chord cadence -- B-D-Bb, (Example 17), followed by a "grand pause." The piece continues with a highly dramatic presentation of the remainder of the stanza "ab omni vinculo delictorum." It will be remembered that it was this portion of the text that triggered the tension in the previous
section at m. 213. Here the first two pitches of $p^{10}$ are roared ("ff") by the brass then sung in augmentation by the chorus.

Example 17. Triadic cadence, mm. 240 - 242, "Tractus."

(Example 18, m. 250). This striking and highly unusual unison line contains what is, by far, the widest vocal leap in the entire Requiem. While it is only speculation, perhaps this downward fall represents "Adam's fall" and its wide interval symbolizes the separation from God that sin ("delictorum") creates.
Example 18. Leap downward of major seventh in chorus, mm. 250-253, "Tractus."

The third section of the movement begins with the prevailing eighth-note motion in the orchestra heard in the previous sections. The pitch material of the closely-voiced tetrad may be seen as having two possible sources. First, it represents the head (AB) and tail (C#F#) of I. It might also be heard as an extension of Cell III -- ABC#E (0247). The tetrad beginning in the orchestra at m. 257 and picked up by the chorus at m. 260 has the set order of 0249 -- ABC#F#. The case for this possibility is strengthened by the end of the passage where the chorus comes to rest on a Bb chord with an added second -- 0247.

The threatening eighth-note figure initiates the second part of this section which is the dramatic culmination of the movement. The tension builds to "judicium ultionis" -- the downward major-seventh figure appearing again, thus making the connection between sin and "ultimate judgement."
An extremely dissonant orchestral conclusion to this section (P10) acts as a link to the final segment of text. The triadic consonance helps explain the extreme emotional buildup of all that has preceded. This seems to be the central wish of Kokkonen's Requiem -- "may they enjoy the blessedness of eternal light."

In addition to numerous orchestral references to the "light" motive, BC# (its original pitches), for example in m. 300 in the clarinets, there is also a playfulness that is suggested by dropping eighth notes in the clarinet, mm. 308, 309 and oboe, mm. 310-312, that gives a spaciousness and freedom to this section that is not only symbolic but also deeply satisfying (Example 19).

Example 19. Orchestral reduction (woodwinds, strings), mm. 308-312, "Tractus."

This section also demonstrates a freer approach to the musical material. Just as consonance is symbolic of the victory of light over the darkness of sin (dissonance), Kokkonen seems to
suspend his own loose rules of twelve-tone musical composition by using versions of the row only in the soprano voice. All other parts simply fill in triadic harmonies beneath, with no apparent row derivation.

Inspired by the text, Kokkonen builds a dramatic tension in the music that is dissipated in the final section. It is a piece whose highly developmental character not only satisfies Kokkonen's musical tendencies, but also creates a sense of unrest which parallels Kokkonen's personal interpretation of the text.

4. DOMINE JESU CHRISTE

The fourth movement combines row technique with a chaconne for its musical organization. Because the term chaconne has had variable meanings throughout history, it is useful to have an acceptable definition as a point of departure for further discussion. The Harvard Dictionary of Music describes the chaconne as "a continuous variation in which the theme is a scheme of harmonies usually treated so the first and last chords are fixed whereas the intervening ones can be replaced by substitutes."5

Kokkonen's use of musical materials in this section adheres to this definition. The "series of harmonies" are first presented as five diads which might be seen to imply the triadic harmonies of E-A-C-Bb-Ab (Example 20).
Later, these diads are filled out into complete triads. Kokkonen’s "continuous variation" is in the rhythmic duration of the implied or actual harmonies. This can also be observed in Example 20. Further, an individual chord can be augmented to the extent that it becomes a tonal center as at m. 339 where an Ab chord is held for eleven bars. Yet another variation is in the order of the chords. At m. 394 (Example 21) the order is reversed with a g-minor chord in place of Bb -- Ab-gm-C-A-E. The positioning of the dissonant, ambiguous, "intervening harmonies" is stimulated by the frightening text: "et de profundo lacu libera eas de ore leonis" -- "save them from the deep lake, free them from the lion’s mouth." Beginning at m. 373 (Example 22) Kokkonen builds dissonant vertical combinations by superimposing members of the five diad/harmony series in orchestra and chorus. This pattern of superimposed diads is continued in the orchestra, mm. 378-381, in a highly dramatic climax to this section text. The drama is underlined by a forceful rhythmic pattern that recalls the drama of the previous movement (Example 23).
Example 21. Reverse order of chaconne, mm. 394-395, "Domine Jesu Christe."

Example 22. Tetrads built from chaconne diads, mm. 373-375, "Domine Jesu Christe."
Example 23. Orchestral rhythmic ostinato, mm. 378-381, "Domine Jesu Christe."

The technique of superimposing simultaneously expanding and contracting intervals (M3-P5 vs. P5-M3) reflects an identical procedure with Cell I (M2-M3 vs. M3-M2) used in the "Requiem aeternam" and "Tractus."

The final section is announced in the brass (m. 389) with the original chaconne order just as at the opening of the movement. After briefly reestablishing EACBbAb, Kokkonen returns to clusters built from diads in the chaconne series. However, this section represents more than a simple combination of diads. By combining the first two diads EB and AC#, Kokkonen has built Cell III with its original notes ABC#E - 0247. Further, the text with which Cell III corresponds is "in lucem sanctam" -- "in holy light."

Clearly, the preestablished symbolism of Cell III is intended to correspond with the text. Similarly, the next pairing (m. 399), CE and BbD, might be seen as an extension of Cell III: BbCDG - 0249. After pairing the first four diads or implied harmonies, the piece is ended with Ab, the final harmony of the series.

Kokkonen also uses an unusual ten-tone row for the fourth movement: BC#DEb AbEF#FG (01234 01234). The half-step set order
of the pentachords may be seen as a truncated version of the set order of the "Kyrie" row and Cell II -- 012345. It is curious that the composer used pentachords and five chords for his chaconne, yet the purpose or symbolism for this number is unclear.

Only two versions of the row are used in "Domine Christe:"

\[ P^0 \] and \[ P^5 \], both shown below.

\[
\begin{align*}
P^0 & : B \ C# \ C \ D \ Eb \ Ab \ E \ F# \ F \ G \\
P^5 & : E \ F# \ F \ G \ Ab \ Db \ A \ B \ A# \ C
\end{align*}
\]

When row material is used, it is associated mainly with the solo lines; however, the first pentachord (\( P^0 \)) is in the top voice of the chaconne as it is first announced. Fragments of \( P^0 \) and \( P^5 \) comprise the soprano's opening material (mm. 335-340), yet use of the row is often suspended altogether. Beginning at m. 345, the soprano's (and later the baritone's) decorative line simply embellishes the chordal material below it.

Row material emerges in an ornamental role in the orchestra at m. 360. A string ostinato drawn from \( P^0 \) vaguely outlines the chaconne chords as accompaniment to the baritone soloist. This is then followed by "bitonal" tetrads at m. 372 in the chorus.

Based on the use of the chaconne, the overall shape of the piece can be symbolized as ABA. The first section, mm. 324-359, presents the five-note pattern in various durations and textures. The B section (m. 360) is defined by the "substitute" harmonies described in the Harvard definition; it also embraces the
superimposed versions of the chaconne diads. The final section is introduced in nearly identical fashion (m. 389) to the first, reestablishing the chaconne but also reintroducing the simultaneous pairing of diads found in the chaconne. The shape, as it corresponds to text, is found below.

Domine Jesu Christe, Rex gloriae,  A mm. 324-359
libera animas omnium fidelium
defunctorum de poenis inferni

et de profundo lacu, libera eas  B mm. 360-388
de ore leonis, ne absorbeat
eas tartarus, ne cadant
in obscurum.

Sed signifer sanctus Michael  A mm. 389-410
repraesentet in luces sanctam
quam olim Abraham promisisti
et semini eius.

5. HOSTIAS ET PRECES

As the central movement, the "Hostias" is striking in its brevity (just over two minutes), its swinging dance-like rhythms and its development of previously-used materials.

The buoyancy and lilt of the fifth movement is first established by the mixed meter of $\frac{6}{8} \frac{2}{4}$ which is derived from the rhythm of the text:

Ho - sti - as - et pre - ces

$\begin{array}{cccc}
\frac{6}{8} & \frac{2}{4} & \frac{2}{4} & \frac{2}{4} \\
\end{array}$
When the music stretches into a smoother $\frac{6}{8}$ meter at m. 425, the relentless staccato eighth-note pattern ($\text{\textbackslash ː\textbackslash ː\textbackslash ː\textbackslash ː\textbackslash ː\textbackslash ː\textbackslash ː}$) continues in the bass and cello. Both of these rhythmic features make the piece surge ahead to the climactic final section which broadens into longer values.

The swinging rhythms, melodies and major triadic harmonies suggest a happy, joyous tone that is derived from the text.

Sacrifices and prayers to you, Lord, we offer with praise. Receive them for the souls of those whom we commemorate today. Make them, Lord, pass from death to life.

Knowing that the composer had a highly personal response to these words surely helps one to understand the music. The music is, in fact, his own offering of "sacrifices and prayers" and the "soul we commemorate" is that of his wife. As will be seen in the following "Sanctus" movement, the "Hostias" is the beginning of a sustained growth of jubilation and an almost ecstatic expression of excitement and joy. These feelings are suggested by faster than average tempi, consonant harmonic writing and busy textures.

As it is the inspiration for the tone of the "Hostias," the text also stands out as the principal basis for musical organization, especially given the brevity of the movement. The four sections of the piece are based on four segments of the text:
I. Hostias et preces 24 mm. (mm. 411-434)
II. tibi Domine laudis offerimus. 15 mm. (mm. 435-449)
III. Tu suscipe pro animabus illis 19 mm. (mm. 450-468)
quarum hodie memoram facimus.
IV. Fac eas Domine de morte 24 mm. (mm. 469-492)
transire ad vitam. Quam
olim Abrahae promisisti et
semini eius.

Each section is articulated, in part, by row material. Like
the row in the preceding fourth movement, the "Hostias" row
contains only ten pitches: EFGAbBbAF#DC#B (01346 02458).
Examination of the set order of each pentachord suggests a
resemblance to Cells I and III: pentachord 1, 01346/Cell I, 0134;
pentachord 2, 02458/Cell III, 0247. In the case of the first
pentachord, the relationship to Cell I seems especially
deliberate. The first four pitches of that pentachord, EFGAb
(0134), are, in order, a version of Cell I.

Only the row (P°) and its inversion (1°) are used in their
entirety in the movement. When the row is presented horizontally,
it is always in the top choral part. For example, the beginning
eight notes of the row are first found in the soprano, mm. 417-
420, then repeated in the tenor (mm. 421-424) in similar fashion.
What seems like the first six notes of P^5 (ABbCDbEbD) are used in
the next choral section, except that Eb is omitted in the soprano.
Given the developmental nature of the movement, this might be
considered a variation of the row.

The next section of text, "tibi Domine...," also begins with
the first four notes of what might be P^5 but the line takes a turn
away from it at the fifth note ($p^5$): $ABbCC# \text{; (new): } G\#BDEb$.

Curiously, the first five notes of this eight-note pattern are repeated in the soprano at a different pitch level (mm. 440-442): $EFGAbEb$. The section is completed with a full presentation of $I^0$, again in the soprano: $EF\#C\#CbbBDF\#G\#A$.

The third and longest section of text begins (m. 450) with choral tetrads based primarily on the last four notes of $p^0$ -- $F\#DC\#B$, while the top soprano uses portions of $p^0$ and $I^0$. This section, dominated by cluster material, stands in contrast to the consonant sections before and after. In this case, the text provides no obvious clue to this peculiar, dissonant writing -- "receive them (these gifts) for the souls we commemorate." The function of this section highlights the consonant and powerful final section.

It is interesting to observe how Kokkonen captures the excitement and glory of the transformation from death to life in the final section. The meter is expanded to $\frac{9}{8}$, the melodic material ($p^0$, $I^0$) steadily ascends in pitch and the orchestra and chorus support the soprano row material with non-functional major triads.

Beyond the formal features of the movement, the growth of the musical material is based on development of the structural cells, just as the row seems to be. The concept of the expanding interval, introduced by Cell I, is altered to a different intervallic relationship in the opening measures of the "Hostias"
Example 24. Use of m3/P4 relationship in Hostias, mm. 411-419.
(EG/EbAb -- m3-P4), but the reference is unmistakable. In Example 24 the generative potential of this simple relationship can be seen in chorus and orchestra.

These expanding and contracting diads might also be considered as four-note cells. They continue to evolve throughout the piece. The beginning of this evolution can be observed at m. 418 where the expansion is now to a P5 (0257) and then from a P4 to a m6 -- 0256. It is also significant that these cells are set to a rhythmic figure that was used in the first and third movements -- \(\begin{array}{c|c|c} 1 & 2 & 3 \\ \hline & & \\ \end{array}\). This sort of "cell play" can be traced throughout each of the four sections.

6. SANCTUS AND BENEDICTUS

The driving rhythms, six and eight-voice choral textures, soaring melodies and dramatic climaxes make the sixth movement the greatest focus of musical energy in the Requiem. Towards this end Kokkonen uses a variety of motoric rhythmic ostinati, two different tone rows and several cells. These elements will be identified and described as they unfold in the piece.

The first forty-one bars of the "Sanctus" demonstrate the tightness and clarity of Kokkonen's musical organization. Most pitch material for this first section of text are taken from three sources: two four-note cells and an eight-tone row. The first cell to be heard, Cell IV, has a set order of 0257, an obvious derivative of Cell III (0247). The musical ideas Kokkonen
Example 25. Use of Cell IV (0257) in opening of "Sanctus," mm. 493-500.

6. SANCTUS & BENEDICTUS
Example 25, continued

[Music notation image]
generates from this simple collection can be seen in Example 25. The relentless sixteenth-note ostinato of the treble line (violins) consists of only four pitches, F#EAB (0257). These four notes are grouped into four different orders that repeat every four quarter-notes of pulse. By extending this pattern across the bar of the prevailing triple meter, Kokkonen builds a rhythmic tension that contributes to the movement's chaotic exuberance.

Similarly, the bass line (timpani, bassoons) repeats the same four notes in groups of four with no recurring pattern. The four notes, here EABD, also have the set order of 0257. This duple, four-note group also extends over the bar.

The brass and chorus also use Cell IV (same pitches as violins) vertically in the form of tetrads which repeat at different rhythmic intervals and in different values. Finally, the clarinet introduces Cell IV at m. 499 in its entirety and later in fragments again in different rhythmic settings and intervals.

The restatement of the "Sanctus" text (beginning, m. 515) is constructed in a similar way to the first presentation; however, the treble rhythmic groupings (harp) are condensed to five-note patterns, the set order of which is predominantly 02479, an expansion of Cell III. This section is introduced by the first complete statement of the tone row -- P° in the violin. The pitches of this eight-note row (double the size of Cell IV) are:
C#BED GEbFF# (0237 0356). The set order bears little resemblance to other rows but it is clear that the first tetrachord (0237) is a familiar variant of Cell IV (0257). The opening three notes of the row, C#B,E, are a transposition of the ubiquitous F#E,A heard throughout the first section. The soprano solo, which helps distinguish the second presentation of the "Sanctus" text, is drawn entirely from the row and its transposition.

Whereas "Domine Deus Sabbaoth" was included at the end of the exciting choral presentation of "Sanctus," the text's second appearance receives a completely different setting. At m. 534 the frenetic rhythmic ostinati give way to longer rhythmic values and an expansive, lyrical soprano solo set to $P^0$. The solo is introduced and accompanied by Cell III in the orchestra. This vivid textural and rhythmic contrast recalls Kokkonen's own treatment of the "Christe eleison" in the second movement "Kyrie."

The next section of text, "pleni sunt coeli et terra, gloria tua," is built upon superimposed versions of Cell III. Example 26 shows the vertical collections that result from this combination. The entire section is also spanned by a new tone row, Row II, unrelated to the first in this movement. The row, EF#GF BbAbAB DCEbDb (0123, 0123, 0123), is a series of paired whole steps, probably constructed to embrace the many groupings that result from the superimposed Cell III versions. The expansion from an eight-tone row to a twelve-tone row reflects the text "pleni" -- "full."
The stirring musical climax at "hosanna in excelsis" is initiated in part by an ostinato dotted rhythmic figure in the orchestra that begins at m. 554 and extends all the way through the orchestral interlude between mm. 573 and 581.

The last bar of the nine-bar orchestral passage (m. 581) is also the introduction to the "Benedictus." In this measure (Example 27) are the seeds for the musical development of
Example 27. Orchestral introduction to "Benedictus," "Sanctus." m. 581.

the next section. It is apparent, however, that Kokkonen's method at this point parallels that in the first section -- the use of a cell as an ostinato in treble and bass. Here the cell is drawn clearly from the second tetrachord of Row I, the set order of which, it will be recalled, is 0356. The new Cell V uses only the first three intervals -- 035. The treble pitches FAbBb, presented by flutes and chorus, have the set order of 035 as does the bass (cellos, bass), whose pitches are different -- BbDbEb. The cluster begins to open at m. 586 (027) on its way to Cell III which begins to dominate from m. 588. Against the ostinati the baritone sings pitches of Row II, first I5 then P⁰ shown below.

Figure 8: Row II P⁰ and I⁵ in "Sanctus."

\[
P⁰ \quad E \quad F# \quad G \quad F \quad Bb \quad Ab \quad A \quad B \quad D \quad C \quad Eb \quad Db
\]
\[
\quad Ab
\]
\[
\quad G
\]
\[
\quad A
\]
\[
\quad E
\]
Cell III becomes established again in the chorus and orchestra at m. 593, moving through several tonal centers. The baritone seems to provide a summation of row material used in the piece, passing freely between $p^0$ and $I^5$ of Row II before returning to a complete presentation of $R^0$ of Row I at m. 600.

Subtly evolving rhythmic motives in the orchestra generate a gradual and powerful climax in the "Benedictus." This section, it will be remembered, opened with a steady quarter-note beat in the bass against which the flutes repeated the following energized rhythmic pattern $\overline{\text{j}} \overline{\text{j}} \overline{\text{j}} \overline{\text{j}} \overline{\text{j}} \overline{\text{j}} \overline{\text{j}} \overline{\text{j}}$. At m. 591 this agitated rhythm relaxes into $\overline{\text{j}} \overline{\text{j}} \overline{\text{j}}$ before becoming gradually more active $\overline{\text{j}} \overline{\text{j}} \overline{\text{j}}$ (m. 595) and finally moving to $\overline{\text{j}} \overline{\text{j}} \overline{\text{j}} \overline{\text{j}}$ which built the "fff" "hosanna in excelsis" at the end of the "Sanctus."

7. AGNUS DEI

The most immediately recognizable feature of the seventh movement is Cell I in its original orchestration as it was heard in the first movement (Example 28). Its prominence in the first ten bars of the "Agnus Dei" makes the movement important in the structure of the Requiem. The cell also helps to establish a mood of sublime tranquility, a contrast to the excitement built in the preceding "Sanctus".

The "Agnus Dei" is organized into three sections, thus reflecting the tripartite structure of the text:
The first stanza is sung by the chorus (mm. 624-645), the second by the soprano and chorus (mm. 645-669) and the final stanza is sung by the baritone alone (m. 661) joined by the chorus (m. 670).

The musical materials are drawn from two sources: as mentioned, Cell I and a twelve-tone row. Cell I is used in the first two sections albeit in different ways. After the orchestral opening which recalls the first movement, the chorus develops the cell contrapuntally before row material takes over at m. 634. Beginning at m. 647 the orchestra and chorus provide lush tetrads as accompaniment to the soprano's haunting solo. Closer examination of these chords reveals that they are two versions of Cell I in its M2/M3 relationship, presented simultaneously (Example 29). Kokkonen uses a twelve-tone row as the principal linear thread of unity -- $P^0$ ($G\#G#A#C#B#D#F#F#E$). As the "Sanctus" Row II was a series of whole steps, this row is principally a series of paired half steps. The set order of the two hexachords (034567, 012356) seems to have no similarity to the other rows; however, dividing the row into three tetrachords shows that its set order is identical to that of the "Sanctus" Row II: 0123, 0123, 0123.

7. AGNUS DEI

The first full presentation of the row is found in the choral sopranos beginning at m. 635. One assumes this is $P^0$. After developing a matrix (Chart 3) based on that particular row, linear fragments (mm. 629-630, mm. 631-632) can be found from $R'^{11}$. The GG# in Cell I (FG-EG#) are clearly either drawn from or are the genesis of these row pitches.

The row is also prominent in the second section. An oboe solo, $P^0$, introduces the section (m. 645) and the cluster of Cell I versions takes its opening pitches from pairs in the row -- C#B,
Chart 3. Row matrix in "Agnus Dei."

\[
\begin{array}{ccccccccccc}
I^0 & I^1 & I^2 & I^3 & I^4 & I^5 & I^6 & I^7 & I^8 & I^9 & I^{10} \\
\text{P}^0 & G^# & A & A^# & C & C^# & B & D & D^# & F & F^# & E \\
\text{P}^1 & A & G^# & A^# & B & C^# & D & C & D^# & E & F^# & G & F \\
\text{P}^{11} & G & F^# & C^# & A & B & C & A^# & C^# & D & E & F & D^# \\
\text{P}^{10} & F^# & F & G & G^# & A^# & B & A & C^# & D^# & E & D \\
\text{P}^8 & E & D^# & F & F^# & G & A & G & A^# & B & C^# & D & C \\
\text{P}^7 & D & E & F & G & G^# & F^# & A & A^# & C & C^# & B \\
\text{P}^9 & F & E & F^# & G & A & A^# & C^# & B & C & D & D^# & C^# \\
\text{P}^6 & D & C^# & D^# & E & F^# & G & F & G^# & A & B & C & A^# \\
\text{P}^5 & C^# & C & D & D^# & F & F^# & E & G & C^# & A^# & B & A \\
\text{P}^3 & B & A^# & C & C^# & D^# & E & D & F & F^# & G^# & A & G \\
\text{P}^2 & A^# & A & B & C & D & D^# & C^# & E & F & G & C^# & F^# \\
\text{P}^6 & C & B & C^# & D & E & F & D^# & F^# & G & A & A^# & G^# \\
\end{array}
\]

EF# -- 5, 6, 10, 11. The lyrical soprano solo is drawn completely from P^0 and P^0. After the arrangement of Cell I material the orchestra accompanies with I^0. The use of this inversion at this time is significant because of what follows in the third section.

At m. 661 the baritone begins the third section of text with a solo of twelve different pitches - EDEbFF#AGG#A#BC#C -- which because of their number suggests a row. Using the matrix above
this row cannot be found, yet one recognizes certain intervallic similarities. In fact, this row is an inversion of $R^0$.

The first response one might have is that everything must have been considered backwards to this point -- what is $R^0$ above should really be considered $P^0$. Kokkonen, however, seems to have anticipated this conclusion by using the original $I^0$ (m. 656) just before this inversion of the retrograde as if to say, "Yes, I intend to do this!"

**Figure 9.** $R^0$ used as principal row with its inversion.

$I^{10}$

```
<table>
<thead>
<tr>
<th>R^0</th>
<th>E</th>
<th>F#</th>
<th>F</th>
<th>D#</th>
<th>D</th>
<th>C#</th>
<th>C</th>
<th>A#</th>
<th>A</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>Eb</td>
<td>F</td>
<td>F#</td>
<td>A</td>
<td>G</td>
<td>G#</td>
<td>A#</td>
<td>B</td>
<td>C#</td>
<td>C</td>
</tr>
</tbody>
</table>
```

$P^0$ is resumed in the baritone at m. 667 and the movement concludes with $\text{III}$ against stark, open fifths in the orchestra.

The barrenness of this backdrop, coupled with the sobbing downward figures of $I^{11}$ give the closing measures a quality of deep sorrow and emptiness. The "ppp" EG# in the flutes and bells at the very end provide a flicker of consolation.
3. IN PARADISUM

The expressive power of the eighth movement lies in the simplicity and sincerity of Kokkonen's setting of this tender, beautiful text.

"In Paradisum" is the final element in the Latin rite, sung as the body is carried from the church. Polyphonic requiem settings rarely include the text (below), with Fauré's setting being, perhaps, the most famous exception. One cannot help but feel that this wonderfully vivid and hopeful text is Kokkonen's own vision of the world beyond death.

In Paradisum deducant te angeli, in tuo adventu suscipiant te martyres et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat, et cum Lazro quondam paupere aeternam habeas requiem.

May the angels receive thee in paradise at thy coming; may the martyrs receive thee, and bring thee into the Holy City Jerusalem. There may the choir of angels receive thee and with Lazarus, once a beggar, may thou have eternal rest.

The movement is unique in its use of unison chorus which is joined by the soloists. The unison writing symbolizes the "chorus angelorum." In its non-metric pulse, mystical feeling and conjunct melodic contours, the writing resembles harmonized chant. The simplicity of the choral writing is matched by the progression of major chords which accompany the melody randomly.
The piece, however, is not randomly organized. The melodic line (and occasional orchestral fragments) is a series of cells which are derived from the set order of previously used cells and tone rows. These cells are notated in the score and the figure below traces each cell's relationship to other movements.

Figure 10. Cell relationships in "In Paradisum."

<table>
<thead>
<tr>
<th>Text</th>
<th>Set Order</th>
<th>#Pitches</th>
<th>Derivation</th>
</tr>
</thead>
<tbody>
<tr>
<td>In paradisum...</td>
<td>012345</td>
<td>6</td>
<td>Cell II, Kyrie Row</td>
</tr>
<tr>
<td>deducant...</td>
<td>01247</td>
<td>6</td>
<td>Cell III (0247)</td>
</tr>
<tr>
<td>in tuo...</td>
<td>012345</td>
<td>6</td>
<td>Cell II, Kyrie</td>
</tr>
<tr>
<td>suscipiant...</td>
<td>035678</td>
<td>6</td>
<td>Sanctus, Row I (2nd hex. 0356)</td>
</tr>
<tr>
<td>et perducant...</td>
<td>02345678</td>
<td>8</td>
<td>Cell II, (all (\frac{3}{4}) steps after gap)</td>
</tr>
<tr>
<td>sanctam...</td>
<td>01356</td>
<td>5</td>
<td>Sanctus, Row (2nd hex. 0356); Hostias (01346)</td>
</tr>
<tr>
<td>Orchestral Inter.</td>
<td>012345</td>
<td>5</td>
<td>Cell II</td>
</tr>
<tr>
<td>Chorus angelorum</td>
<td>012345</td>
<td>6</td>
<td>Cell II</td>
</tr>
<tr>
<td>te suscipiant</td>
<td>02345</td>
<td>5</td>
<td>Hostias Row, 2nd pentachord (02458); also = et perducant, m. 696</td>
</tr>
<tr>
<td>et cum Lazaro</td>
<td>02357</td>
<td>5</td>
<td>Sanctus (0356)</td>
</tr>
<tr>
<td>quandam paupere</td>
<td>02348</td>
<td>5</td>
<td>&quot;tu suscipiant,&quot; above</td>
</tr>
<tr>
<td>aeternam...</td>
<td>01234, 01234</td>
<td>5+5</td>
<td>&quot;Domine Jesu Christe&quot;</td>
</tr>
<tr>
<td>habeas requiem</td>
<td>01234</td>
<td>5</td>
<td>Cell II</td>
</tr>
</tbody>
</table>

The idea that Kokkonen is making a reference to earlier use of this material is supported by the brass at m. 701. Here the fanfare is to the distinct figure which was played in similar fashion in the "Sanctus." The musical connection is an amplification of the textual one -- here the text is "Sanctam Jerusalem." Furthermore, the set order of the melody at this
point (01356) bears a resemblance to that of Row I in "Sanctus" (0356). Finally, with the exception of the aforementioned climactic brass passage (mm. 701 706), the orchestral writing is predominantly for strings and woodwinds which combine to give the movement its quality of tenderness.

9. LUX AETERNA

In the Latin rite the "Lux aeterna" (Communion) precedes the "Libera me." The latter is usually the final text that is set in polyphonic requiems. This is because the "Libera me" ends with the verse "requiem aeternam...," a verse that is repeated in the "Introit," "Gradual" and is suggested in the "Agnus Dei" -- "dona eis requiem." The theme of "rest," therefore, is built into the text. Kokkonen, however, has chosen to extract a different theme, "light," which has not only spiritual meaning but has a deeply mystical importance to all Finns. The composer's deliberate emphasis on "lux" as a literary theme is demonstrated by his positioning of the "In paradisum" before "Lux aeterna" so that the latter is the final movement. Recall that his use of the "tract" (movement III) may well have been based on its last verse which begins "et lucis aeternae." By now it can be seen and heard that this textual theme has spawned musical unity through the use of recurring musical symbols for light.

As mentioned in the discussion of the first movement, Kokkonen's Requiem seems to be a progression from despair to joy,
indeed the expected emotions of the Christian. Just as in each movement Kokkonen represents this emotional evolution in the form of dissonance resolving to consonance, so too may the entire Requiem be seen as becoming more consonant and, especially in the final movement, more luminescent. The metaphors for light introduced in the orchestral opening of the Requiem -- the slowly expanding major second/major third relationship and the single "sparkle" played by the harp in m. 10 burst into a brilliance in the final movement that is so vivid that the listener feels as though he is at heaven's gate. The major second as the symbol for a concentrated beam of light is ubiquitous while a group of superimposed seconds create a spectrum of colors in the chorus. Intervals, especially seconds, thirds, fourths, and fifths, expand and contract at a wide range of speeds and frequencies (Example 30) in the

Example 30. Orchestra "twinkling" (flutes) in "Lux aeterna," mm. 747-748.

orchestra, creating an illusion of intense twinkling like that of a galaxy.

In this final movement Kokkonen recalls the four cells used
in earlier movements and introduces a new row. The movement
opens with an unmistakable reference to the introduction of the
"Requiem aeternam" and "Agnus Dei," except that the major second
(EF#) opens to a perfect fourth (DG) and then contracts to another
second (EbF) -- see Example 31 (m. 730) and ultimately to a unison
E.

Example 31. Orchestral opening (viola, cello, bass)
of "Lux aeterna," derived from Cell I, m. 730.

While this is a clear echo of Cell I, the set order of these
three vertical collections is 012345 -- Cell II. Thus, the two
cells are joined into one. In the second bar of the movement the
pitch material in the orchestra and chorus (EF#BC#) represents
Cell IV -- 0257. Cell IV is still the basis for the orchestra at
m. 736 when the chorus enters with a dense, five-note collection,
ABC#EF# -- 02479. This collection, in fact, is also a combination
of the other two cells - III and IV:

<table>
<thead>
<tr>
<th>Pitches</th>
<th>A B C# E F#</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cell III</td>
<td>0 2 4 7</td>
</tr>
<tr>
<td>Cell IV</td>
<td>0 2 5 7</td>
</tr>
</tbody>
</table>
This combination dominates the slowly evolving texture until m. 759 where Cell III supports the solo soprano's conclusion to the piece.

The baritone solo is the first to introduce a new tone row at m. 736:

\[
\begin{align*}
\text{C} & \text{# B C G A A}\# \\
023456 & 012346
\end{align*}
\]

The second hexachord of this row resembles the first one of "Hostias"-- 01346, while the first hexachord has antecedents in the melodic cells of the previous movement:

\[
\begin{align*}
0234 & \text{ m. 711} \\
02345678 & \text{ m. 696}
\end{align*}
\]

Further, the first four notes of the row (C#BCG) embrace the major second/perfect fifth relationship that opens the movement and that is used throughout. Only \( P^0 \) and \( R^0 \) are used in the "Lux aeterna" but both forms of the row are used frequently in the solos, orchestra and in the soprano line of the contrapuntal choral passage beginning at m. 744.

Kokkonen ends the Requiem with a final metaphor for light. On an E major triad, the chorus makes a long crescendo/decrescendo on the word "lux" which is like a beam of light growing in intensity then dimming.

In one of his more overt homages to J.S. Bach and, of course, to God, Kokkonen signs the acronym, S.D.G. L.D. -- "Solo
Deo Gloria, Laudate Domine" -- "Glory to God Alone, Praise the Lord -- an outward, visible sign of his inner feelings and sincerity of purpose.

SUMMARY

Among modern composers Kokkonen is a conservative. His principal genres of symphony, chamber music, mass, motet, opera are classic. Even the use of serialism, and a restrained use at that, is conservative in the 1980's. Clarity of form, developmental style and oases of tonality are all indications of a composer looking backward; assimilating, not innovating.

In its consonance and approachability, Kokkonen's choral music embraces a fundamental Finnish trait -- pragmatism. From politics, (living in harmony with their aggressive neighbor to the east) to design, where form is determined by function, the Finns make use of what they have to work with and seek to make that use as pleasurable or beneficial an experience as possible. As the Requiem suggests, Kokkonen's music is not easy to perform. The intervals for singers are especially tricky given the unpredictable voice-leading created by tone rows and non-functional harmonic progressions. But neither does this music require virtuosic musicians.

The author conducted the American premiere of the Requiem (November 12, 1989) using an amateur community chorus and college choir. Not only did the singers respond with great enthusiasm to
its musical content, so did the audience on first hearing. This is not the response anyone would predict from an ordinary audience to a piece using elements of serialism. Like most goals of Finnish design, this music is a pleasure to use by performers and listeners.

The developmental style of Kokkonen's music is pervasive. In the Requiem cells and tone rows derived from them provide a continuous unfolding of musical ideas. Though serialism is a prominent technique in the piece, it does not control every note. For example, with the row usually found in the top voice (like a chorale tune), other parts may simply fill in a chord or counterpoint below. All developmental activity is in support of a clearly discernible musical structure.

Architecture has long been a national talent in Finland -- one that is internationally recognized. Musical architecture is one of Kokkonen's principal interests as a composer. In the author's interview with Kokkonen he stated that when visiting a city or town new to him, if given the choice, he'd rather visit an old church than go to a concert. As a close friend of the most famous Finnish architect, Alvar Aalto, Kokkonen affirmed his ideas about musical structures and their metaphors found in architecture. In speaking about his Cello Concerto (1969) which is dedicated to Aalto, Kokkonen said:

It is dedicated to the great architect Alvar Aalto, for the concerto was the first large-scale work I completed in our new home which he had designed. But
the dedication is not merely as expression of gratitude and admiration for this great master of architecture, for while I was working on it, I often recalled the many long conversations I had with Aalto. More than ever before they explained to me the close relationship that exists between architecture and music -- far deeper and richer than mere words can express.\textsuperscript{6}

The structure of the Requiem is audible through the use of the cells, the tonal center of E major established at the end of the outer three movements and the textual (and thus musical) references to light. Each movement also has an aurally perceivable shape, articulated by the cells, tone rows or by a classical form like the chaconne in the fourth movement. The following figure provides an overview of the relationships between the set orders of the principal cells and the tone rows. The relationship between the cells, rows and their set orders represent an internal network of materials that are the beams and posts of this complex musical architecture.

Figure 11. Summary of cells and tone rows in Requiem (numbers indicate set order)

1. REQUIEM AETERNAM

CELL I: 0134 CELL II: 012345 CELL III: 0247

2. KYRIE

\begin{verbatim}
Eb C D Db E F Ab G Bb A F# B
0 1 2 3 4 5 0 1 2 3 4 5
\end{verbatim}
3. TRACTUS

E  Db  D  E  F  Ab  G  A  Bb  C  B  F#
   0 1 2 3 4 7   0 1 3 4 5 6

4. DOMINE JESU CHRISTE

B  C#  C  D  Eb  Ab  E  F#  F  G
   0 1 2 3 4   0 1 2 3 4

5. HOSTIAS ET PRECES

E  F  G  Ab  Bb  A  F#  D  C#  B
   0 1 3 4 6   0 2 4 5 8

6. SANCTUS AND BENEDICTUS

Row I:          Row II:
C#  B  E  D  C  Eb  F  F#  E  F#  G  F  Bb  G#  A  B  D  C  Eb  Db
  0 2 3 5 0 3 5 6   0 1 2 3 0 1 2 3 0 1 2 3

7. AGNUS DEI

E  F#  F  D#  D  B  C#  C  A#  A  G  G#
   0 3 4 5 6 7 0 1 2 3 5 6

8. IN PARADISUM

Cells used in melody:
a) 0 1 2 3 4 5 (II)   d) 0 2 3 4 5 6 7 8
b) 0 1 2 4 7   e) 0 1 3 5 6
c) 0 3 5 6 7 8   f) 0 2 3 4

9. LUX AETERNA

C#  B  C  G  A  A#  G#  D#  D  E  F#  F
   0 2 3 4 5 6 0 1 2 3 4 5

In conclusion, the spiritual fervor and sincerity of Kokkonen's response to the Requiem text is not only a result of the special circumstances for its composition. In his Columbia lecture and in his conversation with the author, Kokkonen spoke unabashedly about the spiritual (Christian) basis for all of his music, paraphrasing
J.S. Bach's stated purpose:

I was once asked to describe my guiding principle as a composer, the fundamental goal at which I always aim. My reply then, as in fact now, is a statement made by Bach. He was once asked the same thing and his reply was that music can have no other purpose than to praise God and refresh the soul. He then went on -- I don't remember the exact quotation -- to say that where these purposes are missing there is nothing but a devilish scraping and noise -- or something like that. To my mind, this truth, uttered by a greater man than myself, is an admirable guiding principle. I cannot imagine a better principle, nor is it necessary to even seek one.

CONCLUSION

It is hoped that this study has opened the door of inquiry into this unique and rich body of music literature. As the first examination of the subject in English (to the author's knowledge, it is the only study) it is but a beginning. Along with bringing this area of music to the attention of choral directors, it is hoped also that this literature will be studied further so that it may take its proper place in the repertory of choral concert music.

Plate 1. Joonas Kokkonen
1. In our interview in New York City (March 31, 1989), Finnish National Opera director and opera singer, Jorma Hynninen, related the astonishing success of The Last Temptations (1975): over two hundred sold-out performances in Helsinki and on tour around Finland; twelve enormous, sold-out performances at the outdoor Savonlinna Opera Festival; and a warm reception by audiences and critics at New York's Metropolitan Opera.

2. The entire Columbia lecture may be found in Appendix III.

3. Riita Kauko, jacket notes for Kokkonen and Haydn Cello Concerto, (Finnlevy, SPF-36).

4. Analysis of the Requiem requires some understanding of serial procedures. For the reader unfamiliar with or wishing to review serialism, the author recommends Bruce Benward's Music in Theory and Practice, Volume 2 (William C. Brown, Dubuque, 1986). Benward's descriptions and examples are both incisive and easy to understand. It is hoped that an overview of Kokkonen's uses of serialism will aid the reader's understanding of the discussion of the Requiem.

The first motivic elements introduced by Kokkonen are cells or sets of intervals. These sets are identified by arranging the pitches (any octave) within from lowest to highest and then numbering them. Intervals are identified with Arabic numerals (0-11), according to the number of half-steps between intervals. For example, CD would be symbolized as 02, CEBF as 035, CEG as 047 and so on. Using numbers to identify cells accounts for any transposition.

Kokkonen also uses tone rows of 8, 10, and 12 notes. A tone row is, in effect, an expanded set. Schoenberg customarily used all twelve pitches of the chromatic scaled in a predetermined order (called a tone row) before repeating a pitch. Further, the principal row (symbolized as $P^0$) can be used in reverse order as retrograde ($R^0$). The intervals of $P^0$ can be interverted ($I^0$) and those pitches, in turn, can be used backwards -- retrograde inversion ($RI^0$). Any version of the row can be transposed to any other of the eleven pitches in the row and is then identified by the superscript. For example, if $P^0$ begins on C, $P^3$ would be the principal row transposed a minor third up, thus beginning on Eb; $P^7$ would be transposed up a fifth, $RI^2$, up a whole step, and so on.
Arabic numerals are used three different ways in serial analysis. First, to identify the intervals within a cell. For example, Cell I is introduced with the pitches DEDbF. Ordering these pitches lowest to highest (DbDEF) reveals a set order of 0134. The second way Arabic numerals are used are as superscripts to the versions of the row (P, principal; R, retrograde; I, inversion; RI, retrograde inversion). As with the set, this number refers to the number of half steps from the lowest note (0). Finally, Arabic numerals are also used to identify the members of a tone row. For example, the first tone row introduced in the Requiem is as follows:

\[
\begin{array}{cccccccccccc}
\text{P}: & \text{Eb} & \text{C} & \text{D} & \text{Db} & \text{E} & \text{F} & \text{Ab} & \text{G} & \text{Bb} & \text{A} & \text{F}\# & \text{B} \\
0 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 \\
\end{array}
\]

The numbers below the pitches clearly refer to the order of the pitches as they are presented in the row. The 0-11 numbering also holds for retrograde (R); that is, it is not customary to number R "11, 10, 9, 8, 7", etc.


## APPENDIX I

**THE FAZER "CHORUS SARJA"**  
(Publisher's price list through 1989)

**Chorus Chorus Chorus Chorus Chorus Chorus**  
**SUOMALAISTA KUOROMUSIINIA/FINNISH CHORAL MUSIC**  
**CHORUS-SARJA/CHORUS SERIES**

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APPENDIX I, CONTINUED
A CAPELLA

Tre mindre allvarliga sånger (Three Less Serious Songs)
Three sets, three songs in each:

I, Op. 22 (1947)
Words: Jan Frídegård (Swedish)
Male chorus
Publisher: Edition Fazer

II, Op. 35b (1950)
Words: Hariet Löwenhjelm (Swedish)
Male chorus
Publisher: Edition Fazer

III, Op. 39 (1952)
Words: Gustaf Fröding (Swedish)
Male chorus
Publisher: Edition Fazer

Arkaisk bild (An Ancient Portrait), Op. 35c (1950)
Words: Johannes Edfelt (Swedish)
Male chorus
Publisher: Edition Fazer

WITH INSTRUMENTAL ACCOMPANIMENT

Nordisk vår (Northern Spring), Op. 37a (1951)
Words: Edith Södergran (Swedish and Finnish)
A Fantasy for male chorus, solo voice and clarinet
Publisher: Edition Fazer

Kun on oikeen hulivililuento (If you take life as it comes), Op. 37b (1951)
Folk song arrangement (Finnish)
Male chorus
Publisher: Edition Fazer

Rubaiyat, Op. 41 (1953)
Words: Omar Khayyam (English also Swedish)
Baritone, male chorus and orchestra
3222/3300/timp 3perc/gt/vle,vcl,vba
Written for the seventy-fifth anniversary of Muntra Musikanter

Adagio, Op. 47a (1957)
Words: Bo Bergman (Swedish)
Male chorus, baritone, flute and vibraphone
Written for the eightieth anniversary of Muntra Musikant
Publisher: Edition Fazer

Svanbild (The Swan), Op. 47b (1958)
Words: Solveig von Schoultz (Swedish and German)
Publisher: Edition Fazer

Aton, Op. 49 (1959)
Words: Echnaton's Hymn to the Sun (German also Swedish)
Baritone, speaker, mixed chorus and orchestra
2222/3330/timp 2perc/celesta/strings
Commissioned by the Svenka Oratorieföreningen for its fortieth anniversary

JuniBastu (June Sauna), Op. 50b (1959)
Words: Solveig von Schoultz (Swedish)
Male chorus
Publisher: Edition Fazer

Drei Gaigenlieder, Op. 51a (1959)
Words: Christian Morgenstern (German)
Baritone, two speakers, male chorus
Publisher: Edition Fazer

Vier Gaigenlieder, Op. 51b (1960)
Words: Christian Morgenstern (German)
Three speakers and speaking (mixed) chorus
Commissioned by the Kammersprechchor Zürich, 1960
Publisher: Edition Fazer

Bauta, Op. 54 (1961)
Words: Elder Edda trans. Åke Ohlmarks (Swedish)
Male chorus, solo voice and percussion
Publisher: Edition Fazer

Words: Psalter trans. Martin Buber (German)
Baritone, mixed chorus and chamber orchestra
1220/0210/timp 1perc/celesta/vle,vcl,cbi
Commissioned by the Finnish Radio for its newly founded chamber choir to perform at the first contemporary music festival organized by the Radio.

Hä Li Bomp, Op. 57a (1964)
Words: Lars Huldén (Swedish)
A Suite for speaker, tenor and male chorus
Publisher: Edition Fazer
Tuonelas hjordar (Herds of Hades), Op. 57b (1964)
Homage à Jean Sibelius
Words: Harry Martinson (Swedish)
Male chorus
Publisher: Edition Fazer

Snö (Snow), Op. 59b (1966)
Words: Peter Sandelin (Swedish)
A Suite for flute, baritone and male chorus
Dedicated to Orphei Drängar and Eric Ericson
Publisher: Edition Fazer

En sådan kväll (On such an evening), Op. 59a (1965)
Words: Solveig von Schoultz (Swedish)
Soprano solo and mixed chorus
Publisher: Edition Fazer

Springtime, Op. 60 (1966)
Words: Solveig von Schoultz (English)
Baritone and mixed chorus
Publisher: Edition Fazer

Jesurun, Op. 61 (1967)
Words: Isaiah (Swedish)
Baritone, male chorus, two trumpets, two trombones, percussion (three players)
Written for the ninetieth anniversary of Muntra Musikanter
Publisher: Edition Fazer

Canticum fennicum, Op. 62 (1968)
Words selected by the composer from different sources (Finnish, Swedish, Latin)
Baritone, solo voices, two solo quartets, male chorus and orchestra
2222/4220/timp lperc/strings
Written for the one hundredth anniversary of the Helsinki University Student Union

Annonssidan (Small Ads), Op. 64 (1969)
Words selected by the composer (Swedish)
Baritone, three tenors, speakers, male chorus
Publisher: Edition Fazer

Words: Quasimodo, Arp, Eluard, Eliot (Italian, German, French, English)
Baritone, mixed chorus, flute, cor anglais and percussion
Commissioned by Levande Musik, Gothenburg
Publisher: Edition Fazer
Fåglarna (The Birds), Op. 56a (1962)
Words: Solveig von Schoultz (Swedish also English, German)
Baritone, five solo voices, male chorus, percussion and celesta
Written for the one hundred twenty-fifth anniversary of Akademiska Sängföreningen
Publisher: Edition Fazer

Barnets dröm (The Child’s Dream), Op. 56b (1963)
Words: Elmer Diktonius (Swedish)
Child speaker, two male speakers, male chorus and recorder
Written for the eighty-fifth anniversary of Muntra Musikanter
Publisher: Edition Fazer

Requiem över en död diktare (Requiem for a dead poet),
Words: Bengt V. Wall (Swedish), Bible (Latin)
Baritone, mixed chorus, two trumpets, two trombones, percussion, (two players), organ
Commissioned by the Stockholm Church Opera Society

Samothrake, Op. 69 (1971)
Words: Gunnar Ekelöf (Swedish)
Scenography: Bengt V. Wall
Musico-dramatic scene for speaker, mixed chorus, double bassoon, two trumpets, two trombones, percussion (two players) and choreography
Commissioned by the Stockholm Church Opera Society

Hathor Suite, Op. 70 (1971)
Words: Siegfried Schott after an ancient Egyptian theme (German)
Soprano, baritone, mixed chorus, flute, cor anglais, harp and percussion
Commissioned by the Finnish Radio
Publisher: Edition Fazer

Warum nicht? (Why not?), Op. 71a (1972)
Wordless
Male chorus and two solo voices
Written from the ninetieth anniversary of Ylioppilaskunnanlaulajat
Publisher: Edition Fazer

Auch so (Something else), Op. 71b (1972)
Wordless
Mixed chorus
Dedicated to Harald Andersén
Publisher: Edition Fazer

Vestenvinden, Op. 37a (1973)
Words: Rolf Jacobsen (Norwegian)
Mixed chorus
Commissioned by the publishers Nordiska Musikförlaget
Publisher: Nordiska Musikförlaget

Tyttöset (The Lasses), Op. 73b (1973)
Three Finnish folk songs
For mixed chorus and three soloists (Finnish also English)
Commissioned by the Finnish Radio
Publisher: Edition Fazer

Words: Tibetan Book of the Dead trans. Lama Anagarika Govinda
(German also English)
Speaker, mezzo-soprano, baritone, mixed chorus and orchestra
2220/3431/timp 3perc/harp/strings
Commissioned by the Finnish Radio

Missa in honorem Sancti Henrici, Op. 68 (1971)
Mixed chorus, soloists and organ
Commissioned by the Helsinki Festival and the Catholic Church in Finland
Publisher: Edition Fazer

Wordless
Girls' choir, boys' choir, girl soprano, tenor and orchestra
2222/3430/timp 1perc/strings
Commissioned by the Norwegian Radio for its fiftieth anniversary

Lapponia, Op. 76 (1976)
Wordless
Mezzo-soprano, baritone, mixed chorus and soloists in the chorus
Commissioned by the Cambridge University Chamber Choir
Publisher: Edition Pan

Min ros och lilja (My rose and lily), Op. 77a (1975)
Words: Composer (Swedish)
Suite im Volkston for male chorus and solo voice
Written for the one hundredth anniversary of Muntra Musikanter
Publisher: Edition Fazer

Bon appétit! Op. 77b (1975)
Words: Composer (Swedish)
A spiced aperitif for speaker, baritone and male chorus
Publisher: Edition Fazer

Words in Hebrew selected by the composer
Baritone, mixed chorus and orchestra
2222/3431/timp 3perc/harp/strings
Commissioned by the Finnish Radio

Bim Bam Bum, Op. 80 (1976)
Words: Christian Morgenstern (German)
Reciter, tenor, male chorus and instrumental ensemble
Commissioned by the Orpheï Drângar for the five hundredth anniversary of the Uppsala University
Publisher: Edition Fazer

Voices in the night, Op. 84 (1977)
Wordless
Baritone and male chorus
Commissioned by Karlakórrinn Fóstbræður, Reykjavík
Publisher: Edition Fazer

Wordless
For children's or women's chorus and soloists
Dedicated to Erkki Pohjola and his Tapiola Choir
Publisher: Edition Fazer

Words: Edith Södergran
A Suite for alto, baritone and mixed chorus

Words: from the Buddhist canonical collection Sutta Nipāta (Pali also Swedish translated by Rune E.A. Johansson)
Baritone and male chorus
Commissioned by Gottfrid Gräsbeck and the Brahe Djäknar
Publisher: Edition Fazer
APPENDIX III
JOONAS KOKKONEN'S PUBLIC LECTURE ON HIS MUSIC
MARCH 31, 1989
COLUMBIA UNIVERSITY
NEW YORK CITY

In one respect, all composers can be divided into two groups: the first group belong those composers who are delighted to speak about their own works; the second group consists of those who are more or less unwilling to speak about their own works. Of course, there are also groups of composers between these two extremes. Those who like to speak about some side of their works but not about other sides. Or those composers who are sometimes very open-minded in their verbal expression and then other times prefer to keep total silence. Among the tow main groups, I, unfortunately belong to the latter. In my opinion, the composer's words cannot add anything essential to what he has already tried to express with tones.

When I have written a new work, there are two matters that bother me afterwards. First of all, I feel that I have not reached the goal I believed I would reach at the peak of my inspiration; this is probably good. If I believed that I had created a perfect work, there would remain no further need to continue composing. Another matter that troubles my mind comes after the work is complete.

After all the troubles I have had as I composed any work, I still have to write a presentation of it for program notes of the concert where my work is to be premiered. This task is always as hard as the composing of the music.

Of all of what I have said it becomes clear that I am, in fact, the wrong man at the wrong place in this colloquium. Rather that about my own works, I want to tell something about the general experiences that I have accumulated during my career as a teacher, which has lasted many decades. I certainly do not labor under the illusion that my experiences would be of any considerable usefulness to young composers. My attitude towards the role of the teacher of composition is on the strength of my experience, very realistic. In the best case, the teacher can save a lot of the student's time trying to prevent the pupil from making the same mistakes that the teacher committed in his own youth (and later, too). The idea of a teacher of composition as a kind of military commander, standing of a hill, leading his troops with his sword has always been completely alien to me. Nevertheless, I admit that this kind of teacher exists and there are also students who need this kind of teacher.
The history of western polyphony stretches back about one
thousand years. Throughout all these centuries, every composer
has had to face the same fundamental problem: how to combine the
vertical and horizontal dimensions of music in the most expressive
and the most logical way possible. This may seem a somewhat
simple matter. Some may even say naive and someone has
undoubtedly said it all before in more eloquent and weighty terms.
But I, personally, have never been able to express the fundamental
problem of composing, by which I expressly mean composing
technique, any better than this.

Each composer within each generation has either deliberately
or instinctively been forced to solve the problem of how to
combine those elements of music. New methods of composition are
constantly being devised; new devices invented for solving the
problem but no ultimate solution, of course, will ever be
discovered. The composer is, therefore, still left with the task
of finding his own personal answer.

The combination of the horizontal and vertical element of
music, as the biggest problem facing the composer, inevitably
calls to mind the mutual balancing of different musical elements.
The old theory, still being taught when I was a student, stated
that there are four musical elements: rhythm, melody, harmony,
and tone color. These elements also include such concepts as form
and texture. Alfred Einstein once wrote in this Short History of
Music that Bela Bartok restored the balance between the different
elements in music. This is a point to which even today's composer
might have been advised to pay more attention. Every composer
obviously emphasizes some element or elements more than others.
Even from one work to another or between different sections of the
same work. He should not, however, deny that the other elements
do also exist. Only by allowing all the basic elements of music
can we hope to strike a satisfying balance between the horizontal
and the vertical dimensions.

I once read somewhere that modern music no longer needs
rhythm, nor melody, nor harmony. Tone color alone is the
important thing. Negation, I feel, is somewhat precarious as an
artistic principle. On the contrary, the composer should open his
mind to all that music has to offer. The potential devices he
actually uses to reach his objectives are, of course, quite
another matter. Igor Stravinsky once put this point very
succinctly in his book The Poetics of Music, speaking of the great
technique of choosing. In all that he does (and that includes
artistic creation) western man believes in process, in steady,
constant development and growth. This idea comes naturally to him
and acts as a constant incentive, encouraging him to strive
onwards. I have sometimes wondered whether there is in fact, a
certain risk in this philosophy. There is at least one for sure. We readily believe that all change signifies progress. Change and progress are not, however, synonyms. Change may lead us astray and sometimes even backwards. On the other hand, progress may take place even though the changes are not of shattering proportions. I once made a study of the relationships between change and progress from a long, historical perspective. Today we naturally compose in a completely different way from Bach and we paint, naturally, in a completely different way from Rembrandt. Yet it may sometimes do the modern artist good to stop on the way. Do we, today, compose better than Bach or paint better than Rembrandt? It is easiest to see from arts, such music and painting, that change and progress are indeed far from being synonyms. My opinions may sound very outdated, of course. I nevertheless believe that it is always vital for art to experiment with new ideas. And it is always true. This applies even in the worst cases when experimentation leads the artist astray--brings him to a dead end. Yet, even then, the final outcome is in a way fruitful--it proves that this road leads nowhere, that there is absolutely no use following it.

There is a lot happening in music today. New roads are currently being sought in many directions. The time when we were told "was Mann komponieren darf, was Mann komponieren muss" ("What may compose and what must be composed") lies in the distant past--some thirty years away. Many signposts on the road which determine the directions in which the composer may travel do him no good. Naturally he must keep his eyes and ears open but ultimately, he alone can say which road he wishes to take--where he feels most at home. The multitude of roads beckoning today's composer is, I feel, an encouraging sign of life. Military commanding, as I have already said, in the supposedly right direction is totally false to the essence of art.

I have had many good teachers and they have given me a lot of extraordinarily valuable advice and they have widened my general view on music in a considerable way. But, anyway, I feel that I am basically an autodidact. In the course of the decades, I have talked a lot with my colleagues in Finland and abroad and very many of them have shared my opinion. Every composer whether young, middle-aged or old (as I am) can finally, only alone, answer many of the most essential questions--"what is, finally, composing?" "what is my style?" which is my technique?" "how can I be as honest as possible to myself and write only the kind of music that I feel that sincerely belongs to me?" Questions can be asked endlessly but this kind of reflection every now and then does not mean that the composer should abandon a living, intuitive, attitude about music.
A teacher of composition can give good advice, teach technique, and open new perspectives, but composing, in the strict sense of the word, cannot be taught. In my opinion, one of the most important ways to study composition consists of elaborate analyses of works by other composers—both old and new masters. I am sure that it sounds very odd and foolish when I note this—that in this sense my absolutely greatest instructor has been a composer named Johann Sebastian Bach. How can a composer who was born more than two hundred thirty years earlier than I teach anything? Of course this is not a matter of style at all, but of something else which I find very difficult to explain with words. During the many decades I have studied Bach’s works I have, every now and then, gotten a slight idea of what composing really is; of how central the role of structure is in a composition on the macro level as well as the micro level; of how important it is to connect the different structural levels, etc. When compositions are analyzed, it often happens that those who are doing the analysis try to clarify only what there is in the work when they should try to clear up why the composer has arrived at a certain solution. It may be useful also to study other works than masterpieces written by geniuses. Some years ago I tried to classify, by means of study, why Mozart is so tremendously superior to most of his contemporary colleagues who wrote, as a principle, in the same style. There are many reasons, of course. Above all, naturally, the fact that Mozart was such an unequalled genius. But clear differences can also be found in the technique of composition. The most important of them might be that most of Mozart’s contemporaries either had not heard or did not want to follow the compositional advice that has been ascribed to Mozart. The same thing can be said twice, then you have to move forward. It is a well-known fact that Debussy used to give the same advice to his students.

Now I come to the most difficult part of my paper. I intend to tell something about my own works and I will present three recorded examples.

It was already difficult to choose these examples. The old metaphor that a composer feel the same way about his compositions as he does about his own biological children is true to a certain extent. I have five children. Even the youngest among them are now approaching their middle age. Every now and then I see in them, as well as in myself, some imperfections—things that might be another way. But this does not prevent me from loving affectionately each of my children (and sometimes myself a little too). My attitude towards my own works is very much the same. My works do not always behave themselves in every respect in the way I had thought and hoped. Nevertheless I love them all in one way or another. I have chosen my examples in such a manner that they
will illustrate something of my development in the course of the decades. I have omitted many of the works that have been most performed internationally: The Third Music for Strings, The Fourth Music for Strings, The Concerto for Cello and Orchestra, String Quartets, and my Opera.

My Second Symphony, which I composed in the fall of 1960 and, in the beginning of '61 chiefly in a small village in Switzerland. It's the one of my four symphonies written for large orchestra. It has been the least performed. I don't know the reason because I think it is not worse if not better than my other symphonies. One of the reasons might be that it's world of ideas is rather heavy, maybe even tragic. This is why the orchestral color is, in many places, rather lugubrious. My tonal material and orchestral color are always closely related.

During our century it has repeatedly been claimed that the symphony is a dying or a dead genre. In my opinion, there is an essential mistake in this argument. The symphony as a traditional genre and a symphonic way of thinking are being mixed together. The classical symphonic form, with its primary and secondary themes, its transitions, elaborations, recapitulation, is probably a dead form to most of our contemporary composers—or, at least, it cannot be used as such. But the symphonic way of thinking, the principal of organic growth that manifests itself in the symphony is, I think, valid. Many contemporary, even young composers write music that is based on a symphonic way of thinking even if they do not want to use the old-fashioned title, "Symphony."

From the end of the fifties I was strongly influenced by the twelve-tone technique and this stage of development is clearly audible in my Second Symphony. But I have never used this method in the obvious way and nowadays its only survival in my music is the idea that during a certain period all the tones of the chromatic scale have to be used. It is often good to save some tones in order to use them at some crucial point in the period. The same thing usually leads to tonal form and may be learned by studying fugal themes of Bach. I have sometimes called this phenomenon "the fear of empty space."

The Second Symphony consists of two pairs of movements both of which are the combination of a slow and a fast movement. The first recorded example is the beginning of the Second Symphony—the movements "Adagio non troppo" - Allegro. This example is to illustrate my stylistic progress, more or less from the First String Quartet ('59) to the Second String Quartet ('66).

In connection with the concept of the symphony, I just mentioned that the principle of organic growth as a principle of
musical form. I want to clarify this slightly. Sometimes I have said that the composition grows like a tree. The tree originates in a tiny seed and in the same way the composition has its source in a small, basic idea which may be of any kind. The wonder in the seed of the tree does not consist only in its huge power of growth but also in the fact that the seed determines the borders of growth, even if external circumstances also have their effect upon the tree's possibilities to grow. Applied to composition, certain tone seeds grow, as by nature, into large units where there are certain other seeds that are destined only for works of smaller scale. The connection between the micro-structure and the macro structure is of vital importance to the works. This was very strikingly formulated by Sibelius when he, in his embarrassment composed small piano pieces, "Why should I waste an idea on a small piano piece when it might become something more in symphonic treatment?"

As a further example of my output I'll present my work for chamber orchestra ...durch einen Spiegel (for twelve strings and harpsichord) in its entirety because I want to clarify my confused thoughts about the connections between micro and macro structures. When I compose I am able to develop any amount of micro structure but I cannot begin to write the music before the form, in its entirety, is completely clear to me. Sometimes I have pointed out that I cannot start a new work before I know how I will finish.

I have reflected a long time on the general line of my work. When the matter dawned on me in a very astonishing place. In October, 1976 I sat as a Finnish representative at an international music conference in Paris. When listening to the mostly boring speeches, my thoughts started to wander about and suddenly like a bolt from the sky I saw the solution of the macro structures of the composition I was working one. This structure is as if you saw the form from the outside whereas the micro structure is as if you saw the same thing from the inside. I remember how I wrote at that conference on the lower edge of the agenda, a graphic figure that more or less illustrated the general form of the work. It remained unchanged until the work was finished. The somewhat enigmatic name of the work, ...durch einen Spiegel, needs a small explanation. When I was writing my opera The Last Temptations, I experienced a strong vision which belongs to the field of religious thought even if I cannot explain it with words. I suddenly remembered the words St. Paul addressed to the Corinthians. To avoid misunderstanding I have to emphasize that I know the Bible very, very, badly. In any case, those words that came into my mind (some in German) "now we see it through a glass darkly", "Dem Spiegel" was to be understood very literally as for instance, through a window. In that vision I remembered the old mirrors I had seen in my childhood. The silver behind the glass
had blackened in many places so that you could see through the holes what there was on the other side of the mirror. This may be enough about the background of the work but this is no program music. I do not know if any music can be classified as program music. It is just music.

In fact, I feel that "Durch..." is, above all, a chamber symphony for twelve strings and harpsichord. The work is performed continuously without interruptions, however, it consists of four movements which can be clearly identified: Andante, Allegro, Allegro-troppo, Molto Adagio. Even if I like to analyze works of other composers, I do not feel competent to analyze those of my own. The reason is evidently that composing is not upside-down analysis.

As a last recorded example, I have chosen the fifth and sixth movements of my Requiem which was finished in 1981. My wife Maija had died a few years earlier and a subtitle of the work is "In memoriam Maija Kokkonen." I made radical changes in the traditional Latin text of the Requiem. I omitted the extensive sequence about Dies Irae and replaced it with the Tractus. In addition, I inserted the "In Paradisum" to from the penultimate movement. The two movements we will hear now are the culmination of the work "Hostias" and "Sanctus." "Hostias" is a kind of ritual dance. "Sanctus" is the dynamic focus of the whole work. From the recorded examples you can notice that I have developed continuously in a more tonal direction. In fact, I consider that pure atonality is impossible because in every span of composition some tone is more important and more dominant that the other tones. In this way, tonal centers arise continuously and naturally even if they may alternate very rapidly.
APPENDIX IV
SELECT LIST OF CHORAL RECORDINGS

AKADEMISKA DAMKÖREN LYRAN
(Academic Women's Choir Lyran)
Lena von Bonsdorff, conductor, with Gustaf Djupsjobacka, piano
FUGA 3043 (1985)

AKADEMISKA SÄNGFORENINGEN
(Academic Male Voice Choir of Helsinki)
"Magnificat". Leevi Madetoja: De Profundis; Bengt Johansson,
Gratia Vobis; Kaj-Erik Gustafsson: Magnificat; also works by
Lotti, Nanino and Poulenc.
Markus Westerlund, conductor.
FINLANDIA FA 908 (1981)

"Etude". Works by Henrik Otto Donner, Leevi Madetoja, Selim
Palmgren, Markus Westerlund, Nils-Eric Fougstedt, Erik Bergman and
Einojuhani Rautavaara.
Markus Westerlund, conductor.
FINLANDIA FA 321 (1979)

AKATEEMINEN LAULU
(The Academic Choral Society)
Ulf Soderblom, conductor, with soloists and Helsinki Philharmonic
Orchestra.
FINLANDIA FA 321 (1979)

Jean Sibelius: Our Native Land, cantata op. 92.
Paavo Berglund, conductor, with Helsinki Philharmonic Orchestra.
EMI EX 27 0336 3/CDS 747 4968
(1985/86)

CAMBRIDGE UNIVERSITY CHAMBER CHOIR
Erik Bergman: Lapponia (1975);
Missa In Honorem Sancti Henrici (1971).
Richard Marlow, conductor, with soloists and Ian Clarke, organ.
EMI 063-38214 (1976)
THE CANDOMINO CHOIR
"Finnish Choral Works".
Juoko Linjama: Kalevala Suite op. 49; works by Leevi Madetoja and Jean Sibelius.
Tauno Satomaa, conductor.
FINLANDIA FAD 918 (1986)

Four Songs from the Piae Cantiones
(in original and Heikki Klemetti's versions); also works by Gastoldi and Palestrina.
Tauno Satomaa, conductor.
FINNGOSPEL FGLP 1028 (1982)

"Choir Music from Finland".
Einojuhani Rautavaara: Lorca Suite op. 72; works by Krohn, Sibelius, Linhama, Madetoja, Kuula, Ikonen, Oskar Merikanto, Klemetti, Kotilainen and Maasalo.
Tauno Satomaa, conductor.
FINNGOSPEL FGLP 1016 (1980)

THE CANTEMUS CHAMBER CHOIR
"The Sibelius Academy". Einar Englund: Hymnus Sepulcralis (1975)
Einojuhani Rautavaara: Lorca Suite op. 72; Kalevi Aho: Glass Painting (1975); works by Pekka Kostiainen and Kari Rydman.
Harald Andersen, conductor.
FINNLEVY SFX 52 (1976)

"Christmas Carols". Works by Madetoja, Karte, Turunen, Almila, Kuula, Palmgren, Sibelius and others.
GOLD DISC GDL 2008 (1978)

THE EOL
(Eteläsuomalaisen Oskakunnan Laulajat)
"Songs of My Heart". Songs for mixed choir to texts by Aleksis Kivi. Works by Laethén, Madetoja, Tuukkanen, Palmgren, Linjama, Pesola, Similä, Klemetti, Sibelius, Salmenhaara and Aarre Merikanto.
Sakari Hildén, conductor.
KP Sound KFLP 114 (1984)

"L'Armonia". Sulo Salonen: Two Motets; Ero Sipilä: Miserere (1965), Heaven and Earth (1971); Juoko Linjama: La Sapienza, chamber oratorio (1980).
Sakari Hildén, conductor.
KP SOUND KFLP 107 (1983)
"Piae Cantiones." Latin school songs, arranged by Heikki Klemetti.
Heikki Halme, conductor.
RCA YHL 1-858 (1976)

Jean Sibelius: Works for Mixed Choir. Rakastava op. 14; Cantata for University Ceremonies op. 24; etc.
Heikki Halme, conductor.
RCA YFLP 1-853 (1975)

THE JUBILATE CHOIR
"Finnish works for Mixed Choir."
Einojuhani Rautavaara: Magnificat (1979); works by Nils-Eric Fougstedt, Seppo Nummi and Einar Englund.
Astrid Riska, conductor.
FINLANDIA FA 342 (1983)

Sacred music by Jean Sibelius, Kaj-Erik Gustafsson, Heikki Klemetti, Sulo Salonen, Einojuhani Rautavaara and others.
Astrid Riska, conductor.
FINGOSPEL FGLP 1008 (1978)

THE KLEMETTI INSTITUTE CHAMBER CHOIR
"Piae Cantiones." Songs from the collections of 1582 and 1625.
Harald Andersén, conductor.
FINLANDIA FA 907 (1983)

Leevi Madetoja: Works for Mixed and Female Chorus.
Harald Andersén, conductor.
FINLANDIA FA 337 (1983)

Leevi Madetoja: Works for Mixed Choir.
Harald Andersén, conductor.
FINLANDIA FA 331 (1982)

Toivo Kuula: Works for Mixed Chorus.
Harald Andersén, conductor.
FINLANDIA FA 306 (1979)

Selim Palmgren: Chorus Songs.
Harald Andersén, conductor.
FINNLEVY SFX 56 (1978)
THE KÖYHÄT RITARIT VOCAL ENSEMBLE
"Codex Potatorum". Songs from Piae Cantiones and Codex Glutaeo.
Arranged by Herman Rechberger. With the Sonores Antiqui Old Music Group.
FUGA 3032 (1983)

THE LAULUN YSTÄVÄT MALE CHOIR
Jean Sibelius: Kullervo Symphony op. 7; The Origin of Fire op. 32; Sandals, Finnish Jaeger March, Have You Courage, Song of the Athenians, Finlandia.
Neeme Järvi, conductor, with Gothenburg Symphony Orchestra.
BIS LP 313/314/CD 313 (only Kullervo) (1986)

THE MADETOJA HIGH SCHOOL CHOIR OF OULU
"Entre le Boeuf et l'Ane Gris." Christmas Carols from Finland and other countries.
Markku Jounela, conductor.
FINGOSPEL FG LP 1007 (1978)

THE MUSICA CHOIR OF JYVÄSKYLÄ
Pekka, Kostiainen: The Incantation of Frost; Veljo Tormis: Ingrian Evening.
Pekka Kostiainen, conductor, with soloists.
EMI 9 C 062 1384481 (1984)

NEW LONDON CHAMBER CHOIR
Erik Bergman: Nox op. 65; Bim Bam Bum op. 80; The Birds op 56a; Hathor Suite op 70.
James Wood, conductor, with Endymion Ensemble.
CHANDOS ABRD 1189 (1986)

THE OULU CHAMBER CHOIR
Leevi Madetoja: Songs for Mixed Choir.
Markku Jounela, conductor.
FINLANDIA FA 337 (1983)

THE RADIO CHAMBER CHOIR
"Finnish Chamber Choir Music."
Harald Andersen, conductor, with instrumental ensembles.
FENNICA NOVA FENO (1978)
THE RADIO SYMPHONY CHOIR
"Virtuoso Romantic Choral Music."
Jean Sibelius: Rakastava op. 14, etc.; also works by Brahms and Schumann.
Ilkka Kuusisto, conductor.
FINNLEVY SFX 30/AURORA AUR 5058 (1976/77)

THE TAPIOLA CHOIR
"Songs Build Bridges." Songs from eight countries in seven languages.
Erkki Pohjola, conductor.
FINLANDIA FAD 914 (1983)

"Finnish Music." Aulis Sallinen: Songs from the Sea (1974);
Einojuhani Rautavaara: Lorca Suite op. 72; works by Jukka
Kankainen, Pekka Kostiainen, Harri Wessman, Oskar Merikanto,
Joonas Kokkonen and Jean Sibelius.
Erkki Pohjola, conductor, with instrumental ensemble.
FINLANDIA FA 327 (1981)

"Sounds of Finland." Einojuhani Rautavaara: Children's Mass;
works by Jean Sibelius, P.J. Hannikainen, Toivo Kuula, Jorma
Panula, Fredrik Pacius, Aulis Sallinen and others.
Erkki Pohjola, conductor, with Espoo Chamber Orchestra.
BIS LP 94 (1977)

THE HELSINKI UNIVERSITY CHORUS
Jean Sibelius: Songs for Male Voice Choir.
Matti Hyökkä, conductor.
FINLANDIA FAD 206/FACD 206 (1987)

Jean Sibelius: Kullervo Symphony op. 7; The Origin of Fire op. 32.
Paavo Berglund, conductor, with soloists, the Estonian State
Academic Choir and Helsinki Philharmonic Orchestra.
EMI EX 27 0336 3/CDS 747 4968 (1985/86)

Toivo Kuula: Songs for Male Voice Choir.
Matti Hyökkä, conductor.
FINLANDIA FA 203 LP2 (1983)
Einojuhani Rautavaara: The Book of Life op. 66; Two Preludes op. 32; Ave Maria op. 10.
Heikki Peltola, conductor, with soloists.
FINLEVY SFX 58 (1978)

Selim Palmgren: Chorus Songs.
Heikki Peltola, conductor.
FINLEVY SFX 56 (1978)
PIANO-VOCAL SCORE OF KOKKONEN'S REQUIEM
(used with permission of the publisher)

1. REQUIEM AETERNAM

JOONAS KOKKONEN
Piano reduction by Ulf Söderblom

© 1983 Edition Fazer, Helsinki  F. M. 06788-4
CELL II

et lux perpetua — lu-ce-at e—i—s

de--cet hy——— minus, te— de--cet hy——— minus

de--cet hy——— minus, te— de--cet hy——— minus

de--cet hy——— minus, te— de--cet hy——— minus

Cresc.
Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.
Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.
Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.
Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.
3. TRACTUS

Andante (J = 60)

Soprano

Alto

Tenor

Bass

Phon..
-280-
4. DOMINE JESU CHRISTE

Moderato (...)
CELL III
5. HOSTIAS ET PRECES

[Music notation]

Allegretto \(J=72, J=108\)

5. HOSTIAS ET PRECES

[Music notation]
\{ C_{^4} F_{^4} A_{^4} B_7 = 0257 \}
7. AGNUS DEI
8. IN PARADISUM

[Musical notation image]
9. LUX AETERNA
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Jeffrey Richard Sandborg was born April 1, 1953 in Galesburg, IL. He received a Bachelor of Arts degree in Music from Knox College (1975) where he received the Clarence Hubert Johnson Award in Voice and the Janet Grieg Post Prize in Music Performance. Mr. Sandborg received his Master of Music in Voice from the University of Illinois in 1977. While at Illinois, he was elected to the Phi Kappa Phi Honor Society. Sandborg spent the 1978-1979 academic year studying at Helsinki University and the Sibelius Academy as the winner of an ITT International Fellowship. He has taught at the University of Illinois with an assistantship in both the vocal and choral divisions. At Pikeville College (KY) he was awarded the "Walker Prize for Teaching Excellence" and was also elected a "Kentucky Colonel." At Roanoke College (VA), where he has taught since 1985, Sandborg was nominated for the "Dean's Council Award for Teaching Excellence" in 1989. In addition to his academic duties, Sandborg directs the Roanoke Valley Choral Society and the Canticum Novum Chamber Singers. He is the author of "Finnish Choral Music" (Choral Journal, Vol. XXII, No. 8, April, 1982) and has produced the instructional video for amateur singers, Make a Joyful and Beautiful Noise! In addition to thirteen operatic roles, Sandborg has appeared frequently in recital and oratorio. He has been married to the former Marianne Miller since 1978.