

**THE SOLO PIANO MUSIC  
OF EINOJUHANI RAUTAVAARA**

by

LOTTA ELEONOORA MATAMBO

Submitted in fulfilment of the requirements for  
the degree of

MASTER OF MUSIC

in the

DEPARTMENT OF MUSIC AND MUSICOLOGY

at

RHODES UNIVERSITY

SUPERVISOR: DR J BRUKMAN

DECEMBER 2010



EINOJUHANI RAUTAVAARA  
(b. 1928)

**TITLE:**

The solo piano music of Einojuhani Rautavaara

**ABSTRACT:**

Einojuhani Rautavaara's oeuvre is characterised by four distinctive creative periods, each demonstrating a remarkable variety of compositional idioms and styles. His application of multifaceted elements, often within a single work leading to notions of postmodernism, is derived from multifarious sources, such as (Finnish) folklore, Orthodox mysticism and a wide variety of standard twentieth century compositional techniques. Furthermore, Rautavaara regularly quotes from his own material, thus creating elements of auto-allusions within his oeuvre; a predisposition which forms an essential part of his compositional aesthetic. Analyses of eight piano works (1952-2007) provide a cross-section of Rautavaara's output which, together with a consideration of biographical factors and analytical focus on the intertextual elements of his writing, offers a rationale for determining the development of his musical identity. The analyses conclude that intertextual elements, which appear through a diverse array of expressive modes (such as mysticism, nationalism and constructivism) are an essential part of Rautavaara's eclectic compositional style and contribute to an understanding of the on-going development of his musical identity.

**KEY TERMS:**

Musical identity; intertextuality; postmodernism; neo-classicism; expanded tonality; serialism; neo-romanticism; nationalism; mysticism; constructivism.

***DEDICATED***

*to my son,*

*Eino Mafavuke Mikael,*

*who was born during the writing of this dissertation.*

## AKNOWLEDGEMENTS

I would like to express my gratitude and appreciation to the following people and institutions for their assistance and support during the writing of this dissertation:

My supervisor, Doctor Jeffrey Brukman for his invaluable advice, constructive criticism and continuous encouragement;

My husband, Eric, for his understanding and supporting the furtherance of my career, for insightful and inspiring discussions as well as for proofreading of my chapters;

The entire staff of the Department of Music and Musicology at Rhodes University, especially Mrs Natasha Rischbeter for her help with scanning the musical examples,

Professor Marc Duby for believing in me, often during times of great self-doubt;

My dear friend and colleague, Yemurai Matibe, for incredible support and help with the referencing;

Mrs Dodie Springer, for editing the presentation and layout of the chapters;

My mother, Riitta, for her important role of sending me material from Finland;

My father, Veijo, for his mental and financial support;

Mrs Nombeko Mka, for being the “second mom” for my son;

The Music and the Main Libraries of Rhodes University.

Lotta Matambo, Grahamstown, December 2010.

CONTENTS

	<b>Page</b>
<b>CHAPTER ONE: INTRODUCTION</b>	
1. Biographical details	1
2. Focus and motivation	6
3. Literature review	8
3.1. Intertextuality and musical identity	9
3.2. Modernism, postmodernism and intertextuality	14
4. Summary of chapters	17
<b>CHAPTER TWO: MUSICAL IDENTITY AND FINNISH NATIONALISM</b>	
1. Introduction	19
2. Geographical, historical and linguistic context	20
3. Sibelius and Finnish national identity	22
4. Aarre Merikanto (1893-1958)	23
5. Erik Bergman (1911-2006)	25
6. Sibelius' impact on Rautavaara	26
7. Intertextuality in the form of "external" influences	26
<b>CHAPTER THREE: RAUTAVAARA'S NEO-CLASSICAL STYLE, PART ONE</b>	
1. Introduction	28
2. <i>Pelimannit</i> , Op. 1	32
2.1 National identity	35
2.2 Introduction to expanded tonality	35
2.3 Expanded tonality in <i>Pelimannit</i>	36
2.4 Nationalistic influences	40
2.5 Tonal obscuration	41
2.6 Neo-classical elements	43

2.7	Development of symmetrical keyboard style	45
2.8	Intertextuality	46
<b>CHAPTER THREE: RAUTAVAARA'S NEO-CLASSICAL STYLE, PART TWO</b>		
1.	Introduction	49
2.	<i>Ikonit</i> , Op. 6	50
2.1	Musical identity	51
2.2	History of the Orthodox Church in Finland and the relationship with <i>Ikonit</i>	53
2.3	Icon painting	55
2.4	Colour and chord painting	56
2.5	Eastern Orthodox chant	61
2.6	Use of bells in the Eastern Orthodox Church	64
2.7	Neo-classical elements	66
<b>CHAPTER FOUR: TRANSITION PERIOD FROM NEO-CLASSICISM TO SERIALISM</b>		
1.	Introduction	69
2.	<i>Seitsemän preludia pianolle</i> , Op. 7	73
2.1	Harmonic and metric details	74
2.2	Chanting	76
2.3	Keyboard symmetry	77
3.	<i>Partita</i> , Op. 34	79
3.1	Neo-classical elements	79
4.	Serialism	82
<b>CHAPTER FIVE: RAUTAVAARA'S NEO-ROMANTIC STYLE</b>		
1.	Introduction	86
2.	<i>Etydit</i> , Op. 42	90
2.1	Neo-romantic elements	90

2.2	Intertextuality	92
3.	Piano Sonata No. 2, Op. 64 <i>The Fire Sermon</i>	97
3.1	Intertextuality	99
3.2	Postmodernism and musical identity	106
<b>CHAPTER SIX: RAUTAVAARA'S SYNTHETIC STYLE</b>		
1.	Introduction	109
2.	<i>Narcissus</i>	112
2.1	Bilateral keyboard symmetry	112
2.2	Intertextuality	114
3.	<i>Fuoco</i>	117
3.1	Intertextuality in the form of auto-allusions	117
3.2	Musical narcissism	121
<b>CHAPTER SEVEN: CONCLUSION</b>		
1.	Focus and motivation	123
2.	Theoretical frameworks presented in the literature review	123
2.1	Heiniö (1988)	123
2.2	Howell (2006)	123
2.3	Sivuoja-Gunaratnam (1997 and 1999)	124
2.4	Hako (2000)	125
3.	Intertextuality and musical identity	125
4.	Postmodernism and balance	127
<b>BIBLIOGRAPHY</b>		129

## CHAPTER 1: INTRODUCTION

### **1. Biographical details**

Eino Juhani Rautavaara (later Einojuhani) was born on 9 October 1928 in Helsinki, the capital of Finland. His father, Eino Rautavaara, was a well-known opera singer, cantor and church music pedagogue, while his mother, Elsa Träskelin, was a medical doctor. Rautavaara received his initial education at the Kaisaniemi Elementary School in Helsinki and just prior to the outbreak of World War II in 1939, he entered secondary school.

As a child, Rautavaara received some piano tuition but until his late teenage years, music education as such was not emphasised in his life. Despite this lack of formal music education, Rautavaara was fascinated and intrigued by music; his paintings from this time often reflect the inspiration of music and sometimes he referred to these art works as “compositions” (Hako 2000, 21). Whilst World War II raged, his music education remained insignificant and it was only at the age of seventeen that it began in earnest. After the death of his mother in 1944, (his father had died in 1939) he went to stay with his maternal aunt in Turku, on the south west coast of Finland. Here, he received his upper secondary schooling and his interest in music and composing grew. In 1946 he became a student of Arvo Laitinen (1893-1966), a lecturer at the Sibelius Academy in Helsinki.

The following year (1947), at the age of nineteen, Rautavaara decided to follow a career as a composer. To respect his wish, his aunt agreed that he be auditioned by Heikki Klementti (1876-1953), a professor in composition at the Sibelius Academy, Helsinki (Hako 2000). So convinced was Klementti of Rautavaara’s talent that he recommended Rautavaara should continue with composition training at the Sibelius Academy and simultaneously pursue musicological studies at the University of Helsinki. This Rautavaara did from 1948.

At university, Rautavaara attended folk music (ethnomusicology) lectures delivered by Klementti. These lectures exposed him to modality and its influence on the Finnish folk music tradition. As his roots were from this area, examples drawn from the South Ostrobothnic folk music tradition (west and north-west Finland) had a great effect on him.

During his student years at university, Rautavaara was aware that Hungarian composer Béla Bartók (1881-1945) had collected, notated and had been inspired to incorporate Hungarian, Romanian and Bulgarian folk music elements into his compositions. Although Rautavaara did not study Bartók's scores, the aural influence (performances, recordings and broadcasts, for instance) of Bartók's music should not be discounted. His knowledge translated into imagining Bartók's composition processes in incorporating aspects of folk music within his (Rautavaara's) compositions (Rautavaara 1989). Rautavaara's composition style in *Pelimannit*, Op. 1 is the result of this imagination; it maintains individuality of expression and idiom despite obvious overt influences. This interest in folklorism continued to play an important role in his music, extending throughout this period of composition (1950-57) while he studied with the neo-classical Finnish composer, Aarre Merikanto (1893-1958).

During this early phase of his composition career, Rautavaara completed (apart from *Pelimannit*) the *String Quartet No. 1* (1952) and *A Requiem in Our Time* (1953), works which included folk influences. *A Requiem in Our Time*, scored for the unusual combination of 4 trumpets, 4 horns, 4 bassoons, a baritone horn, tuba and percussion, won first prize in the Thor Johnson Contest, a competition arranged by the Brevard Foundation in Cincinnati, USA. This piece garnered much newspaper publicity and, as a result, became part of the regular (Finnish) radio play-lists of the time (Hako 2000). Its success roused the interest of Finland's "national composer" Jean Sibelius (1865-1957)<sup>1</sup> who, in recognition of his ninetieth birthday, was given the honour of presenting a scholarship from the Sergei Koussevitzky Foundation to a young, promising (Finnish) composer. The terms of the scholarship included a summer course at the Tanglewood Music Centre and the possibility of pursuing composition studies at either The Juilliard School<sup>2</sup> in New York or the Eastman School of Music<sup>3</sup> in Rochester, United States. Sibelius awarded this scholarship to Rautavaara.

The curriculum of the Tanglewood summer courses concentrated on studying the repertoire of contemporary (twentieth century) music and its performance as standard fare. Compared to Finland where contemporary music was not emphasised and with much evidence of negative attitudes towards it, this "open" approach to contemporary composition and its philosophies

---

<sup>1</sup> See Chapter 2.

<sup>2</sup> The Juilliard School, founded in 1905, is an internationally recognised performing arts conservatory with an enrolment of 800 undergraduate students.

<sup>3</sup> Eastman School is a well-established and respected music conservatory, established in 1921.

awakened a new creative spirit in Rautavaara. At Tanglewood, he studied under Roger Sessions (1896-1985)<sup>4</sup> and Aaron Copland (1900-1990)<sup>5</sup>.

In terms of the scholarship, Rautavaara chose to pursue composition studies at The Juilliard School with Vincent Persichetti (1915-1987)<sup>6</sup> whose teaching style concentrated on holistic examination of compositions, especially their stylistic balance, variability, logic and development (Rautavaara 1989, 133). This had a major impact on Rautavaara's subsequent development as a composer. During this time, he completed *Ikonit* (Icons) Op. 6, a suite for solo piano. *Ikonit* depicts six monastery paintings (formulaic works following a prescribed methodology filled with Orthodox symbolism which conveys information of the person or event [under anonymous, Suomen Ortodoksinen Kirkko]). Their splendid colours and symbolism are turned into a musical characterisation. Rautavaara's inspiration from these "static and timeless" paintings (Rautavaara 1963, 14) reveals his interest in mysticism and a religious sense that reaches beyond "the immediate Evangelical Lutheran traditions" (Heiniö 1988, 4). Hence the element of intertextuality that is created within the movements of *Ikonit*.

The influences of Eastern Russian Orthodox religion, mysticism and the impressionist, Claude Debussy (1862-1918), can be discerned in this Juilliard period. These compositional traits relate directly to this period in New York during which he attempted to reconcile his Finnish cultural heritage with his identity in an American context. Musically, Rautavaara identified himself more as a cosmopolitan European than as a specifically Finnish national (though he suffered bouts of homesickness). Hence, the pollination of Finnish mysticism and European composition models and techniques found within his works from this period.

Shortly after returning to Finland from New York, Rautavaara was introduced to the composer Erik Bergman (1911-2006) who had married Rautavaara's cousin, the opera singer Aulikki Rautawaara (1906-1990)<sup>7</sup>. Bergman recommended that Rautavaara should travel to Ascona, Switzerland, to continue composition studies under Swiss composer Wladimir Vogel (1896-1984). Rautavaara felt that his compositional technique was still lacking a solid method or technical underpinning, so he followed Bergman's advice. From Vogel, he learnt

---

<sup>4</sup> Sessions was an intellectual child prodigy who studied music at Harvard University. He wrote large amounts of orchestral, instrumental and vocal music, received two Pulitzer Prizes and taught on a part-time basis at Juilliard School until 1983 (Olmstead 2009).

<sup>5</sup> American composer of concert and film music as well as an accomplished pianist.

<sup>6</sup> American composer, music educator and pianist.

<sup>7</sup> A Finnish soprano who became famous through her interpretations of Sibelius' songs and Mozart's operas.

the basics of Second Viennese School dodecaphony<sup>8</sup> which he then began to utilise in his compositions.

Upon returning to Finland after studying with Vogel, Rautavaara was offered a scholarship to study in Cologne, Germany, under Rudolf Petzold (1908-1991)<sup>9</sup> by the Sibelius Academy, as part of its seventy-fifth jubilee year celebration.

In 1959 Rautavaara married his first wife, Heidi (later Mariaheidi) Suovanen; their two children, Markojuhani and Olof were born in 1960 and 1968 respectively but the marriage was dissolved in 1982. The period of his first marriage has been described by Rautavaara as being an “empty, unclear and unpleasant mist, [a] rejected area” (Rautavaara 1989, 215). As Rautavaara wished to dedicate his life solely to composition, he did not perceive marriage and raising children his main responsibility. Furthermore, the feelings of “emptiness” he associated with this period affected both, his well-being and his creative output (Hako 2000).

As his personal life grew increasingly difficult, his physical and mental health was negatively affected. He suffered from stomach aches and loss of weight and his doctors thought that he had developed cancer. Nevertheless, an operation revealed nothing untoward and his pains were diagnosed as being psychosomatic. Rautavaara withdrew from the public domain, isolated himself and lost his motivation for living. Yet, while his personal life was chaotic, his compositional style began shifting towards a new phase as he learned to separate his personal and working lives. His *Symphony No. 3* (1961) is a good example of this transitional phase which Rautavaara termed “non-atonal dodecaphony” (Heiniö 1988, 8). Here, dodecaphonic compositional processes and principles serve tonality through the utilisation of third-based chords and octave doubling inherent in the rows (Heiniö 1988).

Towards the close of the 1960s, Finland began favouring the “New Romantic” style which challenged the ideas of functional tonality as well as aimed to break dodecaphonic rules; this stylistic freedom was not limited to Finland but spread from Europe and provided Finnish composers with an opportunity to compose music which could be identified with the “romanticism” of Finnish folklore. This served to inspire Rautavaara, whose diverse

---

<sup>8</sup> A synonym for ‘atonality’ or in some cases, ‘twelve-note serial composition’.

<sup>9</sup> A German composer and teacher who wrote mainly chamber music in a late Romantic style using broadened tonality (Lück 2010).

compositions were well suited to this stylistic amalgamation and his output grew to the extent that he ceased giving opus numbers to his compositions (Heiniö 1988). In recognition of his work, he was appointed as honorary Art Professor (from 1971 to 1975) while serving as Professor of Composition at the Sibelius Academy.

Some of Rautavaara's best known compositions such as *Cantus Arcticus* (1972), a concerto for birds and orchestra, emanate from this period. This work, commissioned by the University of Oulu<sup>10</sup>, served to generate much needed capital. Taped arctic birdsong is combined with archaic modal melodies. Some of the woodwind treatment shows the influence of Maurice Ravel (1875-1937) and the string texture resembles Sibelius' writing (Heiniö 1988). In preparation for this work, Rautavaara travelled to Oulu and recorded bird songs from the swamps in the area. The taped material was later slowed down or accelerated according to his needs. The orchestral part is based on the bird song motives and, when interacting with the recorded segments, the two intertwine, creating a concerto which realises the "birds" as soloists (Hako 2000). This piece has received more performances than any other Finnish work except for the works of Sibelius (Hako 2000).

His solo piano compositions, Piano Sonata No. 1 *Christus und die Fischer* (1969) and Piano Sonata No. 2 *The Fire Sermon* (1970) as well as *Etydit*, Op. 42 (1969) emerged during his neo-romantic period.

A new composition phase began in 1982. Rautavaara attended the Music Pedagogue Organisation's world conference at which his choir-opera *Marjatta Matala Neiti* (Majatta, the Lowly Maiden) was premiered. The title role was sung by Sinikka (later called Sini) Koivisto and this led to their marriage in 1984. This new marriage signified a turning point in Rautavaara's personal life; something which was mirrored in his music. His health showed an improvement and, creatively, a new style emerged as well as the completion of many vocal works. During this period, Rautavaara strived towards a synthesis<sup>11</sup> of multifarious styles (Sivuoja-Gunaratnam 1999; Heiniö 1988), for instance, *Thomas* (1985) his opera, employs a synthesis of different cultures and compositional styles varying from Gregorian chant to twelve-tone serial technique (Heiniö 1988).

<sup>10</sup> The University was founded in 1958 and it is one of the largest universities in Finland (University of Oulu, under anonymous).

<sup>11</sup> Rautavaara's fourth compositional period fuses a plurality of styles. This integration is not eclecticism per se with only selected aspects of various styles being used but rather a synthesis of all his previous styles.

During this time, Rautavaara concluded six operas in total. All the librettos for these operas were written by Rautavaara, opening the way for intertextual exploration as the libretto and music interact and affect each other: for Rautavaara, words are the starting point for musical expression but, conversely, music can also communicate ideas which can be transferred to the text (Hako 2000, 186). Sometimes, while composing an opera, his original plan might undergo alteration as the text opens up new ideas and creative paths for him.

During this synthetic period, Rautavaara frequently combined strict motifs, such as serial row technique, within a more spontaneous and neo-romantic idiom (Aho 1998). He himself stated that, harmony was always very important to him creating a need for a synthesis of “the modern [atonal] and [something approximating] more or less tonal harmony” in his compositions during this period (Reilly 1999, 7a).

Ondine, a Finnish recording company, took a great interest in Rautavaara’s music and began recording his oeuvre in 1988, marketing his music extensively in the USA and Britain. This led to his international stature receiving a considerable boost. His most important works (which include symphonies, several operas, the solo piano repertoire performed by Izumi Tateno, and *Cantus arcticus*, the concerto for birds and orchestra) have been recorded and released by Ondine. His Seventh Symphony (*Angel of Light*) marketed effectively as an “atmosphere” recording (Hako 2000, 233), became an international success, winning several international prizes, such as the Cannes Classical Award in France (1997) and a Grammy Award nomination (1997); the only nomination for a Finnish composition (Hako 2000).

Due to Ondine’s effective marketing, Rautavaara’s recordings have enjoyed such international success that only Sibelius can overshadow him as a Finnish composer (Hako 2000). He celebrated his eightieth birthday in 2008 and, despite his advanced age, he continues to compose. His music remains standard repertoire in Finland and, as a part of his eightieth birthday celebrations, was performed widely both in Finland and elsewhere in the world.

## **2. Focus and motivation**

This thesis will focus on the musical identity of Einojuhani Rautavaara by analysing and considering his solo piano repertoire. In determining the development of Rautavaara’s musical identity, the analyses will concentrate on the appearance of intertextuality in his

oeuvre. In these analyses, the writings of Graham Allen, Mansfred Pfister, Anne Sivuoja-Gunaratnam and Richard Jenkins' sociological theory of identity underpin the development of arguments and the drawing of conclusions. In the field of musicology, intertextual connections form an important part of the narrative in examining and identifying the compositional style of a given composer (Sivuoja-Gunaratnam 1999). Intertextuality is therefore a necessary component in considering a composer's musical identity. In this research, intertextuality will help to create a deeper understanding of Rautavaara's compositions, give them perspective within his own oeuvre and that of other Finnish composers, as well as assess them in relation to the contemporary international western canon.

I became acquainted with Rautavaara's music at the Sally Westerdahl Piano Competition in 1995 while I was living in my native Finland and studying music at the Päijät-Häme Conservatory in Lahti, capital of the Päijänne Tavastia region, Southern Finland. At this competition, his Piano Sonata No. 2 *The Fire Sermon* was performed by one of the participants. I was immediately drawn to the music and its extraordinary texture and quality. The compelling tonal clusters appealed to me to the extent that I wanted to include Rautavaara's music in my own solo piano repertoire.

When I emigrated to South Africa, my luggage included a copy of his solo piano suite, *Pelimannit* Op. 1 which I performed during my first year of study at Rhodes University. Rautavaara's original composition style immediately aroused interest within the Department of Music and Musicology at Rhodes University, where his music was still unknown. After my introduction of Rautavaara's works, scores and recordings, his music was purchased by the music library. His piano music has since been played and performed regularly by Rhodes University students throughout South Africa.

While the existing research focuses mainly on particular aspects of Rautavaara's music, for example his serial expression, my thesis, by examining the development of his musical identity as represented in his solo piano works throughout his entire career, fills a unique gap in the field. This research is appropriate since it aims to develop an understanding of his compositional style, repertoire and musical identity. I will focus on Rautavaara's solo piano works as these compositions provide a cross-section of Rautavaara's creative output which, according to several scholars, is divided into four compositional periods (Howell 1999;

Sivuoja-Gunaratnam 1999; Heiniö 1988). My aim is to delineate his application of varied stylistic traits in the following works: *Pelimannit* (The Fiddlers) Op. 1, (1952), *Ikonit* (Icons) Op. 6 (1955), *Seitsemän preludia pianolle*, Op. 7 (1957), *Partita*, Op. 34 (1958), *Etydit* (Etudes) Op. 42 (1969), Piano Sonata II “*The Fire Sermon*” Op. 64 (1970), *Narcissus* (2002) and *Fuoco* (2007).

### 3. Literature review

By studying these piano works, the rich tapestry and multi-layered narratives of Rautavaara’s intertextual expressivity will be examined and his compositional “voice” and the development of his musical identity will be explored. As the aim of this research is to objectively codify Rautavaara’s musical identity, my approach will move beyond Rautavaara’s subjective autobiographical annotations and place them into perspective within the context of intertextuality and musical identity by considering the findings of Tim Howell (2006), Mikko Heiniö (1988), Pekka Hako (2000) and Anne Sivuoja-Gunaratnam (1997, 1999).

In short, Howell argues that Rautavaara’s music is characterised by a stylistic plurality, drawing from the creation of “tension between old and new” (Howell 2006, 113). This point receives some clarification from Heiniö who explains that Rautavaara’s compositional style has gone through radical changes from neo-classicism to dodecaphony (Heiniö 1988). Sivuoja-Gunaratnam suggests that Rautavaara’s whole oeuvre can be viewed as “a huge macro text, where several pieces appear to share many features in common” (Sivuoja-Gunaratnam 1999, 8). Her research (1997) concentrates on Rautavaara’s first serial period and highlights his use of the twelve-tone technique.

Hako’s short biography of Rautavaara delineates the most important periods of the composer’s life, introduces some of his compositions and highlights the motive surrounding their creation. Sivuoja-Gunaratnam concentrates on Rautavaara’s first serial period and examines his use of the twelve-tone technique.

As the lens of intertextuality offers a fresh perspective on Rautavaara’s musical identity, theories of Graham Allen (2000), Mansfred Pfister (1991) and Sivuoja-Gunaratnam are examined to develop a general understanding of this concept.

### 3.1. Intertextuality and musical identity

According to Allen (2000, 1), when we read a text we seek meaning or meanings from within the text, and interpret it by extracting the meaning from the original text. For Allen, the meaning of a text is found “between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relationships” (2000,1). Allen claims that a personal interpretation of a work is strongly influenced by “the systems, codes and traditions of other art forms and of culture in general” (2000, 1). He calls this “intertextual” and states that texts, either literary or non-literary, are viewed by modern theorists as lacking “any kind of independent meaning” for the reader or listener of music, navigating between a “network of textual relationships” (2000, 1). He explains that not only written works are based on a language but it is also possible to talk about a “language” in fine arts, architecture and music (2000). Therefore, when analysing a piece of music we interpret its compositional techniques in relation to previous and contemporary pieces of music and their compositional techniques.

This line of thought is followed by Heinrich Plett through his suggestion that if a text is regarded as an “autonomous sign structure, delimited and coherent”, “intertext” is “characterised by attributes that exceed it” (1991, 5). Therefore, to Plett, an “intertext” is “delimited for its constituents refer to constituents of one or several other texts” (1991, 5).

Sivuoja-Gunaratnam adds to this debate when she states that “intertextuality is characterized by the relationship between texts or sign systems” (1999, 8) with no given musical text expressing “a world of its own” and where entirely new, hitherto unused, materials are utilised in an original way. Sivuoja-Gunaratnam asserts that a musical text cannot conceal “its debt to tradition and other texts” (1999, 9) with every musical text comprising some elements of intertextuality. Furthermore, Sivuoja-Gunaratnam points out that intertextuality extends beyond an examination of the influences to which a composer has been exposed. According to her, in this kind of research, the composer becomes “the ultimate research object, not the ‘text’ [of his oeuvre]” (1999, 8).

With the philosophical arguments articulated by Allen, Pfister, Plett and Sivuoja-Gunaratnam as my theoretical base, I will explore the shaping of Rautavaara’s musical identity through considering the intertextual relationships embedded within each of his compositional stylisms

as found in his piano output. For the purposes of this study, I define intertextuality as the connections between aspects of spoken language, religion, mysticism, images, characters, topics and themes, and their appearance (and musical/artistic meaning) in Rautavaara's compositional language and expression. Therefore the emergence in his oeuvre of previous composers' works, other art forms, Orthodox mysticism and the Finnish folk tradition as espoused by peasant communities will form an integral element of this discussion, as will the evolution and ever-evolving product of Rautavaara's musical identity.

Although, according to Sivuoja-Gunaratnam (1999), there is a difference between the biographical and the textual approach, in this thesis, both are examined under the umbrella of intertextuality. Here, intertextuality in the form of "external influences" (trends in western art music and biographical aspects) will be explored and discussed as well as "internal influences", such as auto-allusions (Sivuoja-Gunaratnam 1999), both forming an integral part of his compositional style. Rautavaara's sense of belonging, as a member of the 'social (racial, political) group' (Jenkins 2004, 98) – the Finnish people – will be explored within the context of geographical and sociological elements, subsets within the intertextual narrative. Here, Richard Jenkins' notion of "collectivity" – belonging to a certain group – appears to offer a plausible theoretical framework. The idea of "collectivity" or rather "individuals in co-activity" is examined as follows: firstly, to what extent Rautavaara, a member of the 'social group' of Finnish people, identified himself as such and secondly, to what degree he was ignorant of his belonging to, or even existence of, the group (Jenkins 2004, 81). The first approach, according to Jenkins, refers to the sense of recognitions by the members of the group while the second is formed through recognition by others outside the group (2004). Furthermore Jenkins explains that both individuals and groups who are not satisfied with their social identity – their sense of belonging – "seek to restore or acquire positive identification via mobility, assimilation, creativity or competition" (2004, 89). While Jenkins emphasises that there are several ways of understanding "collectivity" and not just two, these two notions provide a useful tool when exploring Rautavaara's recognition of his belonging to the group and how others viewed it. As it becomes apparent, elements of dissatisfaction shaped Rautavaara's sense of belonging to the social group of Finnish people and had an impact on his compositional language.

Jenkins' theory of social identity (2004, 15), explores the "individual" and "collective" elements of identity and forms the basis for exploring Rautavaara's sense of national self.

Jenkins' theory examines how individuals' identities are related to their participation in and belonging to a social group as well as how the concept of self<sup>12</sup> is constructed in culture; something which can change and mutate in different social contexts (2004, 98). Furthermore, his notion of the "internal-external dialectic between self-image and public image" (2004, 20), in other words how we identify ourselves and are identified by others in turn, is useful when perusing Rautavaara's participation and belonging to the social and cultural group of the Finnish people. Jenkins describes the interaction between internal and external self-definition as a "process of internalisation" (2004, 20) and explains that while authoritatively applied external identification can influence an individual and possibly generate acceptance of the external labels, it can also elicit resistance. The "process of internalisation" is explored with regards to Rautavaara's sense of social and cultural belonging as well as the development of his compositional style. From this perspective, I will examine the influence of Finnish culture and lifestyle upon Rautavaara's musical identity, how his study periods abroad shaped his construction of self and that of his music and whether the "process of internalisation" resulted in acceptance or resistance.

Jenkins states that the concept of identity is never a settled or final matter. "There is something active about identity that cannot be ignored: it isn't 'just there', it's not a 'thing', it must *always* [original emphasis] be established" (2004, 4). Ideas of the self as a relatively static element forming a core aspect of an individual's personality have been challenged by the views of social constructivists, such as the theorists Henri Tajfel and Erik Erikson. These theories are aligned with the claims of Jenkins' sociological theory of identity; "...it (the identity) is formed and developed *continuously* [my emphasis] through conversation and interaction with others.

Jenkins argues (2004, 15) that the "individually unique" and the "collectively shared" aspects are "routinely entangled with each other" and are thus identified through process or interaction. While Jenkins asserts that individual and collective identification differ, the individual element emphasising difference and the collective similarity, he points out that "each emerges out of the interplay" (2004, 16). This is applicable as I delineate the development of Rautavaara's musical identity; the word 'development' itself supports what

---

<sup>12</sup> Jenkins' definition of 'self' parallels his notion of 'identity' featuring aspects of similarity, difference, reflexivity and process. He proposes a definition of self as "an individual's reflexive sense of her or his own particular identity, constituted *vis-à-vis* others in terms of similarity and difference, without which she or he wouldn't know who they are and hence wouldn't be able to act" (2004, 27).

Jenkins' theory maintains: a person's identity is not immutable but constructed of constant dialogue between the individual and collective.

Jenkins' arguments are supported by David Hargreaves, Dorothy Miell and Raymond MacDonald (2002,10) who explain that we are not merely influenced by others, but are in effect "made up" through our interaction with others – we are ultimately social and not personal beings. This statement forms an essential element in examining the "external" intertextual connections in Rautavaara's compositional oeuvre and the evolution of his musical identity.

According to Hargreaves et al (2009, 463), no discipline has the exclusive rights to identity research or is able to exhaust all the current understanding of the topic. While Jenkins' theory elucidates Rautavaara's belonging to the social group of the Finnish people and the national elements in his solo piano works, the emphasis of this thesis lies in his musical identity, rather than the social. For this purpose, theories specifying how music can express and form an individual's identity and vice versa are applied. Hargreaves et al (2002) argue that there is a conceptual distinction in how an individual's identity is constructed in music and how music can construct an individual's identity. They claim that an individual's identity in music is defined by social and cultural roles within music or musical activities which are central to the formation of an individual's self-definition in relation to music.

My aim is not to discuss the generic role of western art music but, with regards to nationalism, to investigate to what extent Rautavaara's musical identity is based on, or moves away from, Finnish social and cultural musical practises. The notion of nationality is also examined from the point of view of how Rautavaara's music has developed his (personal) sense of national identity; in other words, how his compositional output is communicated through his sense of belonging to the Finnish people – a social grouping. Göran Folkstad (2002) assesses this theory and his findings on the influence of an educational environment within a society are considered with regards to the development and sustainability of Rautavaara's musical national identity.

According to Arnold Whittall (2003), elements of national identity, such as illustrative titles which refer to Finnish forest regions and Finnish legends can be clearly identified in Sibelius' oeuvre. Further, Sibelius' compositional style often depicts the landscape and nature of

Finland. The influence of Sibelius as well as Finnish composers such as Aarre Merikanto (1893-1958) and Erik Bergman (1911-2006) on Rautavaara's oeuvre will be examined through investigating cultural influences that contribute towards the notion of a national (Finnish) identity. Jenkins' theory will be used to examine which elements of Finnish music are "collectively shared" and whether there are elements which make his music especially Finnish.

William Paisley's concept of "encoding habits" (1964, 219) is explored with regards to Rautavaara's evolving compositional style. Paisley substitutes the word "style" with the notion of "encoding habits" asserting that "style" refers to "the ineffable qualities of a communicator's output" and explains that "the unique character of a work may be defined in terms of successive decisions made by the communicator as he chooses from his repertory of symbols" (1964, 219). Paisley argues that "certain variables", such as tempo, dynamics, harmony, instrumentation and pitch, can find many manifestations in the "encoding process of musical composition" and that the composer subsequently has to make constant choices when utilising them (1964, 228). Each of these variables according to Paisley, "implies a set of encoding habits, major or minor (1964, 228).

Dean Simonton's (2001) findings on melodic originality<sup>13</sup> are investigated with special reference to William Paisley's notion of 'minor encoding habits' which I locate within Rautavaara's compositions. This study will examine how Rautavaara's "stylistic transformation" (2001, 214) correlates with his career progression as well as general trends in western art music. Simonton argues that a composer's stylistic transformation can result from a psychological process which he calls *habituation*<sup>14</sup>. As a result of habituation, he states, a composer's output goes through changes at both the personal and general level. In addition to the personal and general stylistic transformation, Simonton argues that biographical matters, such as stress, may reflect "the emotional state of the composer at the time of work's composition" (2001, 216).

---

<sup>13</sup>Simonton's melodic originality measure validation involves a "comparison of the measure based on two-note transition probabilities with an alternative measure based on three-note transition probabilities (Simonton 2001, 209). The purpose of this method is to explain why one composer's style is noticeably different from another's, even when their compositions date from the same period (2001). While the empirical findings of 15618 themes by 479 composers have proven that "the melodic originality both influenced listeners' emotional response and reflected the composer's emotional states", Simonton recognises that composers' expressiveness and creativity is a "complex, multi-determined phenomenon" and not limited only to their choice of pitch (2001, 219).

<sup>14</sup> The term refers to an audience's supposedly diminished reaction to repetition of a certain stimulus, for example melodic originality (Simonton 2001).

While Rautavaara's biographical details are briefly annotated in this introductory chapter, their possible impact on Rautavaara's compositional output, its melodic originality, as well as the stylistic transformation throughout his career is investigated in the following chapters. As melodic originality is difficult to measure without computerised measurement methods, my aim is, rather than trying to assess Rautavaara's melodic originality, to observe changes in general characteristics of his music in relation to his personal life as well as to the common trends in twentieth century western art music.

### **3.2. Modernism, postmodernism and intertextuality**

Manfred Pfister (1991, 207) states that at least three notions can be identified when exploring the relationship between modernism and postmodernism. The first notion regards postmodernism as a "revisionist movement" which attempts to "undo modernism". The second, he argues, does not regard postmodernism as an attempt to undo modernism but rather an attempt to break away from it, "a breach with modernism as with all things of the past". The third way of understanding the relationship between these two notions is according to Pfister, to view postmodernism as "the logical extension and culmination of modernism" (1991, 207).

Allen refers to postmodernism as "the current historical, social and cultural epoch" (2000, 181) with the postmodern era marking a change in developments which began at the beginning of the twentieth century. In music, there was firstly an approach to return to "more traditionally accessible notions of music" (Pasler 2007 under "Postmodernism"); this included methods such as re-embracing harmonic and temporal characteristics of 18<sup>th</sup> and 19<sup>th</sup> century compositional styles. Secondly, an approach of more radical postmodernism questions and explores "any associated social or political affiliations" (Pasler 2007 under "Postmodernism"). Thirdly, methods of including materials from "disparate discourses", sometimes including elements which were not musical as such, were used to create postmodernism through a "connection or interpenetration" (Pasler 2007 under "Postmodernism"). In particular the first approach stated by Pasler is applicable to Rautavaara's music, at least to some extent. Furthermore, it can be regarded that Rautavaara's compositional style correlates with Pfister's view of "the logical extension and culmination of modernism" as elements of both, modernism, for example the standard twentieth century compositional devices, as well as postmodernism – the juxtaposing of lyrical and tonal

sections with more dissonant textures, sometimes with hints of self-irony – are present in his compositional style.

Jean Baudrillard asserts that during the postmodern era “reproduction takes over from authentic production” (cited in Allen 2000, 182). He states that postmodernism in the arts is concerned with the notion of *simulacrum*, a word originating from Plato’s work and which refers to “a copy which does not possess an original” (cited in Allen 2000, 182). This means that the way we experience modern art is mainly the result of reproduction. Graham Allen explains that “the ‘simulacrum’, the copy, comes to replace the ‘real’” (2000, 183). The concept of ‘simulacrum’ correlates with Ihab Hassan’s argument (1982, 110) according to which postmodernism “is indeed a period of ‘delegitimation’, a time of decreation and dispersal, derealisation and diffusion. Of everything that ‘de-defines’ *and* at the same time disseminates” [original emphasis]. Hassan (1982) maintains that during the era of postmodernism, it is not possible to talk about originality any longer but rather a new organisation of old material, a statement which is further elaborated by Pfister: “... the hallmark of postmodernism [is that it is] caught in the compulsion to repeat endlessly and in ever new ways what has been thought and said before (1991, 209). This thesis will take into consideration these arguments to the extent that they are applicable in Rautavaara’s music, tracing these elements through clear quotations and manipulations of previous material in the creation of new compositions.

Allen (2000, 181) asserts that discussion of the role of intertextuality within the arts generally leads to the notion of postmodernism. Manfred Pfister concurs with the connection between postmodernism and intertextuality but emphasises that the latter phenomena is not restricted to postmodern writing (1991). He suggests that postmodern intertextuality probably differs from the previous forms of intertextuality, particularly those of modernism (1991, 210). According to Pfister, when considering the difference between modern and postmodern intertextuality, it is important to note that with this differentiation it is possible that “the historical specificity of postmodern intertextuality becomes a matter of categorical, rather than quantitative distinction” (1991, 214). He maintains that if we define postmodern intertextuality only in terms of “an increase in intertextual references” the difference between modernist and postmodernist intertextuality could only be a relative (1991, 214). Pfister’s argument is that “postmodernist intertextuality is the intertextuality conceived and realized within the framework of a poststructuralist theory of intertextuality” (1991, 214). Therefore,

he claims, within the framework of poststructuralist theory, which according to Allen (2001, 181), in a sense is “merely an aspect of the Postmodern era”, intertextuality is not just one means amongst others but is “foregrounded, displayed, thematized and theorized as a central constructional principle” (1991, 214).

Kytöharju accentuates that Rautavaara’s oeuvre clearly reveals postmodern elements, combining several different styles in which intertextual practises fuse together material from the composer’s earlier output (Kytöharju n.d). His oeuvre also has elements in common with the notions of postmodern intertextuality, as Rautavaara regularly reuses his own material (referring to it as a text). Furthermore, Rautavaara’s “recycling” of his musical ideas suggests his intentions to create illusions of *déjà vu*, which are often established through borrowing his own material in a self-ironic manner.

Linda Hutcheon (1991, 225) argues that parody, in the forms of “ironic quotation, pastiche, appropriation or intertextuality” is generally considered to be one of the principal elements of postmodernism. However, she construes, “parodic reprise of the past of art is not nostalgic; it is always critical” (1991, 225). Postmodern parody according to her, signals “through a double process of installing and ironizing, how present representations come from past ones and what ideological consequences derive from both continuity and difference” (1991, 225). While her arguments support Pfister’s notions of postmodernist intertextuality, she asserts that art still has a meaning and reason for its existence and it will necessarily have novel and varying significance and purpose.

Hutcheon explains that the word ‘parody’ in the context of postmodernism is not limited to notions of wit and ridicule. She maintains that ‘parody’ in twentieth century art forms has a wide range of meanings: “from witty ridicule to the playfully lucid to the seriously respectful” (1991, 226). According to her, postmodern parody does not ignore the original framework from which it cites. Instead, it uses irony to “acknowledge the fact that we are inevitably separated from the past today – by time and the subsequent history of those representations (1991, 226). Her argument (1991, 228) that “postmodern parody is both deconstructively critical and constructively creative, paradoxically making us aware of both the limits and the powers of representation” is aligned with the “internal” intertextual references in Rautavaara’s oeuvre in the form of auto-allusions. It appears that for Rautavaara the act of borrowing itself

is an important means to express his musical ideas, an act that strongly colours his oeuvre throughout his compositional career.

While there are various definitions and approaches towards the term “postmodern” as it applies to twentieth century music (Pasler 2007 under “Postmodernism”) as well as postmodern intertextuality (Pfister 1991; Allen 2000) and parody (Hutcheon 1991), the context of this research will focus upon Rautavaara’s musical identity through the intertextual connections he employs (as described above) in his compositions as opposed to an analysis of different postmodern theories and their musical application. These notions will be referred to only if they support the investigation of the development of his musical identity.

#### **4. Summary of chapters**

In the next chapter, Rautavaara’s musical identity in relation to his nationality and the legacy of Jean Sibelius will be considered. Howell (2006, 1) argues that it was through Sibelius that Finland became musically known to the rest of the western world. He describes the relationship between current and twentieth century Finnish composers and Sibelius as being “[in] the shadow of Sibelius”, a backdrop with which twentieth-century Finnish composers, such as Rautavaara, have had to form their own identity. Whittall adds to this debate, claiming that the identity of a composition and its composer is the result of the “conjunction of a personal tone of voice – the composer’s style – and the particular form or genre chosen for the work in question” (2003, 8).

A brief study of Finnish composers, before and after Rautavaara, will be conducted to observe and analyse the development of a Finnish national voice in different compositional styles and how this corresponds with the evolving sense of national identity.

Rautavaara’s musical language is characterised by a wide range of genres and stylistic periods and these will be discussed in ensuing chapters. In chapter three (part one and two), Rautavaara’s neoclassical period will be examined. Here, his folkloristic writing reveals an affinity with the principles espoused by the Hungarian art music composers and twentieth century nationalism, which found a voice in Finland and elsewhere in the western world (Rautavaara, S 1987).

In 1957, Rautavaara adopted the twelve-tone technique and during his first serial period (ca. 1957-1965) wrote 17 compositions using this style. Before the emergence of serialism in his oeuvre, Rautavaara's music began transforming towards a more dissonant expression. Two solo piano works (*Seitsemän preludia pianolle*, Op. 7 and *Partita*, Op. 34) were written during this transitional stage and they pave the way for his inclusion of serialism in his creative vocabulary. This gradual shift in his compositional style towards adopting a serial approach is examined in chapter four.

The major part of the thesis is presented in these two chapters, as the foundation for Rautavaara's compositional style was established during this period. Here, elements characterising his entire output are investigated in detail, while in the following chapters they appear in different stylistic contexts, as a part of his musical expression. A close musical analysis of his scores provides the tools for understanding the use of twentieth century expanded tonality with Leon Dallin's (1974) approach and terminology serving as a point of departure. However, it must be noted that the data presented in these analyses is only one way of interpreting Rautavaara's music which can be considered in more than one context. My analyses concentrate on locating nationalistic, modernist and mystical elements in his solo piano works and therefore are not intended to cover all possible methodologies and conclusions

After a dalliance with serialism, Rautavaara abandoned this restrictive style of composition and a new period marked the beginning of his composition in a free-tonal (or neo/expanded-tonal) idiom which is often described as his neo-romantic period (ca. 1967-1980). This will form the basis for chapter five.

In the 1980s Rautavaara began to seek a synthesis of his composition techniques and serialism reappeared in his works, combined with a neo-romantic musical idiom. This is what Sivuolja-Gunaratnam refers as Rautavaara's "synthetic style" period (Sivuolja-Gunaratnam 1999). These aspects will be discussed in chapter six.

While Rautavaara's position in relation to Sibelius and other Finnish contemporary composers is considered, elements which make his music unique and identifiable will receive particular attention. The application of aspects deriving from folklore, orthodox religion and mysticism will be of special interest in determining these attributes.

## CHAPTER 2: MUSICAL IDENTITY AND FINNISH NATIONALISM

### 1. Introduction

The concept of culture is complex, allowing it to be viewed from different angles and interpreted in various ways. Sociologists generally differentiate between culture, resulting from human product, and nature which exists without human intervention (Haralambos and Holborn 2000). Whilst culture and nature are separate entities, an inter-relationship does exist between them. In this chapter, I will examine, in respect of Finland's art music heritage, how the impact of nature in Finland affects the culture of the Finnish people. This is relevant in a study of Rautavaara's musical identity as the impact of nature on culture (and vice versa) is an evolving process whereby nature does not necessarily have the same significance for modern urbanised people as it had for rural peasants in the past.

Nevertheless, nature plays an essential part in the Finnish folk culture (songs and folklore)<sup>1</sup> as well as in high culture<sup>2</sup>. For instance, in the music of Sibelius, which is generally credited with contributing towards a sense of identity for the Finnish people, nature has served as an inspiration for art. Finnish composer Joonas Kokkonen (1921-1996) elucidates further: "There is no denying that Nature – the Finnish model of it – was Sibelius' most important source of inspiration, an inexhaustible well...It is perhaps not a completely wild assertion to say that one factor working behind Sibelius' particular greatness was the conflict that emerged in his personality between the sophisticated and cultivated man of the world and the primitive nature-worshipper, sensitive in the extreme to all the phenomena about him" (cited in Howell 2006, 277).

According to Jenkins (2004), the concept of individual identity refers to the sense one has of who one is and what is the most important aspect of one's self. The notion of individual identity does not exist in isolation from other people but is related to nationality and/or ethnicity and the social group the individual comes from and with which they identify themselves, and it may differ from social identity (the way others view them) (Jenkins 2004). Therefore, the premise that identity has a strong connection with one's culture can lead to the assumption that a person who lives in Finland would have a sense of Finnish identity.

---

<sup>1</sup> Consider the Finnish epic *Kalevala*.

<sup>2</sup> Consider Rautavaara's *Cantus Arcticus*.

However, more recently, post-structuralist and postmodern sociological theorists (such as Stuart Hall and Zygmunt Bauman, cited in Haralambos and Holborn 2000) suggest that the notion of identity is more complex than that outlined above and that people from the same country view their identities in different ways. This is particularly the case in an autonomous country such as Finland where ethnicity and citizenship no longer truly coincide. In addition, in Finland like in many other countries, several ethnic groups exist and the perception of Finnish national identity for example among Saami people in northern Finland probably differs significantly from the rest of the citizens due to the artificial borders which divide the natural homelands of these people.

Jenkins has claimed that identity is a social product with the unique identity of each individual being shaped by the social group to which he or she belongs with an “ongoing interaction during which individuals define and redefine themselves and others throughout their lives” (2004, 18). In post-World War II Finland, the identity of (most) Finnish people was based firmly on Finland’s continued independence from Russia; hence, the strong presence of nationalistic desires in the music of Finnish composers at this time. Sibelius achieved an elevated status with his music symbolizing the independence process and the significance of his music in the articulation of Finnish nationhood cannot be underestimated, as is explained later in this chapter. The degree to which Finnish composers after Sibelius identified with his music and what their music and their Finnish nationality meant to them, will be analysed according to Jenkins’ theory.

## **2. Geographical, historical and linguistic context**

The Republic of Finland is a Nordic country, geographically and culturally located between the East and the West. Geographically it shares an eastern border with Russia, a northern border with Norway, a western border with Sweden and, across the Gulf of Finland, a southern border with Estonia. It is the most northerly country on mainland Europe with a third of the country lying within the Arctic Circle. Geographically, it is the eighth largest country in the European Union (EU) though it is the most sparsely populated EU country with the majority of the population (roughly 5.2 million people in total) concentrated in the south. The remainder of the country has large, unpopulated, densely forested areas (seventy-five percent

of the land area) and thousands of lakes<sup>3</sup>. According to my own observation, the Finnish people generally appreciate a sense of space and may appear to some to be socially distant which could perhaps be a result of the low population density in the country.

The climate consists of four distinct seasons dominated by a long, dark and cold winter while the summer is relatively mild and often rainy (Tilastokeskus, under anonymous). The extremes between almost complete darkness during the winter months, the never ending daylight during the summer time and the relatively gradual change (autumn, spring) between the two, create a cyclic quality to life and affects the nation's perception of time. Although each of the four seasons lasts approximately three months, the change between them occurs abruptly within a few weeks. The creative artist's psyche subliminally reflects these great seasonal contrasts. Howell explains: "With music being a temporal art, the vivid presence of two kinds of timescale – gradual, horizontal evolution of light versus sudden, vertical contrast of colour – has enormous consequences" (Howell 2006, 276). He asserts that as a result of this, an instinct for musical form (structure) is strongly implanted into the Finnish compositional psyche (Howell 2006, 276).

Undoubtedly, these seasonal factors (lack of sunlight during the winter contrasting with luminous summer nights) have contributed to the nature of the people; they are often referred to as being melancholic<sup>4</sup>. Rautavaara has observed that Finnish people share a great appreciation for the sunlight and it is not uncommon to notice a significant conversion to more lighthearted behavior during the summer (cited in Howell 2006). Analyses of Rautavaara's music will ascertain the importance of light in his oeuvre.

Although Finland is one of the Nordic countries, its Finno-Ugrian language shares little in common with its Scandinavian neighbors where Germanic language groups, such as Swedish, Norwegian and Danish hold sway. It is also not related to the Slavonic languages to its east but belongs to the Baltic or Finno-Ugric set of languages, such as Estonian and Hungarian. Interestingly, about five percent of the population speaks Swedish, mainly on the south-west

---

<sup>3</sup> There are 187,888 lakes larger than 500 square metres (Tilastokeskus, under anonymous).

<sup>4</sup> The fact that seasonal changes have an effect on people's mood is mainly a result of the availability of sunlight, argues Simo Saarijärvi, Professor of Psychiatry at the University of Turku (Utuonline, under anonymous). Approximately twenty percent of the population suffers from depression during the winter months. Suicide is the most common cause of death amongst young males in Finland with Finland having the highest suicide rate of all the Scandinavian countries (Itsemurhat, unser anonymous).

coast line (Tilastokeskus, under anonymous); a language division which has had important historical and cultural implications for the Finnish people, as is explained later in this chapter.

The Finnish language gained increased recognition when the folklore and legends of its pre-history (a description of the creation of the earth) were gathered by Elias Lönnrot (1802-1884) and collated by him into an epic folk-poetry collection, *Kalevala* (1835) (Huttunen 2004). *Kalevala*, and the musical response it inspired, contributed to the development of national self-awareness and assisted in creating a platform for the Finnish independence movement. During the years of political oppression by two foreign powers, Sweden and Russia, Finnish was not accorded the status of the official language. As the Finnish-speaking intelligentsia grew in number (traditionally, Swedish was the dominant language of the nobility and Finnish the language used by the Finnish peasants), the call for a common national language emerged. This resulted in a “language war” with the Finnish language being granted equal legal status with Swedish in 1892 (Kajanti 1997). The desire to explore the origins of Finnish national culture through studying the folk traditions of the peasant communities continued unabated, with both the role of music (especially through Sibelius) and the elevation of the Finnish language helping to shape a sense of national identity. This played an important part in the process of achieving Finnish independence from Russia in 1917 (Kajanti 1997).

The rivalry between the Swedish and Finnish languages persisted after independence and Finland’s linguistic dualism has had an impact on the temperament and sense of identity of Finnish people (Kajanti 1997). These are two inherently different and unrelated languages; the one more international and expansive in its outlook and the other having very little in common with the Scandinavian or other western European languages. Hence, the Finnish speaking population is linguistically separated and isolated from other European countries, which is perhaps the reason for its often introverted worldview (Kajanti 1997). Sibelius, who came from a Swedish-speaking background, desired to identify with the Finnish culture and language and his work became a symbol of the integration of the two languages – a merging of nationalism and internationalism (Howell 2006).

### **3. Sibelius and Finnish national identity**

Sibelius’ music played a pivotal role in reflecting and awakening nationalistic feelings amongst the Finnish people. His early works drew directly from the mythology of *Kalevala*.

Works such as the *Kullervo Symphony* Op. 7 (1892) and *Lemminkäinen Suite* (1896-7) were inspired by the ancient poems of the epoch as well as the Finnish forests, their spirits and landscape. These two works are credited with assisting in shaping Finnish national identity and can thus be labeled as examples of nationalistic music, as opposed to Sibelius' *Finlandia* (1899/1900) which is an example of patriotic music; the initial provocative title *Suomi herää* (Finland Awakens) having a direct political message (Sibelius, under anonymous).

Sibelius' music was significant beyond the boundaries of Finland; its legacy achieved international recognition and, apart from nationalistic references, reflected broad based, western European compositional trends. Thus, the appeal of Sibelius' music was universal, even though it drew profoundly from, and reflected, Finnish poetry and nature (Whittall 2003, 8-9). Although Finland was rather isolated from the rest of the western world, Sibelius was aware of the compositional trends emanating from mainstream Europe and established a stylistic confluence between individualism and internationalism. He thus managed to create a distinctively Finnish voice which "embraced, absorbed, processed and reinterpreted the main influences around him" (Howell 2006, 4). This willingness to remain open to international trends and the ability to combine these with nationalistic elements helped Sibelius' music to gain a legendary position within the history of Finnish music as well as achieve its niche amongst the international repertoire.

The generation of composers who followed Sibelius was probably daunted by his legacy as they had to decide either to build on his compositional style or to react against it (Howell 2006). Sibelius, who remained compositionally silent for the last thirty years of his life (1927-1957), acted as a positive role-model for the upcoming generation of Finnish composers. It is possible, as Howell suggests, that Sibelius came to appreciate the new trends in twentieth-century music, but felt unable to respond to them in an original way and therefore chose to support the new generation in their attempts (2006, 2). A brief, chronological overview of the Finnish composers who followed Sibelius illustrates their response to his music and outlines the general musical developments in Finland at the time.

#### **4. Aarre Merikanto (1893-1958)**

Aarre Merikanto, who developed a reputation as a composer and pedagogue, responded during the early decades of the 1900s to the twentieth century's emerging compositional

developments by founding a platform for musical modernism in Finland. In common with most early twentieth century composers, his early works favoured the national-romantic style, something akin to Sibelius' *Tapiola* (1926) and Symphonies No. 6 (1923) and No. 7 (1924).

Despite its popularity with Finnish audiences, Merikanto abandoned this compositional style and moved towards twentieth century modernist expression. With the Finnish nation seeking its national identity (post-WWI), anything considered revolutionary was despised; therefore his (modernist) style received harsh criticism and was condemned for its radicalism (Howell 2006). In common with other modernist composers, Merikanto believed that "success with the established audience of one's time was not a criterion of aesthetic merit ... legitimate originality in art was inherently progressive, oppositional and critical" (Botstein 2001, 868). Thus Merikanto's output from this period, for example *Pan*, Tone-Poem for Orchestra, Op. 28 (1924), has only received posthumous appreciation, even though his most important works were composed during this time. In the 1930s Merikanto ceased to incorporate traditionalism, adapting a synthesis of modernism and national-romantic influences. This stylistic innovation has created much debate and two schools of thought have formed: the first suggesting that it was a reaction against the criticism his modernist works received and the second maintaining that it was a result of a natural progression, fusing together elements of nationalism, folk-music and neo-classicism (Howell 2006).

Jenkins suggests that identity can be either internal – how one sees one's own identity, or external – how others view it (2004). According to Jenkins, an identity can be reinforced by external factors which strengthen or contradict one's worldview and it is constantly "defined and redefined" by individuals belonging to the group and those outside the group (2004, 18). Jenkins' theory can be used to support the first school of thought which claims that Merikanto's stylistic change was a result of the harsh criticism his modernist works received. I posit that Merikanto perhaps found it easier to accept the external identity, identifying with Finnish national-romantic trends, as they received acceptance and encouragement from the general public.

However, despite the controversial position of Merikanto's modernist compositions, he was a respected pedagogue and became a Professor of Composition at the Sibelius Academy in 1951. His impact on the subsequent generation of Finnish composers was considerable and his students included amongst others, Rautavaara, Aulis Sallinen (b. 1935) and Paavo

Heininen (b. 1938), who credited him with being a “creative catalyst” (Howell 2006, 34). Thus, Merikanto’s significance as a twentieth century Finnish musician lies in his contribution as a composer and especially in his role as a nurturing (modernist) composition teacher.

### 5. Erik Bergman (1911-2006)

Whilst Erik Bergman admitted that “all composers of his generation had to live in Sibelius’ shadow” (Howell 2006, 57), he chose to rebel against the accepted (national-romantic) rules and moved towards developing his own modernist voice. This was considered especially radical in the Swedish-Finnish cultural circles he (like Sibelius) hailed from (Howell 2006). As with Merikanto, Bergman in the 1940s faced criticism, but, unlike Merikanto, he did not become a victim; he emerged as a survivor, deliberately going against public opinion. According to Jenkins’ notion of “collectivity” (2004), individuals can either accept their belonging to a group or to ignorant of its opinions or existence. In Bergman’s case the latter seems more applicable as he intentionally sought to contradict the worldview of the public opinion. Later, general acceptance for his music was ensured after Sibelius’ praise in a personal meeting with Bergman (Howell 2006). This probably made it easier for him to pursue his compositional expression and identify himself as a musical modernist as he received recognition from the public.

In the late 1940s, Bergman began favouring serial trends. Composers such as Witold Lutoslawski (1913-1994) and Krzysztof Penderecki (b. 1933) had an impact on his stylistic development through their application of serial technique which Bergman adapted to his own compositions in the 1950s. He was the first composer in Finland to use this method which became an important technical device amongst subsequent generations. Other influences on Bergman’s compositional style were Heinz Tiessen (1887-1971), under whom Bergman studied in Berlin (*Berlin Hochschule für Musik*) from 1937-9 and 1942-3, and Wladimir Vogel, with whom he studied twelve-tone technique in Ascona, Switzerland in 1954 (Hillila and Hong 1997). Arising from these influences, Bergman developed a method which Howell describes as “cellular serialism” (Howell 2006, 59). This method refers to the precise manipulation of intervallic shapes and the processing of organic motives. In these motives the intervallic shape or colour remains the composition’s unifying denominator with melodic and harmonic ideas constantly evolving around it.

Finland's modernist school, started by Merikanto and developed by Bergman through his serial compositions, continued in the hands of Heininen and Rautavaara. Interestingly, Bergman played an instrumental role in encouraging Rautavaara to study serialism under Vogel, a significant turning point in Rautavaara's career (Rautavaara 1989).

## 6. Sibelius' impact on Rautavaara

Unlike the generation of Merikanto and Bergman, who experienced the "shadow of Sibelius' legacy", Rautavaara asserts that Sibelius' music did not exert a strong influence on his compositional style (cited in Reilly 1999, 6a) and that Sibelius' "shadow" was more a "protection from the sun" (cited in Howell 2006, 5). Although Sibelius' music strongly reflects Finnish nature and myths, he avoided direct quotations from Finnish folk music and strived for a more universal style of expression. Rautavaara, on the other hand, was particularly interested in Finnish folk tunes, especially during his neo-classical period when he used them as the basis for his compositions. However, both Sibelius and Rautavaara share a fascination for mysticism and Finnish mythology, with Rautavaara basing several of his works, such as *Marjatta Matala Neiti* (Marjatta, the Lowly Maiden) (1975), on the mythology found in *Kalevala*.

## 7. Intertextuality in the form of "external" influences

This thesis will investigate the influence of Merikanto's teaching and compositional style on Rautavaara's early compositional phase. Bergman's application of serialism and the influence of their teacher, Vogel, will be examined as Rautavaara and Bergman embarked on a new stylistic development after being under Vogel's tutelage, moving from a strongly neo-classical style of expression towards serialism. It is fair to assert that Rautavaara and Bergman adhered to the stylistic developments dictated by mainstream European art music, and so embraced the emerging twentieth century internationalism, just as Sibelius had embraced the western internationalism of a previous era.

Mikko Heiniö divides the Finnish musical scene of this period into three categories: "traditionalists, modernists (who have strong ties with tradition) and modernists proper" (cited in Sivuoja-Gunaratnam 1997, 107). Heiniö places Heininen and Bergman within the "modernists proper" grouping and Rautavaara into the "modernists who have strong ties with

tradition” category. This appears to be justifiable since Rautavaara uses traditional elements in many of his neo-classical and serial works, for example consider his *Symphony No. 3*. However, categorisation can be problematic as in *Prevariata* (1957) Rautavaara’s application of serial parameters is applied with greater consistency than in Bergman’s compositions (Sivuoja-Gunaratnam 1997, 108).

In this chapter I have placed Rautavaara into context within the evolution of Finnish art music; in the ensuing analyses, Rautavaara’s musical identity will become apparent, as will his niche in Finnish music, while his international reputation will be placed into context.

### CHAPTER 3: RAUTAVAARA'S NEO-CLASSICAL PERIOD, PART 1

#### 1. Introduction

With the emergence of a new generation of composers, trends in Finnish art music, after World War II shifted from Sibelius-styled national-romanticism to modernist twentieth century styles of expression, such as neo-classicism. Even though modernist voices first emerged in Finland's art music during the 1920s, it was not until the 1950s that modernism (principally neo-classicism and serialism) became the mainstream style employed by Finnish composers.

Sibelius Week – an important music festival in Finland, first presented in 1951 – has emerged as a strong catalyst in the movement towards modernist art music expression. It introduced international performers and modernist compositional influences to the Finnish musical scene, with the result that Finnish audiences became more receptive to international modernist compositional trends. Hence, the music of leading twentieth century composers, such as Béla Bartók, began to form part of the standard repertoire presented in Finnish concert programmes (Fimic, under anonymous).

Coinciding with this surge of interest in modernism, Rautavaara's neo-classical period (ca. 1950-1957) incorporates standard twentieth century (western) compositional techniques with influences derived from the oeuvre of composers he studied at this time: Bartók, Igor Stravinsky (1882-1971), Sergei Prokofiev (1891-1953), Claude Debussy and Olivier Messiaen (1908-1992) (Reilly 1999). For example, primeval styled melodies in *A Requiem in Our Time* (1953) are probably set in homage to Stravinsky's *The Rite of Spring* as the influences of (eastern) Russian composers appear to be more prominent in Rautavaara's larger (orchestral) works, such as the *Requiem* and his *First Symphony* (1956 rev. 1988) (Heiniö 1988). In his solo piano works, the sound worlds of western art composers such as Bartók, Debussy and Messiaen are reflected (Heiniö 1988). For Rautavaara, the music of Debussy was particularly important, as he felt it familiarised him with essential aspects of (western) European musical culture, especially with those elements he wished to identify with. According to Rautavaara, these cultural traditions appeared foreign for him, but at the same time they appeared alluring to him and affected his compositional style (Hako 2000, 57).

Tim Howell (2006) asserts that the compositional devices Rautavaara used during his neo-classical period mark an important stage in his development, reflecting the musical scene surrounding him as a young composer. Rautavaara concurs by stating that: "...the first symphonies always reflect what one has learned, heard and liked" (cited in Sivuoja-Gunaratnam 1999, 9). This lends credence to Sivuoja-Gunaratnam's comment that Rautavaara's intertextual references to compositional techniques, emanating from western and Russian classical composers, were probably an avenue to reinforce, rather than a means to resist, the previous tradition, and respond "to international, non-Finnish artistic currents, the reception of which was delayed by World War II" (Sivuoja-Gunaratnam 1999, 10).

Rautavaara's output from this period consists of:

Work for the stage: *Isä-Peikko ja Simpukka-Ukko* (1952)

Works for orchestra or large ensemble: *Konsertto puhaltimille* (1950), *Dramaattinen alkusoitto* (1951), *Tema con tre variazioni* (1952), *A Requiem in Our Time* (1953), *Divertimento* (1953), *Sarja jousille* (1953), *Sinfoninen sarja* (1953), *Adagio ja Toccata* (1954), *Epitafi BÉla BArtókille* (1955, rev. 1986), *Symphony No. 1* (1956, rev. 1988, 2003)

Work for soloist(s) and orchestra: *Piano Concerto No. 0* (1955)

Chamber works: *String Quartet No.1* (1952), *Pöytämusiikkia Herttua Juhanalle* (1954), *Kaksi preludia ja fuugaa* (1955)

Works for solo instruments: *La première neige* for solo piano (1947), *Kaupungissa sataa* for solo piano (1948), *Kolme symmetristä preludia* for solo piano (1950), *Pelimannit* for solo piano (1952, orch. 1972), *Aleksanteri Könni* for solo piano (1952, rev. 1976), *Piru ja juomari* for solo piano (1952, arranged for accordion 1976), *Teema ja muunnelmia* for solo piano (1953), *Adagio ja Toccata* for solo piano (1954), *Ikonit* for solo piano (1955), *Partita pour guitar* for solo guitar (1956, rev.1980) *Seitsemän preludia pianolle*, Op. 7 (1957), *Partita pianolle* , Op. 34 (1958)

Vocal and choral works: *Hunnuton* (1947), *Lauluja Paul Verlainen ja Aila Meriluodon runoihin* (1947), *Lauluja Kaarlo Sarkian ja Edith Södergranin runoihin* (1948), *Galgenlieder*

(1949), *Kaksi nokturnoa* (1951), *Three Sonnets of Shakespeare* (1951, rev. 2005), *Pyhiä päiviä* (1953), *Joulun virsi, elämän virsi* (1951, rev. 1978, 1955), *Fünf Sonette an Orpheus* (1955-1956, orch. 1960), *Laulaja* (1956), *Two Preludes by T. S. Eliot* (1956, rev. 1967)<sup>1</sup>.

While only some works stemming from this prodigious output have retained their place within Rautavaara's public oeuvre – others having been “lost” (products of his youth) or simply withdrawn from the public domain – those that remain include some of his most successful compositions; such as *A Requiem of Our Time*, long recognised as the work with which he achieved international acknowledgement (Heiniö 1988).

This chapter, parts one and two, will focus on two piano works from the first compositional period: *Pelimannit* (The Fiddlers), Op. 1 and *Ikonit* (Icons), Op. 6, while two solo piano works, *Seitsemän preludia pianolle*, Op. 7 and *Partita*, Op. 34, dating from the end of this neo-classical phase, will receive attention in the following chapter.

Heiniö (1988) argues that three creative personas appear in Rautavaara's early piano music: the folklorist, the mystic and the constructivist. While these “creative personas” correspond with the musical trends and developments of contemporary (western) art music composers, Rautavaara does not view them as three separate stylistic elements: “Conscious modernism (or rather structuralism), mysticism and Finnish-nationalism form the holy trinity [of my style], which cannot be divided into three ‘style periods’ but which instead manifest ... simultaneously and concurrently throughout all my style periods” (1989, 264)<sup>2</sup>. These three elements are present, with varying degrees of emphasis, in *Pelimannit*, *Ikonit*, and *Seitsemän preludia pianolle* [*Preludes*] as well as in his more recent works, therefore forming an important and central aspect to Rautavaara's musical “voice” and identity.

The changing face of nationalist expression, within a modernist context in Rautavaara's compositional style, is undoubtedly motivated by the social and geographical context in which these works were composed. While the folklorist *Pelimannit*, composed in Finland before his studies abroad, reflected Rautavaara's identity as a Finnish person and his affinity with Finnish cultural and musical history, *Ikonit* and the *Preludes* were composed during his studies in the USA, portraying a more international outlook and Rautavaara's desire to

<sup>1</sup> List of works from [www.fimic.fi](http://www.fimic.fi) (Fimic, under anonymous).

<sup>2</sup> Translation from Sivuoja-Gunaratnam, 1999.

identify himself as European (Rautavaara 1989). Although, as the analyses in the following chapter will reveal, this desire was fulfilled only after Rautavaara had abandoned the neo-classical idiom and not during his studies in New York, the importance of the influences he encountered during that time cannot be disregarded. Howell (2006, 116) explains: “At the time, the USA was a very fertile ground for contact with a range of issues facing composers; it provided significant insights and new approaches within a strikingly pluralistic culture”.

The amalgamation of styles, ranging from national-romanticism to neo-classicism and mysticism, is apparent during his first compositional period and begins thus to shape his unique compositional voice. According to Howell (2006, 114), “A succession of educational experiences influenced his [Rautavaara’s] compositional development. The early part of his diversity of expression can be easily explained: a young composer, freely experimenting with available possibilities, searching for an individual voice”. While this diversity was probably augmented by the tutelage of multifaceted teachers and social contexts, it appears to reveal something about Rautavaara’s personality as well. Howell (2006, 115) elucidates: “What is apparent from the outset is Rautavaara’s willingness to engage with new ideas, to explore and to take time to learn”.

Dean Simonton (2001) argues that biographical facts form an important aspect of a composer’s stylistic transformation. Simonton developed a specific method called “biographical stress coding scheme designed for ten classical composers” according to which points are assigned for different life situations, ranking the amount of stress they potentially create in an individual (Simonton 2001, 217). According to his studies, there is a possible connection between the composer’s emotional state and the creation of melodic or thematic originality: “The thematic material found in a composer’s works may indeed communicate to the listener the composer’s underlying emotional life at the time of their composition” (2001, 217). This offers a plausible explanation for Rautavaara’s stylistic pluralism, encapsulated in his first compositional period; a time shaped by the aftermath of personal tragedy: “And what about the war [WWII] then: the tragic death of my mother [1944] as a consequence of war, my father already dead by then [1939], my being adopted by my mother’s sister; chaos around in my life and in the world crumbling around me? What could be more fertile soil for growth? Full of problems, traumas and complexes, ready to be compensated in art” (Rautavaara cited in Howell 2001, 115). While Rautavaara’s personal life during this stage offered an “abundant source” for his creative expression, probably reflecting his emotional state, it is possible that

the effect of *habituation* (Simonton, 2001) influenced his compositional style during the transition period, from neo-classicism to serialism. Jenkins' theory offers another explanation for this transition: according to his notion of "internal-external dialectic between self-image and public image" (2004, 20), forcefully applied external labels can bring forth resistance. These ideas are investigated later in this thesis.

## 2. *Pelimannit*, Op. 1

*Pelimannit* is built around old folk tunes from the west and north-west regions of Finland (South Ostrobothnia), an area from which Rautavaara's ancestors hailed. Thematically, motivically and harmonically it illustrates the influence of Bartók and Stravinsky. Rautavaara maintains: "When I was young, I thought it was important to follow my time" (cited in Reilly 1999, 7a). This statement reveals Rautavaara's acquaintance and interest towards other twentieth century western art music composers and the following analysis of *Pelimannit* illustrates these influences and nationalistic intertextual connections. Rautavaara's interest in nationalism, a compositional trait that resurfaces at later junctures during his career, is apparent in *Pelimannit* where the instrumental textures of "modern" Finnish folk music ensembles are replicated in his scoring.

Besides the local trends and customs, Finnish folk music can be roughly divided into two main categories, each representing a specific tradition: the old laments and poetry, using the archaic Kalevala metre<sup>3</sup> which arrived from the east, and the more recent traditions, dating from the eighteenth century which reflected western influences and instrumentation, and were used in the instrumental Finnish folk music (Korhonen 2000).

Musical instruments used in Finnish folk music are divided according to these two categories: traditional instruments, such as the kantele<sup>4</sup> (psaltery or five-stringed zither) and various shepherd's horns used in the old tradition, and more modern instruments, such as the violin,

---

<sup>3</sup> Kalevala metre is an ancient form of Finnish language using a particular metre and parallelism. It was often sung and used to help a singer to remember long verses of poems (Oramo n.d).

<sup>4</sup> A chordophone which traditionally is a five-stringed instrument, where the strings were initially made of iron but in recent times are made from steel. Kantele is usually played by sitting down and holding it on the lap. It can be plucked one string at the time or used as chordal accompaniment by pressing some of the strings down (Asplund and Hako 1981).

clarinet and accordion<sup>5</sup>. The old Kalevala metre often uses 5/4 time signature and the modal<sup>6</sup> vocal range is narrow, commonly not exceeding the range of a fifth, while the more “modern” folk songs are usually tonal, often in a minor key, with a limited melodic range (Oramo n.d).

György Kádár (2002) argues that the musical expression of Finno-Ugric peoples<sup>7</sup> is different to that of Indo-European peoples, due to the compound structure<sup>8</sup> of their thinking and language. This thinking is reflected in Finnish music, where reversible monothematic<sup>9</sup> folk songs and parallelism are prominent features of the Finno-Ugric folk traditions. Kádár explains that “the musical language of these cultures differs not only because of the difference[s] in [the construction of] their scale[s], but the association structure of the sounds within the scales differs as well” (2002, 23). This is, according to him, the reason why certain intervals (such as sevenths) traditionally require resolution in the western art music but not in the Finno-Ugric music. Hence these intervals are frequently used without resolution by Finno-Ugric composers, such as Bartók, and form an important characteristic of their musical expression (Kádár 2002).

As an early example of Rautavaara’s emerging compositional (modernist) “voice”, *Pelimannit* displays a keenness for creating a pungent dissonant sound world, especially that of Bartók. Twentieth century compositional characteristics such as expanded tonality, neo-classical contrapuntalism, references to modality and other non-traditional forms of developing a sense of key, become in *Pelimannit* integral parts of Rautavaara’s expressive vocabulary. At the same time, other modernist features, such as mirror symmetry and a percussive approach, appear in his solo piano repertoire. It is possible, that Bartók’s dissonantly expressive sound world appealed to Rautavaara particularly, as both have an interest in folk music, expressed within twentieth century sound tapestry. Though it is

---

<sup>5</sup> Of these instruments the violin was the first to be used in Finnish folk music, first introduced in the 1600s, although its use only spread to the eastern parts of Finland in 1800s. The accordion and clarinet spread to Finland from Western Europe in the 1800s, although the accordion was first brought to the eastern parts of Finland (Karelia) from the Russia (Asplund and Hako 1981).

<sup>6</sup> The old laments often used either Dorian or Ionian modes (Oramo n.d).

<sup>7</sup> A historic linguistic group of Finnic and Ugric peoples, such as the Finnish people (Finnic group) and Hungarians (Ugric group) ([www.britannica.com](http://www.britannica.com)).

<sup>8</sup> The paratactic (compound) structure can be identified by reversible segments in the use of language (Kádár 2002).

<sup>9</sup> A folk song constructed of reversible segments, neither of them being subordinate. For example, in a simple lullaby from Uhtua (Karelia), the note pairs (B–B–A–A, B–B–A–A) are reversible without changing the structure of music (Kádár 2002, 95-96). This is reflected in the language structure: a sentence *Miten olla, kuin eleä* (How shall we be, how do we live) can be reversed *Kuin eleä, miten olla*, without changing the meaning (Kádár 2002, 95).

interesting to note that modernist traits, such as motif mirror symmetry, complex rhythms, dissonant expression and expanded tonality, first make an appearance in an earlier unnumbered piano work *Three Symmetric Preludes* (1949) (Heiniö 1988); in *Pelimannit* these compositional devices become fundamental features of his emerging style.

*Pelimannit* was composed during the early stages of Rautavaara's career, before he began his studies abroad. Although his compositional language from this period reveals familiarity with the major twentieth century (western) composers and the compositional techniques they used, *Pelimannit* is deeply implanted in Finnish culture, though Rautavaara's nationalistic influences differ from the often "patriotic" style of Sibelius' oeuvre.

The suite is derived from a South Ostrobothnic folk music collection, edited by Ilmari Krohn<sup>10</sup>, and consists of "free fantasies based on dances written by a Finnish eighteenth century fiddler, Samuel Rinda-Nickola (1763-1818)<sup>11</sup>" (Rautavaara 1958, 12), whose collection of old folk tunes struck Rautavaara as "reckless and impetuous, certainly archaic and primeval" (cited in Stevenson 2009 under "Pelimannit review"). It was originally composed for solo piano, with an arrangement for string orchestra made in 1972. The work consists of six short pieces: *Närböläisten Braa Speli* (The Närbö fiddler's Fine play), *Kopsin Jonas* (Mr. Jonas Kopsin), *Jacob Könni* (Mr. Jacob Könni) and *Klockar Samuel Dikström* (Bell-ringer Samuel Dikström), *Pirun Polska* (The Devil's Polka) and *Hypyt* (The Village Hop)<sup>12</sup>. The titles for the first four movements are a mixture of Swedish and Finnish, the names "Jonas Kopsin", "Jacob Könni" and "Samuel Dikström" being of Swedish origin. These names were based on Rautavaara's imaginary images of the famous fiddlers, whose music was found in the old collection (Hako 2000). As the most skilful fiddlers were mainly Swedish speaking, from the South-West parts of Finland – the old folk tunes collated by Rinda-Nickola being sourced from this area – it is possible that Rautavaara considered that this tradition would be better reflected through the inclusion of Swedish names within the titles of movements. Although Rautavaara grew up in a Finnish-speaking family, his roots are in the Swedish-speaking Ostrobothnia. *Pelimannit*'s Swedish titles thus possibly reflect his desire to engage with his roots, while they also reveal nationalistic tendencies in compositional style.

<sup>10</sup> This book, *Suomen Kansan Sävelmiä* (Folk melodies from Finland), contains ninety-four dance compositions found in Oulu, a city in the North Ostrobothnia, in 1891 (Ramnarine 2003).

<sup>11</sup> Rinda-Nickola transcribed these by using a self-invented method which in turn led to their "translation" into western notation by the editor Krohn (Hako 2000, 35).

<sup>12</sup> The first four titles have been translated by the author and the two last by Mary Hatakka (1987).

## 2.1 National identity

Göran Folkestad (2002, 156) argues: “Music has two main functions in expressing and communicating national identity, which might be called *'inside-looking-in'*, and *'outside-looking-in'*, an out-of-group perspective”. According to Folkestad, in the first case, music is used as a means to strengthen the sense of belonging to a group, while the second refers to the way others (outside of the social group) identify and recognise people belonging to a particular group. Rautavaara’s “upholding” of the values, reflected by the folk music, communicates his belonging to the social group of Finnish people. Folkestad (2002, 158) further maintains: “...*nationality* and, accordingly, *national identity* [original emphasis] are basically political concepts”. He states that music education has a crucial role in strengthening the notion of national identity. For example, Zoltán Kodaly (1882-1967) used elements of Hungarian folk music in his compositions to strengthen the national identity of Hungarians and, when his works were used for educational purposes, it supported the process of forming Hungarian national identity (Folkestad 2002). This is applicable for the development of national identity in Finland as well, where the Finnish folk tunes were used as an educational tool. Therefore, Rautavaara’s exposure to these tunes during his early schooling in Finland strengthened his sense of national identity. While his nationalistic tendencies are evident in *Pelimannit*, they are merged with aspects of the “individually unique” (Jenkins 2004); Rautavaara’s treatment of Finnish folk tunes which are affected by the (international) intertextual connections, highlighted in these analyses.

## 2.2 Introduction to expanded tonality

*Pelimannit*'s tonal style bears an affinity with twentieth century expanded tonality, termed “polymodal chromaticism or supradiatonicism<sup>13</sup>” by Bartók who, along with other tonal twentieth century composers, developed an expanded tonal style of expression, based on extended forms of diatonic scales, through incorporating chromatic representations above and below (“supradiatonic”) diatonic scale members (Stevens 1993, 306). Bartók clarified the notion of expanded scales in his music through stating that “what might be ... considered chromatic inflections are actually an integral part of the mode” (cited in Vinton 1966, 239). This is endorsed by Yates (1967, 179) who states that: “Bartók [employs], by notation and

---

<sup>13</sup> Bartók's use of these terms refers to a type of chromaticism which “draws its elements from strands of different modes based upon a single fundamental note” (Gillies 2010 under “Bartók, Béla §6:1934–40”).

implication, a scale ... which includes more than twelve notes.” Leon Dallin has described the historical evolution of this phenomenon as follows: “By the end of the romantic era chromatic tones were employed to such an extent they rivalled the [diatonic] tones of the scale in importance and frequency... [leading] to a greatly expanded concept of tonality. Carried to its logical conclusion, chromaticism leads to an all-inclusive scale...” (1974, 44).

These “supradiatonic” notes do not behave in the traditional sense – leading to or suggesting new tonalities – but are fundamental members of an expanded scale, where all notes are subjected to the tonal magnetism of the tonic. According to Bartók: “These seemingly chromatic flat and sharp degrees, however, are totally different in their function from the altered chord degrees of the chromatic styles of the previous periods ... In our polymodal chromaticism, however, the flat and sharp tones are not altered at all; they are diatonic ingredients of a diatonic modal scale” (cited in Vinton 1966, 239). He continues: “I must state again to what results the superimposing of the various modes led...the use of diatonic scales or scale-portions [that were] filled out with chromaticised degrees...They can only be interpreted as the ingredients of the various modes used simultaneously – a certain number of these seemingly chromaticised degrees belonging to one mode” (cited in Vinton 1966, 239). “Thus, traditional common-practice tonality is expanded through the incorporation of “supradiatonicism” creating a compositional infrastructure whereby tonally gravitating and diatonically recognisable procedures are obscured in astringently decorated harmonic constructions and part-writing. “Supradiatonicism” results, therefore, in the simultaneous evasion and establishment of tonality within an expanded chromatic idiom” (Brukman 2007, 39).

### 2.3 Expanded tonality in *Pelimannit*

The first movement, *Närböläisten braa speli*, in the key of C (expanded) major, is an example of Rautavaara’s application of expanded tonality based on extended scales. Here, the sense of tonality is developed through the melody, based on the diatonic notes of C major, and the diatonic representation of the tonic note, sometimes doubled at crucial structural points. Through the incorporation of chromatic (“supradiatonic”) notes and unresolved dissonant constructions, the diatonic melody is obscured leading to an expanded tonal product.

## Ex. 1. Rautavaara, E. Op.1/1, bars 1-6.

Pomposo e rustico  $\text{♩} = \text{c. } 132$

In the opening six bars (Ex. 1) for instance, a form of bi-modalism is introduced, with the diatonic melody (major mode) contrasted against a modified Phrygian mode on C in the bass, forming a synthetic scale: C- $D\flat$ - $E\flat$ -F-G-A- $B\flat$ , where the sixth degree is borrowed from the Ionian mode. Chord constructions used to harmonise the melody contain additional chromatic notes (F#, C#, D#,  $D\flat$ ) which, when coupled to the synthetic bass-line scale and the diatonic melody, give rise to the following expanded thirteen note scale: C-C#- $D\flat$ -D-D#- $E\flat$ -E-F-F#-G-A- $B\flat$ -B. Rautavaara's use of these chromatic notes replicates the expanded tonal language of twentieth century modernists and emphasises modality (a subset of the extended scale). This is a common feature of the old Finnish folk music which is particularly apparent in the bass line's modal feel. Rautavaara's tonal language reflects his desire to engage, firstly, with his own cultural identity – he has stated that modality is the primal and natural language of music (Rautavaara, S 1987) – and secondly, to embrace a modernist sound world and its compositional processes.

Rautavaara's use of unconventional chord structures emphasises the tonal shrouding, implicit in expanded tonal expression. The first three chords, unresolved diatonic sevenths (C-E-G-

B; F–A–C–E; G–B–D–F#), are followed by chords of addition<sup>14</sup> where colouring seconds<sup>15</sup> add a dissonant (unresolved) element to the harmony, e.g. (Ex. 2) bar 2<sup>2,1</sup> A–C#–E+D#; bar 2<sup>2,2</sup> Bb–D– F+C#; bar 3<sup>2,2</sup> G–Bb–D–F+E; bar 4<sup>1</sup> Eb–G–Bb+F#; bar 5<sup>1,2</sup> C–E–G+D#. The expanded tonal ethos is supplemented through a chord of omission<sup>16</sup>, found at bar 4<sup>2</sup> Db–F–(Ab)–C+G and at dissonantly constructed, percussive sounding concluding cadence (b. 41–43).

Ex. 2. Rautavaara, E, Op.1/1, bars 41–43.

39

In this closing cadence (Ex. 2) Rautavaara embellishes a conventional harmonic progression by enriching the sonority with dissonant additions to conventional tertian constructions. Note how unresolved dissonances obscure the harmonic structure inherent in this passage, though the linear motion part writing emphasises the cadence's harmonic and structural punctuation. Here similarly constructed chords descend in a linear, streamed style, without following a traditionally constructed functional harmonic progression. Dallin elucidates: “[In the twentieth century] the motion of the individual voices is always of primary importance at cadence points...linear motion is more decisive in some cadences than harmonic progression” (1974, 142).

<sup>14</sup> “A simple chord to which is added one or more notes normally foreign but used as an integral part of the sonority is designated a *chord of addition*” (Dallin 1974, 82).

<sup>15</sup> In his review of *Pelimannit*, Joseph Stevenson calls these colouring seconds “frequent disagreements among them (the fiddlers) as to exactly what note to play...” (Stevenson 2009 under “Pelimannit review”).

<sup>16</sup> “A more complex chord from which one or more normally essential elements is omitted is designated a *chord of omission*” (Dallin 1974, 82).

Analysis of the cadence, bars 41-43:

bar 41<sup>1</sup>: B $\flat$ -D-(F)-A $\flat$ +E – chord of addition, dominant seventh<sup>17</sup> with additional colouring second

bar 41<sup>2</sup>: A $\flat$ -C-(E $\flat$ )-G $\flat$ +D – chord of addition, dominant seventh with additional colouring second

bar 42<sup>1,1</sup>: G $\flat$ -B $\flat$ -D+(A $\flat$ +E) – chord of double addition, augmented triad with two colouring seconds, resulting in a whole tone construction: G $\flat$ -A $\flat$ -B $\flat$ -(C)-D-E

bar 42<sup>1,2</sup>: Similarly constructed “streamed” chord following on from b. 42<sup>2,1</sup>

bar 42<sup>2,1</sup>: E $\flat$ -G-B $\flat$ +F# – chord of addition, major quality triad with additional colouring second

bar 42<sup>2,2</sup>: G-B-(C $\flat$ )-D $\flat$ -F – unorthographic French augmented sixth chord in characteristic second inversion with enharmonised C $\flat$ =B

bar 43: C-E-G+D# – chord of addition, major quality triad with additional colouring second.

In essence this is a double-degree construction: C-E $\flat$ -E $\sharp$ -G<sup>18</sup>.

The sense of cadence finality is expressed through a palette, which contributes to the percussive characteristics of these chords (“pesante” marking, fortissimo dynamic, accentuation and *tenuto* articulation) and emphasises the modernist tonal style of this music.

In *Kopsin Jonas* (Ex. 3a), a sense of tonality is established through a 12 note ostinato pattern (repeated in b. 1-9 and 12<sup>3</sup>-23 and used intermittently during b. 10-11 and 24<sup>4</sup>-27) which is also used to create thematic unity and variety. The influence of Merikanto during Rautavaara’s early, neo-classical compositional period is found in his “fulsome use of ostinato, part of the technical arsenal of many Merikanto’s pupils, which Rautavaara later found to be an extremely difficult habit to shake off” (Heiniö 1988, 3-4). This was a result of Merikanto encouraging his students to develop special inclinations “even at the risk of their becoming mannerists” (Heiniö 1988, 3). This ostinato pattern develops a feeling for A (harmonic) minor through the inclusion of semitone movement, G#-A, and the outlining of the A minor (tonic) triad in first inversion. This tonal sense is strengthened through the melody in the bass clef which mainly follows A (ascending melodic) minor.

<sup>17</sup> The dominant seventh does not refer to the dominant function of the key (C-major) but denotes the chord structure of this chord (a major triad and a minor seventh).

<sup>18</sup> “... [superimposition of modes] can be done with the common major and minor scale, or to be more exact, with a major and minor pentachord. As a result we will get a triad with a double third, one a minor third, the other a major” (Bartók cited in Vinton 1966, 239).

Ex.3a. Rautavaara, E, Op. 1/2, bars 1-4.

Con malinconia  $\text{♩} = c. 100$

*legato p*

*espressivo*

## 2.4 Nationalistic influences

A repeated ostinato pattern in high register combined with a low, single bass line suggests an instrumental texture of violin and cello, a reference to the modern Finnish folk music ensembles. The range of the melodic contour in the bass clef is narrow and its melancholic quality is typical of Finnish folk tunes.

The texture in this movement strongly resembles Bartók's *Fourteen Bagatelles*, Op. 6, No. 3, where an expressive *cantabile* lower melody is accompanied by "an incessantly rotating five-note figure, G–B–B $\flat$ –A–A $\flat$ " (Ex. 3b) (Stevens 1953, 111).

Ex. 3b. Bartók, B. Op. 6/3, bars 1-4.

Andante  $\text{♩} / 126$

$\frac{3}{4}$

*p sempre leggiero e legato*

*mf espr.*

In the right hand (Ex. 3a) Rautavaara's treatment of the texture very closely follows (with fewer chromatic notes) the construction of Bartók's Third Bagatelle (Ex. 3b), although Rautavaara "upholds and reassesses traditional values" (Aho 1998, 3) by using a folk-like melody which is arranged in an unconventional way (melody in the bass accompanied by a repetitive ostinato pattern). His arrangement of these folk tunes presents a "reassessment of traditional values" by merging the international, modernist musical style with nationalist elements, resulting in the emergence of a distinctive compositional voice.

According to Jenkins' theory of identity, the concept of self comprises elements of the "individually unique" and "collectively shared" (Jenkins 2004, 15). Rautavaara's use of Finnish folk melodies (collectively shared by the Finnish people) is indicative of what Aho calls "upholding" traditional Finnish values. The elements, such as minor keys found in these tunes, form an essential part of the Finnish folk tradition and reveal general characteristics (for example melancholy) of the Finnish people. Here, music is used as a means of expression of national identity. While the title *Pelimannit* (Fiddlers) can be associated with festivities and joyous occasions, the majority of the movements are in a minor key. Rautavaara's choice of the folk songs, arranged in this suite, exposes his preference for the minor tonality, possibly reflecting the social and nationalistic context of the suite.

## 2.5 Tonal obscuration

In the first movement the tonality is obscured through chord and interval streaming. A dissonantly constructed texture and a short ostinato passage (Ex. 4, b. 17 and 18) are used to obscure the natural harmonic progression, implicit in the diatonic melodic writing (b. 7-8 and b. 15-31<sup>1</sup>), save for a chromatic F# at bar 18<sup>1</sup>. The natural harmonic progression, inherent in the melody, is shrouded through streamed thirds in the lower part (b. 14<sup>1</sup>-16 and 26<sup>1</sup>-30) and the octave and open fifth streaming in the upper part (b. 15-16 and 27-30).

Ex. 4. Rautavaara, E, Op.1/1, bars 14-31<sup>1</sup>.

*un poco animato* ♩ = c. 144

8<sup>va</sup>

14

*p*

*mf*

8<sup>va</sup>

*ritard.*

*tempo primo*

*ff*

Dissonant tritone interval streaming, a feature of the fifth movement, *Pirun Polska* (Ex. 5a, b. 1-4), where the tonally suggestive and aurally astringent tritone interval is not consonantly resolved, emphasises Rautavaara's interest in creating expanded tonal sonorities with a

preference for generating acerbic, dissonant textures. Here the non-functional harmonic nature of streamed tritones shrouds the diatonically presented D minor melody. Bartok's streaming of augmented fourth (tritone) intervals in his Eighth Bagatelle (Ex. 5b, b. 28-32) possibly influenced Rautavaara's writing at this point, especially the generation of a feeling of tonal unease and the camouflaging of an easily identifiable tonality.

Ex. 5a. Rautavaara, E, Op.1/5, bars 1-4.

**Con malinconia**  
♩ = c. 63

Ex. 5b. Bartók, B. Op. 6/8, bars 28-32.

**Ritenuato**  
28  $\frac{2}{4}$  *dolcissimo*

*p*  
(con  $\lambda\delta$ )

## 2.6 Neo-classical elements

The fourth movement, *Klockar Samuel Dikström*, abounds with neo-classical elements, such as baroque-styled polyphony and contrapuntal techniques, where the two-part writing

sometimes creates a polyphonic texture<sup>19</sup>. To achieve this, Rautavaara draws on contrapuntal devices such as imitation (for instance Ex. 6a, b. 1 and 2), invertible counterpoint (Ex. 6a, b.5-6 and Ex. 6b, b. 25-26) and independent part movement, presented within a motorically moving rhythmic configuration.

Ex. 6a. Rautavaara, E, Op. 1/4, bars 1-6.

Con bravura ♩ = c. 126

In the first two bars (Ex. 6a), a broken D minor (tonic) chord, first introduced in the treble clef and then repeated by the left hand, provides an example of imitative counterpoint – a typical Baroque contrapuntal compositional procedure. Here the different dynamic articulations (*mf* versus *pp* with *una corda*) highlight the independent treatment of voices and strengthen the polyphonic texture, a dynamic contrasting akin to Baroque-styled terraced dynamics. Furthermore, in bars 5 to 6, Rautavaara introduces a melodic idea in the bass clef – “memories of old wedding dances” (Rautavaara, S 1987) – later repeated identically in the treble clef (Ex. 6b, b. 25 to 26), creating an oblique compositional hint at invertible counterpoint, as the treble and bass parts are swapped.

While neo-classical elements are a common feature in several of Rautavaara’s early solo piano works, it is also possible to interpret the effect of this passage as that of ‘call and response’, often found in folk music traditions. Furthermore, the minor sonorities of the

<sup>19</sup> This texture is reminiscent of J S Bach’s Two-Part Inventions (1723).

movement are a possible reference to his nationalistic tendencies, an element commonly featured during his first compositional phase.

**Ex. 6b.** Rautavaara, E, Op.1/4, bars 25-26.

23



Dancing<sup>20</sup>, alongside the wedding ceremony and feast, has traditionally formed an important part of Finnish wedding celebrations and the use of a theme that refers to “old wedding dances” is a further example of Rautavaara’s nationalistic tendencies. Notably, this theme occurs in a (D) minor key, further emphasising the melancholic characteristics typical to the Finnish people, something that is present even in a jovial event, such as a wedding.

## 2.7 Development of symmetrical keyboard style

“Constructivist” or modernist (Heiniö 1988) compositional features first emerge in Rautavaara’s unnumbered *Three Symmetrical Preludes*. In these early preludes, the use of rigorous mirror symmetry<sup>21</sup> evolves into a stylistic trait which serves as a primary compositional technique throughout his compositional career, especially during the first serial period (Sivuoja-Gunaratnam 1997). Elements of contrary physical motion and keyboard symmetry are located in the sixth movement (*Hypyt*) of *Pelimannit* (Ex. 7a and 7b). Towards the end of his neo-classical period, the symmetrical writing develops further, culminating in his *Seitsemän preludia pianolle*.

<sup>20</sup> Specific dances, such as the “Dance of the Crowns” (in Western parts of Finland), where the bride crowned an unmarried woman from a group of women dancing around her, were traditionally performed during wedding festivities and they were often accompanied by live musicians (fiddlers). However, this tradition no longer occurs (Pelo n.d).

<sup>21</sup> “A composition that can be performed in inversion with respect to the intervals of each part as well as the relationship of all the parts to one another (thus, as if it were being performed from a mirror held below the notation” (Randel 1986, 497- 498).

Ex. 7a. Rautavaara, E, Op.1/6, bars 1-2.

Burlesco  $\text{♩} = 144-152$

Ex. 7b. Rautavaara, E, Op. 1/6, bars 9-12.

9

## 2.8 Intertextuality

The preceding analyses highlight some (“external”) intertextual connections Rautavaara’s compositional style shares with the techniques used by western art music composers. This provides an example of what Jean Baudrillard (cited in Allen 2000), in the context of post-modern art, refers to as *simulacrum*. This notion is particularly significant in Rautavaara’s oeuvre, where his tendency to rework elements of his previous compositions becomes apparent, even in the early stages of his career. These intertextual connections *within* his own output, which Sivuoja-Gunaratnam (1999) refers as auto-allusions, include the re-orchestrations of his works, such as *Pelimannit*. In addition to the arrangement of the suite for string orchestra in 1972, the third movement of *Pelimannit*, titled as *Jacob Könni* (Ex. 8), appears in his earlier *A Requiem in Our Time*, arranged for brass and titled *Credo et dubito*.

While the treatment of texture and tonal structure are almost identical in these pieces, the outcome, as Sivuoja-Gunaratnam observes, differs significantly: “First of all, they appear as subsections of different kinds of compositions: the solemn *Requiem* and the joyful *Fiddlers*. Secondly, the orchestrations create quite divergent sonorous atmospheres (for example brass or string ensemble vs. piano). Thirdly, different names activate different semantic contexts for interpretation ... Here [in *Requiem*] the ticking texture refers to the poignant voice of

suspicion ('dubito'), and the chorale texture with its ecclesiastical connotations alludes to faith ('credo')" (1999, 12).

Ex. 8. Rautavaara, E. Op. 1/3, bars 1-9.

**Fantastico**

$\text{♩} = \text{c. } 132$

*mf*  
*senza pedale, secco*

*ff*  
*gravissimo*  $\text{♩} = \text{c. } 52$   
*con ped.*

The tendency of recycling his own compositions, either by re-orchestration or as “building material” for entirely new compositions, is an important characteristic of Rautavaara’s creative “voice” and can be observed throughout his compositional career. While “borrowing” material from other composers or art forms is generally considered to be part of the postmodern era, “borrowing” material from a composer’s own earlier repertoire is a phenomenon possibly explained by Hutcheon’s notions of postmodern parody. It is probable that Rautavaara wished to create a sense of continuum within his creative output, making the listener aware of “both the limits and the powers of representation” (Hutcheon 1991, 228).

Another example of the intertextual connections within his own oeuvre is formed through compositional devices (for example subjects and motifs) which several of his compositions share, particularly within one style period (Sivuoja-Gunaratnam 1999). Compositional techniques, such as keyboard symmetry and expanded tonality, are found throughout his solo piano repertoire, possibly reflecting Paisley’s notion of ‘minor encoding habits’ according to which unique characteristics used in a work can be traced in a composers’ larger output by observing the “successive decisions made by the communicator as he chooses from his repertory of symbols” (Paisley 1964, 219). These methods of composition as well as subjects, such as the Orthodox mysticism and nationalism, are not limited to his neo-classical style period but mark his entire output. While some methods are more apparent in certain

compositions (consider the importance of nationalism in *Pelimannit* and mysticism in *Ikonit*), they appear in varying degrees throughout Rautavaara's solo piano repertoire, illuminating some consistency and unity in his evolving musical identity.

## CHAPTER 3: RAUTAVAARA' S NEO-CLASSICAL PERIOD, PART 2

### 1. Introduction

Although Rautavaara was raised as an Evangelical Lutheran<sup>1</sup>, according to him, the earliest religious experience which had a great influence on his compositional style was a visit in 1939 to the Orthodox Monastery of Valamo<sup>2</sup> (Reilly 1999). Always interested in metaphysical and religious subjects, Rautavaara felt this event, which was packed with Orthodox mysticism, was “the deepest experience” he had ever had (cited in Reilly 1999, 9a). Much of his oeuvre has a religious or metaphysical foundation, even though he does not identify himself as being religious<sup>3</sup>. In acknowledging that Christianity and Greek philosophy form the basis of western culture and are inseparable elements of western philosophy and culture, Rautavaara recognises the influence of western culture, which he believes is “the dichotomy of two opposite forces” (cited in Reilly 1999, 9a), in shaping his western compositional voice and musical identity.

According to Rautavaara, Christianity and Greek philosophy are opposing and inimical ideologies which, after being united in the first millennium, became the basis of western culture. He claims that these two entities make western culture a fascinating source for his musical expression (Reilly 1999:9a). Rautavaara likens his interest in religion to the German theologian, Friedrich Schleiermacher (1768-1834), who wrote: “Religiosity is interest in an inclination to the infinite”, an underlying current in the development of his musical identity (Reilly 1999). Rautavaara maintains that he has “always been interested, and musically interested, in metaphysical points of view – probably because I really believe that there are other realities, other existences” (cited in Potter 1999, 17). For Rautavaara, “Music is a

---

<sup>1</sup> About seventy nine percent of the Finnish people belong to the Evangelical Lutheran Church ([www.evl.fi](http://www.evl.fi)).

<sup>2</sup> The monastery of Valamo is located on the largest island, Valaam, in the lake Ladoga in Russian Karelia. This area formerly belonged to Finland but was joined to Russia after the Second World War after which the monks evacuated to Heinävesi in Finland where the New Valamo still exists. It is unclear when the Karelian Valamo was founded with most sources estimating that it dates back to the mid-1100s (Valamon Luostari, under anonymous).

<sup>3</sup> Rautavaara explains: *I see religion in some ways as barbaric. This is because people do not bother to think for themselves and because they are afraid. Religion is so influential because when one gets old, one realises the fact that one is going to die. Life becomes very difficult (at that stage) and sets insurmountable obstacles which are very difficult to deal with. This is the time when one seeks security from somewhere else. This is the time when religion meets ones needs and helps one to cope with its illusions and false hope. Of course it is wonderful if a person in great trouble hangs onto something which helps him to live his life. It is valuable and it should not be despised in any kind of way. But for me this kind of approach to religion is unnatural* (cited in Hako 2000, 96-97), translation by the author.

language where we can tell about those other realities almost with exactness but without words” (cited in Reilly 1999, 9a).

Rautavaara’s understanding of religion does not appear to fit into the doctrines and liturgy of the Evangelical Lutheran Church, whose core and faith is in trusting, believing in, and accepting the Lordship of Jesus Christ. Though in fact, many of his beliefs appear to be a reaction to several aspects of Christianity. Lutherans believe that salvation (forgiveness of sins) is prepared by Jesus Christ and can be received “by believing that He suffered punishment [crucifixion] for our sins” (Suomen Evankelis-Luterilainen Kirkko, under anonymous). The perception that Rautavaara has of religion is not based on the core values of Christianity, revealing an appreciation towards a wider concept of spiritualism. He says: “I am not very much for churches and religions. But I am for the infinite, absolutely” (cited in Reilly 1999, 9a).

Rautavaara’s philosophy shares common elements with more postmodern perceptions<sup>4</sup>, where spirituality is considered aesthetic and used as a vehicle in fulfilling an individualistic path. This type of viewpoint seeks personal experience of transcendence rather than an experience based on a belief (Benedikter 2005). Although the conflict between traditional religions<sup>5</sup> and postmodern views is an on-going issue, it is apparent that Rautavaara’s fascination towards Orthodox mysticism was based on his personal experience at the monastery of Valamo; in a sense a personal anticipation of postmodern philosophies, and is therefore not based on the doctrines of the Church. This experience shaped his compositional voice and inspired several compositions, such as *Ikonit*, where his expression reflects his “enlarged” spirituality, while also revealing elements of the Orthodox faith.

## 2. *Ikonit*, Op. 6

*Ikonit* consists of six movements, each depicting the pictures of an icon: *Jumalanäidin Kuolema* (The Death of the Virgin), *Kaksi Maalaispyhimystä* (Two Unknown Saints), *Blakernajan musta Jumalanäiti* (The Black Virgin of Blakernaja), *Kristuksen Kaste* (The Baptism of Christ), *Pyhät naiset haudalla* (The Women at the Tomb) and *Arkkienkeli Mikael*

<sup>4</sup> Perceptions based on the ideas emerged in the late works by some postmodern thinkers, such as Michel Foucault and Jacques Derrida (Benedikter 2005).

<sup>5</sup> Benedikter (2005) refers to the conflict between the “renaissance of religion” (1989-91) and the proto-spiritual desires of the late postmodern thinkers (1979-2001) in the context of Western Europe.

*kukistaa Antikristuksen* (The Archangel Michael Triumphs Over Antichrist). In this work Rautavaara combines neo-classical modernist influences with elements that reflect Orthodox mysticism, something that previously appears in an embryonic form in his *Requiem*<sup>6</sup>.

## 2.1 Musical identity

Rautavaara composed this suite while he was a student at the Juilliard School in New York. Although he does not recall missing Finland during this time, he felt detached from Europe and yearned to experience “something familiar” (Rautavaara 1989, 141). *Ikonen*, a book of icons by a German publishing company, Insel Verlag, which Rautavaara located in Manhattan’s Public Library, appealed to him probably because it evoked the childhood memory of his journey to Valamo. Perhaps due to this memory, Rautavaara perceived the pictures of icons as familiar. David Hargreaves et al (2002, 5) claim that music can be used to regulate one’s mood which is mediated by environmental circumstances. As Rautavaara desired to experience something familiar while studying in America, *Ikonit* was composed to assuage his feelings of homesickness. While icons are generally associated more with Russia (east) than with Finland, for Rautavaara they represented a childhood experience which deeply shaped his identity. Therefore it is apparent that Rautavaara’s compositional expression underwent further development as a result of his changed social circumstances, contexts, experiences and influences.

Due to the geographical location of his studies it is likely that the style he employs in *Ikonit* was not only influenced by the Russian Orthodox liturgical tradition but also other western European composers, such as Debussy and Olivier Messiaen<sup>7</sup> (1908-1992), whose works and creative idioms he studied at the time (Heiniö 1988). The impressionistic references and techniques that can be traced to Debussy’s Piano Preludes (1909-1910 and 1912-1913), form an “external” intertextual connection in *Ikonit*. During his studies at Juilliard, Rautavaara became acquainted with Messiaen’s compositional device, known as modes of limited transpositions<sup>8</sup>. Although Rautavaara refers to these modes only fragmentally in *Ikonit*, combining whole tone scales (Messiaen’s first mode) with pentatonic scales and Phrygian

<sup>6</sup>Consider the religious or spiritual intertextual connections in the title of the movement ‘Credo e dubito’.

<sup>7</sup> Major French twentieth century composer, organist and ornithologist.

<sup>8</sup> “His modes, derived from the twelve pitches of the tempered system, are formed by combining two or more symmetrical groups with the last note of each group coinciding with the first note of the next. The construction of the modes is such that after a limited number of transpositions – two to six – any further transposition produces a duplicate pitch content” (Dallin 1974, 42-43).

modes (Ex. 4, b. 12-22), his interest in Messiaen's synthetic modes has remained throughout his career (Sivuoja-Gunaratnam 1999).

*Ikonit* can be considered as an "Orthodox reply" to Messiaen's religious (Roman Catholic) piano works composed in the 1940s, such as *Visions de l'Amen* (1943) and *Vingt regards sur l'enfant Jésus* (1944) (Fimic, under anonymous). *Ikonit*, although a much smaller composition, draws from many essential components of the Orthodox faith, such as the icon veneration and bell ringing. Perhaps, as Heiniö (1988, 5) suggests, Rautavaara felt a "spiritual kinship" with Messiaen which, together with Eastern Orthodox mysticism – its roots embedded in the ancient Byzantine tradition – and direct Biblical references, created important intertextual characteristics in the formulation of his emerging compositional style.

Jenkins argues that an individual's identity is related to their participation and belonging within a social group, and can change in different social contexts (cited in Haralambos and Holborn 2000, 927). In the social context of North America, Rautavaara's identity as a Finnish person underwent changes, with his surroundings shaping his concept of self. During his studies in Finland and while he was composing *Pelimannit*, Rautavaara's compositional style embraced nationalistic tendencies which reinforced his Finnish identity. In the social context of North America, Vincent Persichetti's influence had a specific role in shaping Rautavaara's neo-classical compositional voice. Technically, the influence of Persichetti is apparent in *Ikonit* where Rautavaara's compositional devices embrace elements, such as quartal chords, poly-harmonies and changing meters. Though these were not new additions to Rautavaara's technical arsenal (appearing first in the *Three Symmetric Preludes* and *Pelimannit*), in *Ikonit*, these expanded tonal and neo-classical influences were used systematically in the creation of a holistically, structurally balanced work (Rautavaara 1989).

But it would appear that more prominent than the influences from North America were the ones from Europe. According to Rautavaara, he felt "alienated" (1989, 141) in New York and sought the feelings of participation and belonging within Europe. Rautavaara explains: "I am not missing Helsinki, my home. Not necessarily even Finland. But I am yearning to experience something consoling, something from Europe. Any smell, sound or colour which comes from the east"<sup>9</sup> (1989, 141). As the experience at Valamo's monastery had a deep

---

<sup>9</sup> Translation by the author.

impact on Rautavaara, it is not a coincidence that this composition was conceived during the time when he was abroad, away from his familiar, Finnish environment. Rautavaara's construction of 'self', regardless of his social context (or as a result of it), was based on his feelings of being a part of the social group of Finnish and European people that he identified himself with. Therefore, although Rautavaara desired to identify himself more as European opposed to Finnish, some nationalistic tendencies, such as the expanded use of modality are still traceable in *Ikonit*.

## 2.2 History of the Orthodox Church in Finland and the relationship with *Ikonit*

In *Ikonit*, Rautavaara reveals his fascination for a wider perception of spirituality and the customs of the Orthodox faith, despite the Orthodox Church's questionable<sup>10</sup> status in Finland during the time of *Ikonit's* creation (1955). While Lutheranism arrived in Finland from the West (Sweden), the Orthodox faith spread from the East (Russia), creating a religious and cultural division between the Finnish people. This division attained political and ethnical dimensions in the early 1900s, as the area traditionally inhabited by the Orthodox Church (Karelia), became a bone of contention between Finland and Russia. After World War II, Karelia was included within the borders of Russia, and while the Orthodox faith had spread to the western parts of Finland, the general atmosphere towards the Orthodox Church remained hostile (Hämynen 2003). Also, the religious customs of the Finnish Lutherans differ significantly from the Orthodox faith, for example there is no equivalent of the icon veneration in the Finnish Lutheran Church. This has probably affected the identity of Finnish Orthodox followers, with many attaching an association to their eastern ethnic origin, something that resulted in their ostracism and alienation from Finnish mainstream society.

In the light of the Finnish Orthodox Church's history, Rautavaara's interest in it is noteworthy, for during the time he composed *Ikonit*, the Orthodox faith was not considered a

---

<sup>10</sup> Although the Orthodox Church acquired the status of a national church alongside the Evangelical Lutheran Church after 1917, its status had been threatened prior to and after Finnish independence ([www.ort.fi](http://www.ort.fi)). The Eastern Orthodox Church, which separated from the Roman Catholic Church in the 11<sup>th</sup> century, was closely associated by Finnish Lutherans with Russia, its country of origin before emerging in eastern Finland in the 12<sup>th</sup> century. As Finland was first part of the Kingdom of Sweden, whose official religion was Lutheranism, the Orthodox of Karelia (the eastern parts of Finland) either adopted the Lutheran religion or they emigrated to Russia. Even after Finnish independence the Orthodox faith, from the Finnish (Lutheran) perspective, was associated with Russia (Soviet Union), they were sneeringly referred as "Russkies" (Hämynen 2003) and their customs were considered suspicious. These negative attitudes persisted throughout the Cold War period (1947-1991).

“fashionable” topic. Interest in the Finnish Orthodox Church only grew in 1960s when the peak of Finnish nationalism had passed (Suomen Ortodoksinen Kirkko, under anonymous). Therefore, in his interest towards the Orthodox faith, Rautavaara preceded his time, much like his concept of spirituality that anticipated some postmodern philosophies.

While in his biography Rautavaara does not clearly indicate what aspects exactly of the Orthodox faith intrigued him, it is apparent, considering the number of compositions which it has inspired, that the experience at Valamo’s monastery was more significant for Rautavaara than his Lutheran upbringing. Elements, such as the use of bells and incense, are absent in Lutheranism and perhaps the worship style appeared plain in comparison to the “exotic” customs of the Orthodox. These “exotic” elements, which form an integral part of Rautavaara’s compositional style, are often broadly labelled as “mystic” (Aho 1998; Potter 1999; Heiniö 1988), though an explanation of what the term entails in relation to Rautavaara is not forthcoming. I proffer the following: by definition, the noun ‘mystic’ refers to “someone who believes in the existence of realities beyond human comprehension” (Mystic, under anonymous).

In the context of the Orthodox faith, mysticism occupies a much more prominent place than it does in Lutheranism. Vladimir Lossky (1957, 7-22) argues: “The eastern tradition has never made a sharp distinction between mysticism and theology; between personal experience of the divine mysteries and the dogma affirmed by the Church”. Since Rautavaara has stated that in spiritual matters his interest does not lie in the doctrine of the church but in a much wider concept of infinity (Reilly 1999), it becomes more apparent why the Orthodox faith, with its close connection to mysticism, appealed to him so strongly. While there are some similarities in the values of Lutheranism and the Orthodox Church, (for example humbleness and lowliness before God), the Orthodox faith appears to leave more space for divine exploration of the awe-inspiring mysteries of the infinite, through mystery and symbolism. This space creates a possibility for an experience which correlates with the given definition of the word ‘mystic’, and is therefore relevant for Rautavaara, as his personal belief system supports this definition.

### 2.3 Icon painting

Orthodox mysticism, deeply rooted in Eastern Orthodox Church music and its other art forms, such as church architecture and icon painting, is an essential part of Rautavaara's *Ikonit*, which reflects the symbolism of icon painting through conjuring a tapestry of tonal colours (Rautavaara 1963). The basis for Orthodox art lies in their belief that people are created as images of God and that humankind has been given the ability to create (Suomen Ortodoksinen Kirkko, under anonymous). All the art forms in the Orthodox Church depict this creation and the "working" relationship between God and humankind. The Orthodox believers adhere to the tradition that the first icon ever created depicted the Virgin Mary and was crafted by the evangelist Saint Luke, a painter and physician (Suomen Ortodoksinen Kirkko, under anonymous).

Several types of icons can be located in the interior of Orthodox churches: mosaic pictures, metallic reliefs, wooden statues and pictures painted either on wood or canvas. Icon painting is a process of handcrafting which includes many technical phases. Before the actual icon painting can be started, the painter familiarises himself with the subject of the icon by studying the biographical details of the holy person and reading the corresponding verses in the Bible (Suomen Ortodoksinen Kirkko, under anonymous). Although the techniques and materials of icon painting have developed over the time, the style and subjects of the paintings have remained unchanged. Madonna is the most frequent subject of icon paintings, along with portraits of Jesus Christ, the Saints and scenes from the Gospels (Suomen Ortodoksinen Kirkko, under anonymous).

The importance of icons in the Orthodox Church is comparable to that of the Gospels and the Holy Cross, with Orthodox believers displaying their respect for the icons by kissing the pictures and lighting wax candles in front of them (Suomen Ortodoksinen Kirkko, under anonymous). According to the Orthodox faith, contemplation of an icon inspires and focuses the mind for prayers and aims to penetrate the "'interior gaze' beyond the representation, and thus gains the possibility of spiritual intercourse with the prototype" (Bobrov 2008 under "Meaning and history of the icon").

## 2.4 Colour and chord painting

The use of colours is a significant part of icon art as is the process of icon painting, which always follows the same order: the artist begins working on the background, proceeding from larger entities to smaller details. The colours on the background are dark with the details painted in gradually lighter shades, the highlighted sections<sup>11</sup> being in almost pure white. When the painting is finished and the surface of the icon has dried, it is covered with a protective layer to shield the painting against damage from air, sunlight, smoke or dampness. Yuri Bobrov (2008) emphasises that icons should never be regarded as mere illustrations of the Gospels or other religious texts for they embody the fusion of the “Visual form and the Word ... [with] the artistic language of icon painting directly embodying spiritual phenomena” (Bobrov 2008 under “Meaning and history of the icon”). Therefore, he maintains, the shades of highlights are not simply depictions of light which are used to create certain illusions of rounded form, they are rather “invoking the symbolic incarnation of the emanation of divine energy, which is poured into the world and gives life and meaning to all the created world” (Bobrov 2008 under “Meaning and history of the icon”).

Symbolism through musical colours is an essential feature of Rautavaara’s *Ikonit*, an example of which is located in the third movement (Ex. 1), *Blakernajan musta Jumalanäiti* (The Black Madonna of Blakernaya). A Byzantine<sup>12</sup> painting (icon) from the Blakernaya Church in Constantinople<sup>13</sup>, portrayed in a book of icons (*Ikonen*) he found located in the library in New York, depicts the black Mother of God holding the Christ Child in a round medallion at her breast (Rautavaara 1963).

It is generally accepted (for example Broschart 1961) that the icons or statues depicting the Black Madonna are different to the “ordinary” pictures of Madonna in the sense that the skin colour of the Black Madonna is dark or black. In some cases the statue or icon gets its colour from the material used, such as ebony or another dark wood, but in other cases the materials have in the (many) intervening years become darker as a result of environmental factors, for example candle smoke (Broschart 1961). Eloise McKinney-Johnson (1984) suggests that the

<sup>11</sup> Highlights refer to the colour closest to pure white (Suomen Ortodoksinen Kirkko, under anonymous).

<sup>12</sup> The term *Byzantium* or *Byzantine* refers both to the state and the culture of the Eastern Roman Empire during the middle ages (Halsall n.d).

<sup>13</sup> City of Istanbul in Turkey, which historically under the Ottomans, went through many name changes, such as Constantinople or Byzantium. Atatürk officially re-named the city Istanbul in the 1920s (Foundation for the Advancement of Sephardic studies and Culture, under anonymous).

Black Madonnas are descendants of the pre-Christian mother, *Isis*, the great goddess of ancient Egypt. According to McKinney-Johnson, *Isis*, who is often depicted with her son, *Horus*, is the original *pieta*, the suffering mother and the prototype for similar depictions of the Christian Madonna and Child (McKinnes-Johnson 1984, 67). McKinnes-Johnson maintains that *Isis*' influence in the many portrayals of the Black Madonna is profound, particularly in icons of the Byzantine tradition. It is also possible that the medieval Black Madonnas were an expressive mode venerating a verse from the Old Testament book, Song of Songs 1:5, which reads: "Dark am I, yet lovely, O daughters of Jerusalem..." (The Holy Bible NIV cited in Broschart 1961) as many of the Black Madonnas are inscribed with these words (Broschart 1961).

Although it is not certain why some Madonnas are depicted with dark or black skin, the colour is nevertheless significant in Rautavaara's perception of the icon. Rautavaara writes: "Blackened by candle smoke and scarred by centuries of human history, *The Black Madonna of Blakernaya* stretches out her hands..." (Rautavaara 1963, 14). While this does not explain whether the Madonna of Blakernaya was originally light or dark skinned, her dark complexion evidently affected Rautavaara's musical depiction, through his choice of textures and sound colouring (Ex. 1).

Marked with a slow tempo indication, together with the instruction *lugubre*, French word for mournful and dismal, *Blakernajan musta Jumalanäiti* expresses a sorrowful atmosphere. As the colour black is often associated in western culture with grief, funerals and burial services, the French word *lugubre* is apt for describing the sad, heavy emotion created in the movement.

## Ex. 1. Rautavaara, E, Op. 6/3, bars 1-10.

1

Lugubre ♩ = c 42

*p* (il basso un poco marcato) *pp* *p*

(come piatti) *morendo* *pp* *sf* *p* *ppp* *ff sonore*

una corda due corde

The movement opens with streamed<sup>14</sup>, second inversion triads in the upper part, that support the whole tone chant-like melody; consecutive octaves in the bass part add to the homophonic tapestry. This setting negates the development of functional harmonic propulsion and engenders a static tonal feeling. This is possibly Rautavaara's interpretation of the fixed look in the Black Madonna's eyes: "They hold no gleam of mercy or tenderness; they have seen too much, these eyes that gaze so steadfastly from their dark background, too much of Man and of his sorrow" (Rautavaara 1963, 14).

The whole tone melody in the opening chord stream is followed by a cadence within a short-lived pentatonic melody (b. 3<sup>2</sup>-4). Here, Rautavaara's sound world is clearly influenced by the idiom so typically employed by impressionistic composers, such as Debussy and Maurice Ravel (1875-1937). An example by Debussy illustrates this point (Ex. 2).

<sup>14</sup> Chord streaming or parallelism played a crucial role in the beginning of the twentieth century "in the liberation of voice leading and in the emergence of new concepts of tonal organization" (Dallin 1974, 117-18).

Ex. 2. Debussy, C. 2<sup>ème</sup> livre de preludes, No. 10 (*Canope*), bars, 1-4.

*Très calme et doucement triste* *Cédez - - //*

In this prelude, the pentatonic melody is doubled in octaves while the root position triads of major and minor qualities are used in parallel motion. Dallin (1974, 118) explains: “Parallel motion tends to reduce the functional value of chords and to emphasise the coloristic aspect of harmony”. Debussy’s instruction, *Très calme et doucement triste* (very calmly and gently sorrowful), has similar connotations to Rautavaara’s *lugubre*, both advocating a forlorn atmosphere. Rautavaara’s use of a French word in this movement, compared to the Italian tempo instructions in all the other movements, creates a strong reference to Debussy’s style. In addition, both Debussy (in this example) and Rautavaara avoid augmented or diminished intervals in the chord streams, resulting in the use of perfect fourths and fifths – possibly an oblique reference to a parallel organum<sup>15</sup>. While Rautavaara further obscures the tonality with the dissonant bass part, the similarity to Debussy’s expressions is apparent.

The opening’s “block chords moving in uniform rhythms” (Dallin 1974, 120) with a narrow melodic contour, bears a similarity to the Lutheran choral tradition<sup>16</sup>. This, intermingled with references to Orthodox chanting, creates a sound world that combines elements derived from both denominations; revealing another intertextual layer.

Long streams of chords can also be found in the fourth movement (Ex. 3, b. 25-31), *Kristuksen kaste* (The Baptism of Christ), where Rautavaara’s use of quartal harmonies<sup>17</sup> creates an “open” and inharmonic sound, similar to that of monastery bells. The sound

<sup>15</sup> A technique in medieval music to modify and decorate the plainchant in which “natural division of octaves occur at fourths and fifths (Delahoyde n.d).

<sup>16</sup> The name ‘choral’ refers to hymns tunes which characterise Lutheran singing. While originally the German word “Choral” referred to the ecclesiastical plainsong used by unreformed church, it is usually associated more with Lutheran chorales commenced by Martin Luther. These chorales were initially sung in unison without a regular rhythm, with the free style of plainsong. The four-part harmonisation with the melody in the treble became a custom during the seventeenth century (www.oxfordmusiconline.com).

<sup>17</sup> Harmony based on chords constructed up from fourths to obscure their relation to a particular harmonic function (Whittall 2010).

engendered by the bells attains raucous qualities, where dissonant elements are created by the construction of the intervals (two perfect fourths placed on top of each other creating an interval of minor seventh), and is emphasised through *fortissimo* dynamic marking.

In this movement, the use of fast moving (*presto*), buoyant quavers, with their capricious shifts, depict rapidly flowing water: “The geometrically stylized ripples on the water flow like plaited tresses upon and around the ascetic, naked figure of Christ” (Rautavaara, S 1987, 9-10). This is in a striking contrast to the ponderous quartal chords that create a solemn and majestic sound which bears an affinity to chanting. A correlation is possibly formed with the voices of the three angels, who “bow in stiff reverence” (Rautavaara 1963, 14) on the bank of the river in the icon which inspired the movement.

Ex. 3. Rautavaara, E, Op. 6/4, bars 24-31.

24

The musical score for piano, bars 24-31, is marked *Maestoso* with a tempo of  $\text{♩} = c. 60$ . The score is written for piano and features a complex texture of dissonant chords and a 'con pedale' marking. The music is in a key with one sharp (F#) and a 4/4 time signature. The score consists of two systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a complex chordal texture. The second system continues the texture with more complex chords and a 'con pedale' marking. The music is characterized by its dissonant quality and the use of pentatonic intervals.

The accented bass and treble notes (b. 25-26) form a pedal point and inverted pedal point. While in conventional (western) music pedal points are usually consonant (Dallin 1974), here they reinforce the dissonant texture (C# and D#=compound major second). The quartally streamed inner three “voices” have a pentatonic basis – again possibly a reference to style of Debussy – although pentatonicism is obscured by the dissonant quality of the chords.

## 2.5 Eastern Orthodox chant

In Eastern Orthodox Church worship, two main liturgical and musical traditions have developed over the past two thousand years: Byzantine and Russian (Eastern Orthodox Liturgics, under anonymous). Byzantine music, with its pre-Christian origin in ancient Greek music, is based on a modal system, *ēchos*<sup>18</sup>.

The Russian Orthodox liturgical music tradition developed from that of the Byzantine and mainly follows the western European major and minor tonality. Most of the Slavonic-speaking Orthodox Church follows the Russian liturgical music traditions (Eastern Orthodox Liturgics, under anonymous). The form most commonly known today was influenced by Polish (polyphonic) religious music and began to develop in the seventeenth century. It was further enhanced by elements of western European musical concepts, such as the use of organ and orchestras in Polish churches brought to Russia mainly by the Tsar of Russia, Peter the Great (1672-1725). Interest towards these new developments resulted in rapid decline of the attendance at the Orthodox Churches. Although the Russian Orthodox Church continued banning the use of any instruments at the services, it began copying the polyphonic style originated in Poland to restore its popularity (Eastern Orthodox Liturgics, under anonymous).

The chanting in Valamo's Monastery, in Karelia, developed from the local Russian (Znamenny) chants (Valamon Luostari, under anonymous). As in all Orthodox Churches, unaccompanied vocal chanting forms an essential part of the church service, where most of the Biblical texts and prayers are sung or recited to concentrate the mind and thoughts into prayer (Suomen Ortodoksinen Kirkko, under anonymous). This would have formed part of Rautavaara's childhood "Valamo experience". In the Orthodox Church, the purpose of chanting is paralleled in the use of icons, as both, representing different artistic forms, are

---

<sup>18</sup> Greek word for 'sound'. Unlike in the Western European music, the *ēchos* are not based on modal scales but on a 'mood' which is dependent on different types of melody found in the particular *ēchos*. It therefore comprises "primarily of a repertory of melodic formulae together with some melodic motifs and even melody-types" (Velimirović 2001, 862). Byzantine music is characterised by eight modes: *Ēchos prōtos, deuterios, tritos* and *tetartos* (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> modes), *plagios prōtos, deuteros, barys* and *tetartos* (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> plagal modes) (Velimirović 2001, 863) which are sub-divided into three genres or scales of feelings: enharmonic, chromatic (soft and hard) and diatonic. These scales do not correlate directly with the major and minor scales of the Western music which, unlike the Byzantine scales, do not use intervals smaller than semitones (microtones) ([www.liturgica.com](http://www.liturgica.com)). Each of the eight modes conveys the feeling of the prayer or text sung, for instance feelings of joy are conveyed during festivals commemorating the Resurrection and other major feasts (Eastern Orthodox Liturgics, under anonymous).

used to create a similar spiritual focus. This is referred to in Rautavaara's construction of *Ikonit*, where different forms of Orthodox art (icons, bells and chanting) receive a musical depiction, each art form describing in musical terms Rautavaara's mystical conception.

During his childhood journey to the monastery of Valamo, Rautavaara would have become acquainted with the gamut of sounds that form essential aspects within monastery routines. Hako (2000, 52) remarks that Rautavaara was fascinated by the dark-cloaked monks and their "foreign and abstruse" chanting which appeared to be full of mysticism. This experience is reflected in *Ikonit*, where a clear reference to chanting (Ex. 4, b. 8-11) is discernable in the first movement of the suite, *Jumalanäidin kuolema* (The Death of the Mother of God). The following example comprises a wide range of different sound combinations: consonant major and minor triads as well as quartal harmonies, creating dissonant intervals of sevenths (possibly depicting death). Rautavaara's amalgamation of sounds invokes monastery styled reverberations and reveals some of the enigmatic qualities that this chanting must have engendered during his childhood visit.

## Ex. 4. Rautavaara, E, Op. 6/1, bars 8-23.

5

Tranquillo (♩ = c 58) m.g. m.g.

*fff* *p* *pp* (*una corda*) *pp cantabile* *(due corde)* *pp* 8:va. . . . .

*p*

*p*

*ritardando* *ff pp* *pp* 8:va

The melodic content in this section; a combination of scalar patterns derived from the Phrygian mode (b. 8-11), whole tone scale (b. 12) and pentatonic scale (b. 22), show Rautavaara's interest in creating passages that avoid clear-cut tonicization, but rather develop a suggestive mystical experience. Also, his inclination towards nationalism as well as exploring intertextual connections between different religious texts and western art music styles is apparent here: modes are common in the Finnish folk tradition as well as in some of the Lutheran hymns, although Finnish folk music does not use the pentatonic scale (Oramo n.d).

## 2.6 Use of bells in the Eastern Orthodox Church

Like chanting, the ringing of bells plays a significant part in the Eastern Orthodox Church. Bell-ringing is performed manually by a bell-ringer and three different types of rings can be identified: a notification ring, rotation ring and celebratory ring (Suomen Ortodoksinen Kirkko, under anonymous)<sup>19</sup>.

The “solemn clamour of a thousand bells” (Rautavaara 1963, 14) is portrayed in the first movement, *Jumalanäidin kuolema*. In this example, Rautavaara depicts the sound of the bells as his ship came ashore to the island of Valaam. The event was extraordinary, as the magnificent rotation ringing was used for a consecration of a Bishop at the monastery (Hako 2000).

In this example (Ex. 5, starting from b. 34), Rautavaara uses D $\flat$  and E $\flat$  (major quality) chords simultaneously (D $\flat$  in first inversion and E $\flat$  in second inversion), thus forming bi-chordal construction. Tied notes across the bar lines “obliterate the metric accents and produce a subtle, free-flowing rhythm” (Dallin 1974, 56). Here, the tied notes possibly represent the fading sound of bells, and this together with his instruction *con molto pedale* (with abundant use of the sustaining pedal), adds to the conglomeration of sound.

---

<sup>19</sup> The notification ring is used to announce the beginning of the church service and it is usually done by one of the biggest bells of the bell tower and lasts approximately six minutes. The rotation ring is used during funerals and special services and occasions. Usually the method consists of ringing the bells from the smallest to the biggest, done one to three times, after which they are rung simultaneously. The opposite order of ringing is used if the occasion is unusually important, for example during consecration of a bishop. The third type of bell-ringing is practised during the celebrations and takes place usually straight after the notification ring. This rhythmical type of ringing is used during festivals, such as Easter and can be a demonstration of the bell-ringer’s skills (Suomen Ortodoksinen Kirkko, under anonymous).

## Ex. 5. Rautavaara, E, Op. 6/1, bars 35-38.

30

SOLENNE  $\text{♩} = c. 50$   
*come campani:*  
*non legato, con molto pedale*

*p*  
*marcato*

*pp*  
*una corda*

*due corde*

*8. va.*

*una corda*  
*pp*

*pedale*

Towards the close of the movement (b. 34-44), Rautavaara firstly evokes the effect of bells ringing quietly, as if from distance, possibly depicting musically the sound that greeted him as the ship approached the island of Valaam. Gradually the texture thickens, as more and more bells in different registers join in, building the clamouring sound with the texture ever thickening and becoming more grandiose. Rautavaara describes his arrival to the island: "I feel that the universe begins to ring and sing. With hundreds of bells, big, small and minuscule, so that the colour transforms into a sound and the sound is full of

colour...”<sup>20</sup>(1989, 140-141). The texture in this section reflects these tonal colours: the dark, lower bass notes, probably depicting the biggest bells, first as single notes (b. 33-35), then expanding into chords (b. 36-39). In contrast a brighter sound (small bells) is created by the use of major chords, initially in the first inversion (b. 34-37<sup>1</sup>) after which the texture becomes thicker (doubling the root in b. 37-41<sup>1</sup>) and higher (b. 38-41<sup>1</sup>)<sup>21</sup>.

## 2.7 Neo-classical elements

Neo-classical elements in *Ikonit* are traceable mainly in two of the movements: *Kaksi maalaispyhimystä* (Two Village Saints) and in the fast moving finale, *Arkkienkeli Mikael kukistaa Antikristuksen* (Archangel Michael Fighting the Antichrist). *Kaksi maalaispyhimystä* refers to an icon painted on the door of an icon cabinet, *iconostasis*, in an unknown village church, depicting “two nameless saints” looking at country girls and peasants (Rautavaara 1963, 14). In this movement (Ex. 6), the neo-classical and nationalistic impulses can be heard in an Aeolian (A–B–C–D–E–F–G–A) folk tune melody similar to the compositional style of *Pelimannit*.

Ex. 6. Rautavaara, E, Op. 6/2, bars 22-25.

22

This piece is largely built on a two-bar motif, repeated in different registers, which, although played with the right hand (over the left hand), creates an impression of imitative counterpoint (baroque styled polyphonic compositional technique). The motif is accompanied by an ostinato pattern and repeated with a variation. The icon depicted in this movement portrays a

<sup>20</sup> Translation by the author.

<sup>21</sup> In addition to the references of the Orthodox bell ringing, Rautavaara also displays his awareness of the works by Russian composers, particularly Sergei Rachmaninoff (1873-1943) who frequently introduces bell motifs in his compositions, for example in his B minor Prelude Op. 32, No. 10.

bucolic scene – it is possible that the rural setting inspired Rautavaara to use a folk like melody; once again highlighting his nationalistic interest.

*Arkkienkeli Mikael kukistaa Antikristuksen* is the virtuosic finale of the suite, where fast moving motoric<sup>22</sup> rhythms add to the intense drama of the setting (Ex. 7). The scene<sup>23</sup>, depicted in this icon, portrays the Archangel Michael holding the Bible and blowing the Last Trumpet while riding his horse and threatening the Antichrist with his spear (Rautavaara 1963). Here, motoric rhythms, commonly featured in baroque toccatas, portray the “violent movement of the scene” (Rautavaara 1963, 14) and further reinforce the neo-classical interests of the composer.

Ex. 7. Rautavaara, E. Op. 6/6, bars 1-10.

Energico  $\text{♩} = c 152$

The musical score consists of two systems, each with a treble and bass staff. The first system is marked *mf* and the second system is marked *marcato*. The tempo is indicated as *Energico* with a quarter note equal to 152. The music features rapid, repetitive eighth-note patterns in both hands, creating a motoric effect.

During his early neo-classical period, Rautavaara’s sense of belonging to his social group (Finnish people) formed an integral part of his expression during this period, as it was affected by the education system in Finland as well as the social and geographical contexts, both in Finland and the USA. While these biographical details probably contributed towards his stylistic transformation, as Simonton’s theory of biographical stress coding scheme and his notion of *habituation* suggest, the “external” intertextual connections, such as trends in

<sup>22</sup> Insistently regular rhythmic repetition (Whittall n.d).

<sup>23</sup> “Now war arose in heaven, Michael and his angels fighting against the dragon; and the dragon and his angels fought, but they were defeated and there was no longer any place for them in heaven. And the great dragon was thrown down, that ancient serpent who is called the Devil and Satan, the deceiver of the whole world – he was thrown down to the earth, and his angels were thrown down with him” (Revelation 12: 7-9, The Holy Bible, ESV).

western art music, also formed a fundamental part of his compositional development. A wide range of styles and techniques are apparent from the onset of his career and, as the following chapters will reveal, become essential elements of his compositional voice.

## CHAPTER 4: TRANSITION PERIOD FROM NEO-CLASSICISM TO SERIALISM

### 1. Introduction

Before the emergence of serialism in Rautavaara's works, his compositional technique underwent some changes that paved the way towards his adoption of serial technique and expression. Towards the end of his neo-classical period, he composed two solo piano works, *Seitsemän preludia pianolle* (Seven Preludes for Piano), Op. 7 and *Partita*, Op. 34 which, although not as well known as the two works discussed in the previous chapter (*Pelimannit* and *Ikonit*), form an important "bridge" between his neo-classical and serial periods. This chapter examines this stylistic shift, as represented in his solo piano repertoire. Especially the transformation from folklorist and purveyor of mystical expression towards an appropriation of the constructivist idiom is investigated, as it led to Rautavaara's adoption of twelve-tone technique and integral serialism.

Finland's musical evolution in the 1950s included numerous composers (such as Bergman) adopting modernist twentieth century trends, a development that overlapped with Rautavaara's studies in the USA. During this period, Finland was going through a stable political phase, enabling composers to move away from nationalistic themes and concentrate on global western music tendencies (Fimic, under anonymous). Therefore Finnish art music became a fertile ground for the exploration of a myriad of twentieth century modernist compositional processes. In Europe, the development from the initial forms of serialism to John Cage's (1912-1992) conception of musical aesthetics, had taken over thirty years, while in Finland the arrival of the second wave of modernism<sup>1</sup>, first in the form of twelve tone technique, later followed by integral serialism<sup>2</sup>, occurred over less than ten years (Sivuoja-Gunaratnam 1997). Possibly due to this short time frame, the reaction towards the movement, amongst the Finnish audiences, was reticent. Although the founding of The Association for Contemporary Music (*Nyky musiikki ry*)<sup>3</sup> opened an important avenue for composers and

---

<sup>1</sup> The arrival of expressionistic and impressionistic trends was regarded as the first wave of modernism (Sivuoja-Gunaratnam 1997).

<sup>2</sup> Integral or total serialism is a term which refers to the serial treatment of all aspects of music, not only pitch (Griffiths 2010).

<sup>3</sup> The association was founded in 1949 and consisted of performers, researchers, composers, critics and music students. The aim of this association was to promote contemporary modern music in Finland and it became the first institution of Finnish musical modernism (Sivuoja-Gunaratnam 1997, 20).

international performers in Finland, the general opinion of this compositional style, as reflected in newspaper reviews, was that this was not music at all.

While this reaction was not unique to Finland and audiences world-wide showed resistance towards an apparent reversal of long held truisms and philosophies about music, in Finland these trends provoked fear of nullification of Finnish nationalism. After the Association's *Viennese Evening* (1956), the music critic, Väinö Pesola, expressed this concern: "In connection with the three composers' names [Boulez, Pousseur and Berio], their country of birth was mentioned. What a waste! Their musical language was so international that one could [just as well] have said [that] their homeland was Timbuktu or Cuckooland" (cited in Sivuoja-Gunaratnam 1997, 23). Bearing this reaction in mind, it is interesting to note that Hargreaves et al (2002, 11) claim that "Musical taste has been shown to be related to age, level of musical training and aspects of cognitive style and personality, and notions of 'taste cultures' and 'taste publics' have been proposed to explain how social groups might have distinctive patterns of preferences and values". The reaction by the critics and audience is explained by Erik Bergman who asserts that the sound of serialism "requires a change of listening habits, from vertical to horizontal comprehension". Bergman continues: "And precisely this vertical listening causes us the biggest shock, when we hear tonally unbound twelve-tone music, which is primarily melodic. And in the melodic sense also, polyphony belongs as an integral part to the very essence of twelve-tone music. It is [thus] crucial that one discern the musical processes in the individual voices" (cited in Sivuoja-Gunaratnam 1997, 32-33).

While it is possible that the lack of exposure to serial music contributed to this "shock", another reason for the general rejection of serialism in Finland at the time was probably rooted in the music education system, which in the early 1950s hardly included constructivist methods of composition<sup>4</sup>. These methods were particularly despised by Rautavaara's early composition teacher, Aarre Merikanto, who "rejected not only the twelve-tone system, but any kind of intellectual processing or structural planning in composing" (Sivuoja-Gunaratnam 1997, 22). Due to these reasons, serialism was only given a more respectable status in Finland at the stage when elsewhere in the world it was regarded as *passé* (Heiniö 1988).

---

<sup>4</sup> 'Contemporary Music' organised an event in 1949 where Schönberg's twelve tone technique was introduced but this method was not systematically taught by Aarre Merikanto at Sibelius Academy (Sivuoja-Gunaratnam 1997).

Rautavaara, after studying at Juilliard under Persichetti, had not received a systematic education in either the basic twelve-tone technique or integral serialism. Although Persichetti lectured on the possibilities of twelve tone technique with regard to pitch organisation, Rautavaara felt that his attitude towards this compositional method was “detached and distant” (Sivuoja-Gunaratnam 1997, 23). Unlike Merikanto, Persichetti emphasised the importance of construction, especially a piece’s macro structure, and considered serialism only as a “peripheral alternative” (1997, 23).

Rautavaara encountered a similar approach at Tanglewood summer courses, where he was taught first by Roger Sessions and then by Aaron Copland. *Seitsemän preludia pianolle*, Op. 7 was composed in 1956, during the second of the summer courses at Tanglewood. Although Rautavaara was a student of Copland at the time, he never showed this composition to his teacher: “The *Preludes* were a sort of protest or outburst against the so-called neo-classical confines under which I had to labour while studying both in Helsinki and in the United States” (Rautavaara 1998 under “Rautavaara Piano Works”). Wilson (2010 under “The Twentieth Century”) argues that neo-classicism was able to “accommodate features of diatonicism in something other than a functionally tonal context” and therefore act as a flexible method for especially nationalistically orientated idioms. It is possible that Rautavaara’s averseness towards the “neo-classical confines” was rooted in his desire to distance himself from (Finnish) nationalistic expression (Rautavaara 1989, 141) and identify himself as a European composer.

Neo-classicism was also supported by Copland, who advocated retreat from less “listener-friendly” practises, such as serialism, in order to appeal to wider audiences. Although Copland later on adopted twelve-tone technique, during the summer course Rautavaara came face to face with Copland’s initial attitude towards Schönberg’s serial music; Copland, not infrequently, referred to Schönberg as “the enemy” (Rautavaara 1989, 124). At Tanglewood, serialism, although not a completely taboo style and topic, was practised only by a small group of students, and many associated it with their socially eccentric and anarchic lifestyles (Sivuoja-Gunaratnam 1997). While the splintering into two separate camps fascinated him – those who supported Arnold Schönberg’s (1874-1951)<sup>5</sup> twelve tonal serialism were opposed

---

<sup>5</sup> Leader of the Second Viennese School which consisted of a group of composers in the early 20th century in Vienna whose music was characterised by late-Romantic expanded tonality and later on Schönberg’s totally chromatic expressionism (Neighbour n.d).

to Igor Stravinsky's neo-classicism – Rautavaara was unable to comprehend this attitude, stating later that: "All taboos in art represent short sightedness or in the worst case even racisms" (Rautavaara 1989, 124). It is possible that Rautavaara, like many other composers of his generation, wanted to distinguish his compositional style from the "taboos" of the past. Interestingly, Rautavaara's oeuvre (particularly his latest compositional phase) reflects an eclecticism where stylistic influences, such as neo-classicism, neo-romanticism and dodecaphony, are frequently combined.

Rautavaara has described his feelings towards the (neo-classical) methods taught at Tanglewood (for example Persichetti's *20<sup>th</sup> Century Harmony*) as contradictory (1989, 164-165). While his compositional technique was based on the teachings of Copland and Persichetti and he felt deep respect towards their more conventional, neo-classical methods of composition, they appeared to him to not serve as a creative vehicle but rather to restrict his musical expression (1989). Rautavaara explains: "In art, one can only teach that which is not needed – second hand forms and technique...which belong to history. It does not mean that a "new" composer should not use dodecaphony, rows, permutations, triads, contrapuntal devices or fugue – anything from the "past". These methods must be used innovatively and reflect the current moment, not follow the teachings of history<sup>6</sup>" (Rautavaara 1989, 150).

This realisation led to an experiment, the *Preludes*, in which Rautavaara aspired to a greater freedom from the parameters of neo-classicism, inhabiting a more chromatic and dissonant mode of expression. According to Rautavaara, the *Preludes* were spontaneous and intuitive compositions in which "the control follows inspiration" (1989, 165). For Rautavaara, who strived towards a freely atonal expression at this time, the teaching legacies of Copland, Persichetti and Merikanto were difficult to shake off. While Session's dissonant, almost atonal compositional style appealed to him, he acknowledged the influence of his previous, neo-classical teachers: "My compositions were dissonant but favoured triad-based harmonies and (like all the pupils of Merikanto) persistent ostinato patterns<sup>7</sup>" (Rautavaara 1989, 127).

---

<sup>6</sup> Translation by the author.

<sup>7</sup> Translation by the author.

## 2. *Seitsemän preludia pianolle, Op. 7.*

*Seitsemän preludia pianolle*, consists of seven short movements, titled *kimmoisasi vasaroiden* (elastically hammering), *kyllin hitaasti* (slowly enough), *hermostuneesti mutta rytmissä* (nervously but in rhythm), *koraali ja muunnelma* (choral and variation), *fugato*, *väristen* (shivering) and *alla finale*. While Rautavaara felt that the name ‘prelude’ reflected the concise, spontaneous and experimental quality of these pieces, the subtitles provide a description of their individual characters, “each portraying a single one-dimensional idea” (1989, 165). This statement reveals the problem Rautavaara felt he could not resolve at that time: although he recognised the potential these pieces had, he was unable to develop their motifs further, using the methods he had learned from Persichetti and Copland. Rautavaara explains: “The only way for me to learn things was to write music in the techniques and styles I encountered” (cited in Reilly 1999, 7a). For him, the neo-classical compositional devices advocated “controlled and internalised formulas” (Rautavaara 1989, 165) and these he wanted to abandon.

Although Rautavaara expressed his desire to compose music which was based on his “vision and stream of consciousness” (1989, 165), which he claimed to be possible via the chromatic and innovative expression he attempted in the *Preludes*, this aspiration is at variance with his statement that his compositional technique still lacked a “solid and reliable method” and depended on “erratic intuition and inspiration” (1989, 176). Perhaps this apparent contradiction reflected a lack of self belief, generated by the social context of his studies and the conflicting influences – neo-classical devices favoured by his teachers versus the more “radical” influences advocated by his peers – he encountered at the time.

According to Simonton’s (2001) biographical stress coding scheme, educational changes, such as change in educational institutions or residence (different city or country), can alter a composer’s emotional state and result in a higher (greater) level of melodic originality. In addition to the foreign, United States environment, Rautavaara became aware of and influenced by a multitude of musical styles and philosophies. It is possible that this awareness resulted in fear of *habituation* (Simonton 2001), motivating Rautavaara to experiment with his thematic material. According to Simonton (2001, 216), “Chromatic notes are often used to express strong emotions, the unpredictability of the melodic line reflecting the turmoil of our internal emotional state”. Chromatic expression, although used in his earlier piano works, is

more prominent in *Preludes* and the aural impression and impact of the music is very different to that encountered in *Pelimannit*.

Hargreaves et al (2002, 1) view music as a “fundamental channel of communication: it provides a means by which people can share emotions, intentions and meanings”. They argue that it can therefore be used “as a means by which we formulate and express our individual identities” (2002, 1). Jenkins’ definition of identity states that “Identity is our understanding of who we are and of who other people are, and, reciprocally, other people’s understanding of themselves and of others [which includes us]” (2004, 5). An individual’s response to this definition, he argues, can be either an agreement or disagreement. Furthermore, according to Jenkins’ notion of “collectivity” or “individuals in co-activity”, a person can be ignorant of his belonging to, or even existence of, the group (Jenkins 2004, 81). This is a result of an individual’s or group’s dissatisfaction with their social identity who therefore “seek to restore or acquire positive identification via mobility, assimilation, creativity or competition” (2004, 89).

As Rautavaara (1989) stated, the musical expression of the *Preludes* communicated his desire to move away from the general compositional methods employed by neo-classical composers and ignore his belonging to this group. It is therefore apparent that this desire reflected his disagreement with his perceived identity as neo-classical composer, as advocated by his teachers. Nevertheless, *Preludes* compositional methods, as examined in the following examples, utilise neo-classical devices and, despite the music’s aural impact, many of his compositional techniques do not differ significantly from his other works from this period. However, in *Preludes*, Rautavaara’s assemblage of compositional features is what leads to the altered sound world. Therefore it would appear that the compositional “crisis” Rautavaara encountered during this time was rooted in his feelings of insecurity as a composer, resulting in a need to change his mode of creative expression. This inner conflict remained unresolved until his later studies with Wladimir Vogel, in Ascona.

## 2.1 Harmonic and metrical details

While *Seitsemän preludia pianolle* relies more heavily on chromaticism and dissonance than *Pelimannit* and *Ikonit* several compositional devices used in his earlier works can be found here, for example, the ostinato pattern in the second movement. The initial pattern (Ex. 1, b.

1) consisting of six notes, G#–F#–G#–A–G–F, is altered in the next bar where two notes, G# and F#, are added. In the third bar, the original ostinato returns, followed by two bars of variation, after which it returns in its initial form. The tonal focus of this motif is G# and while the pattern does not form a tone row, the large gaps between notes (b. 7) resemble the angularity of much serial writing. Although this pattern is less structured than the ostinato used in *Pelimannit*, it can nevertheless be identified as such and therefore forms an example of Paisley's 'minor encoding habit' (cited in Simonton 2001), a typical feature of Rautavaara's creative expression during his neo-classical period. Rautavaara does not employ a time signature at the beginning of the movement<sup>8</sup>, neither does he indicate metrical changes at any point. The variation of the ostinato pattern supports his attempts to move away from the conventional treatment of meter and distinguish his style from the more predictable employment of ostinato, as in *Pelimannit*.

The avoidance of regularly recurring meter was common amongst other western art music composers, such as Karlheinz Stockhausen (1928-2007)<sup>9</sup>, who considered constant metric patterns inhibiting (Toop n.d). Rautavaara's use of rhythmic fluidity indicates his interest in, and utilisation of, some of the international compositional trends he encountered at the time. Also, irregular metre has some resonance with postmodern approaches ('postmodernism of resistance' or radical postmodernism) which "question rather than exploit cultural codes"<sup>10</sup> (Pasler 2007 under "Postmodernism").

The sparse texture bears similarity to the second movement of *Pelimannit* (*Kopsin Jonas*), and the textural division between an accompanying ostinato and a *cantabile* melody is evident, although the melody in the second movement of the *Preludes* is chromatic and alternates between the right and left hands. This contrapuntal element is another example of Rautavaara's 'minor encoding habit' (Simonton 2001), evidenced during this compositional phase which illustrates a consistency in his stylistic development.

---

<sup>8</sup> None of the movements have a time signature or any indication of meter.

<sup>9</sup> German post-1945 avant garde composer and a pioneer of electronic music (Toop 2008).

<sup>10</sup> Composers, such as John Adams, address the 'master narratives' (for example, tonality and narrative structure) in their compositions and deconstruct or make ironic commentary on them (Pasler 2007 under "Postmodernism").

Ex. 1. Rautavaara, E. Op. 7/2, bars 1-6.

kyllin hitaasti  
slowly enough ♩ = 46

*pp*  
*legato*

*cantabile*  
*p*

## 2.2 Chanting

In the fourth movement, *choral and variation* (Ex. 2), Rautavaara revisits the mystic themes of *Ikonit*. While originally the German word ‘choral’ referred to the ecclesiastical plainsong, used by the pre-reformation church, it is usually associated more with Lutheran chorales and hymn tunes which characterise Lutheran liturgical singing<sup>11</sup>. These chorales were initially sung in unison without a regular rhythm, with the free style of plainsong<sup>12</sup>. In the context of twentieth century composition, Dallin (1974, 276) elucidates: “*Chorale preludes*, which are a type of variation, use the chorale melody as the basis of the variations. The melody is embellished, provided with enriched settings, or its phrases are used imitatively in the variations”. Rautavaara’s use of chorales and the notion of a chorale prelude, endorses his interest in neo-classicism, as historically many chorales were composed or harmonised by Bach and the chorale prelude genre features prominently during the baroque era (Marshall and Leaver 2010).

The opening motif of the fourth movement (Ex. 2, b. 3), is reminiscent of the metrically free unison chanting which characterised early Lutheran chorales. The lack of a time signature and irregular length of phrases and bars disregarded conventional metric and accentual principles

<sup>11</sup> For example *Ein Feste Burg* (A Mighty Fortress) by Martin Luther.

<sup>12</sup> The four part harmonisation with the melody in the treble became a custom during the seventeenth century (Choral, under anonymous).

and aids the production of a free-flowing rhythm; hence, strong connections with plain chant are created. An example is found in the third bar, where four crotchets, followed by a quaver and four more crotchets equals eight and half crotchet beats. The chorale melody introduced in the first bar is used imitatively in the third bar, where the same irregular grouping of note values occurs in a different tonal setting. It is further embellished in the eighth bar where a bell motif with thicker texture appears, obliquely recognisable from the first movement of *Ikonit*, forming thus an internal intertextual connection with his own oeuvre. Rautavaara's fascination with Orthodox mysticism, combined with aspects of the Lutheran church music tradition, re-appears in this movement, reinforcing his mystical and nationalistic tendencies.

Ex. 2. Rautavaara, E. Op.7/4, bars, 1-8.

koraali ja muunnelma  
choral and variation ♩ = 76

pp p pp

4 p pp

7 p mf f

marcato

cres-----do

marcato

### 2.3 Keyboard symmetry

Elements of mirror symmetry are found in the last movement, *alla finale*. Here, the compositional implementation of keyboard symmetry follows the example of his earlier solo

piano works, especially the resultant dissonant texture. In this movement mirror symmetry is constructed from a series of irregularly formed phrases (Ex. 3, b. 1-16).

Ex. 3. Rautavaara, E. Op. 7/7, bars 9-17.

The musical score for Ex. 3, Rautavaara, E. Op. 7/7, bars 9-17, is presented in two systems. The first system (bars 9-14) features a complex texture with frequent rests and dynamic markings of *f* and *ff*. The second system (bars 15-17) continues the texture, ending with a fermata over a chord. The score includes various musical notations such as slurs, accents, and dynamic markings.

While the use of keyboard symmetry is not a new addition to Rautavaara's compositional technical arsenal, it serves as a link with his emerging serial style. Paul (2008, 1) observes that "Pitch symmetry was the primary source of generation for material through his (Rautavaara's) first serial period of composition". Although this method became increasingly important to Rautavaara during his studies under Vogel, its embryonic manifestation (pitch symmetry) is evident here. This aspect of his writing has remained a part of his compositional style and is present in some of his most recently composed works.

*Preludes* provide an example of Rautavaara's tendency to re-use (or recycle) his own material, a phenomenon discernable in his earlier compositions. Rautavaara felt that these short pieces required development and composed his Second Symphony (1957) using the motifs found in the *Preludes*, thus forming an internal intertextual connection (in a form of auto-allusion) within his own oeuvre. Constant alterations or developments of his previous compositions are a recurring theme in Rautavaara's musical expression; they form a part of his musical "personality". This is accepted by Rautavaara who, instead of trying to view his production from a diachronic point of view, has adopted a more "synchronic perspective" according to which all his compositions exist "simultaneously" (Heiniö 1988, 16). Rautavaara explains: "When one has consciously set out to build for oneself – no, rather around oneself – a life as a work of arts, then one's own escapist world, and time, becomes spatial; it is

transformed into an object such as a sculpture. And there is no chronology in sculpture, its author can revise and alter [the sculpture] in front as well as from behind or on top and from below; it is present in spite of time” (cited in Heiniö 1988, 16). Hutcheon’s ideas of postmodern parody support Rautavaara’s view as she claims that it signals “through a double process of installing and ironizing, how present representations come from past ones and what ideological consequences derive from both continuity and difference” (1991, 225).

### 3. *Partita*, Op. 34

Rautavaara (1989) has described the time of his studies at Juilliard as experimental and brimming with ideas, some of which were concluded at a much later stage in his life. *Partita*, according to him, serves as an example of a slowly germinating inspiration (1989, 149), originally sketched for the guitar in New York in 1955. The composition remained unfinished until Rautavaara had returned to Finland and re-visited the ideas, changing them into a solo piano work<sup>13</sup>. *Partita* consists of three short movements in which chords and motifs derived from the standard tuning system of a guitar (partly regular quartal construction: E–A–D–G–B–E) occur as a structurally unifying component. The three movements (fast-slow-fast<sup>14</sup>) represent “musical portraits” of the three daughters of Rautavaara’s friends, Maria and Markus Berg (Rautavaara 1989). Like children from the same parents, these movements are created from the same “material” (motifs) but all have different characteristics or “personalities”. For example, in all of the movements the interval of a fourth is an integral part of the texture but in each movement the treatment is different. In the first (fast) movement the streamed fourths appear horizontally as a part of a semiquaver pattern, whereas in the second and third movements the interval is vertically presented and woven into partly regular quartal chords.

#### 3.1 Neo-classical elements

Regardless of Rautavaara’s stated intention to abandon neo-classical compositional devices, and perhaps due to the compositional “crisis” he encountered at this time, *Partita* shows tendencies towards these techniques to a far greater extent than his earlier *Preludes*.

<sup>13</sup> In 1980 Rautavaara arranged the piece for its “original instrument”, solo guitar.

<sup>14</sup> This structure has similarities to a baroque Partita or Suite which combines four basic movements (*Allemande* usually in moderate tempo, fast *Courante*, slow *Sarabande* and fast *Gigue*) (Nagley 2010).

In addition to the neo-classical connotations of the title<sup>15</sup>, the treatment of the texture in the first movement is reminiscent of motoric rhythms, often used by Bach. The continuous use of semiquavers with a repeated pedal point (G), create a regular meter and feeling of breathlessness, bearing similarity to the last movement of *Ikonit* (Ex. 4). This is in contrast to the fluid metrical patterning used in the *Preludes*. Note how the semiquavers form a pattern of streamed fourths, the dominant interval in the standard tuning of the guitar.

Ex. 4. Rautavaara, E. Op. 34/1, bars 1-4.

$\text{♩} = 152 - 160$

A further instance of neo-classicism is found in the second movement: a motif, which first appears in the bass clef is imitated in the treble clef (Ex. 5, b. 1-10), in a style reminiscent of J S Bach's *Two Part Inventions*. Contrapuntal techniques appear in numerous works prior to this and possibly reflect Rautavaara's desire to impose greater discipline into his writing in a quest to acquire a "solid" compositional technique. The chordal accompaniment in the bass clef is a partly regular quartal chord, A–D–G–B; another reference to the tuning system of a guitar<sup>16</sup> (Ex. 5).

<sup>15</sup> The name 'partita' derives firstly from the late 16<sup>th</sup> and 17<sup>th</sup> century when the title was used as an alternative for a set of variations and secondly from the late 17<sup>th</sup> century Germany where it was used as an alternative to 'suite'. In the 18<sup>th</sup> century the use of the title expanded and was applied generally to any multi-movement instrumental piece, which consisted of several movements with contrasting tempi (Fuller and Eisen, 2010).

<sup>16</sup> Standard tuning of a six-string guitar consists of E–A–d–g–b–e<sup>1</sup>.

## Ex. 5. Rautavaara, E. Op. 34/2, bars 1-10.

$\text{♩} = 76 - 80$

Hargreaves et al (2002, 8) argue that an individual's self-image "develops by a process of monitoring our own behaviour, and making social comparisons". They claim that these comparisons are constant as particular situations and social groups have a great affect on what people do and say (or compose). They argue: "We also compare our behaviour with what we expect ourselves to do on the basis of our self-image, which is built up from past experience, and what we would like to do, i.e. with our ideal self-image". When these two concepts are not aligned, according to them, psychological distress and lowered self-esteem may result.

The compositional "problems" that plagued Rautavaara affected his self-image and self-esteem as a composer. The conflict between his ideal self-image (a composer with a solid and yet innovative compositional technique), his self-image, which was based on the influence of his studies both in Finland and abroad, and expectations based on the past (a composer whom the social group labelled as neo-classical), were in contradiction with each other.

Despite the popularity which several of his works had achieved (for example, *A Requiem in Our Time* and *Pelimannit*) during his neo-classical period, Rautavaara remained dissatisfied with his compositional style. Howell (2006, 114) offers a possible explanation for this dilemma: "Finnish composers were expected to engage with contemporary experiments [serialism, integral serialism, indeterminacy, electronic music et al] and any closeness to tradition was viewed as suspiciously provincial". It is possible that Rautavaara's "compositional problem" was thus rooted in the expectations of society to "sacrifice national (or even individual) identity in order to adopt the stylistic models of western-European

modernism” (Howell 2006, 114). Nevertheless, *Partita* brought his neo-classical phase to a conclusion, highlighting his need to resolve any incongruity between his self-images.

#### 4. Serialism

Heiniö (1988) argues that while most composers in Finland during the 1950s treated serialism as a compositional process or method which could be applied to a greater or lesser extent in their musical expression, Erik Bergman was the only composer, apart from Paavo Heininen and Rautavaara, to extend serial treatment to parameters other than pitch. Bergman played a pivotal role in the establishment of serialism in Finland, as he was the first important figure to leave Finland to take up studies abroad to specialise in this composition method (Sivuoja-Gunaratnam 1997). Bergman’s pioneering example also inspired Rautavaara who, despite having only approached twelve-tone technique from an analytical perspective, felt it could offer a solution to his compositional “crisis”. He therefore decided to take up private studies with composer and serialism specialist Wladimir Vogel, in Ascona (Rautavaara 1989).

Besides teaching the basic serial operations and technical variations, such as retrograde, inversion, retrograde inversion and their transposed appearances, Vogel introduced more uncommon forms of the row: *Quartenreihe* (the fifth series) and *Quintenreihe* (the fourth series). The fifth series form was generated from the prime form, by filtering the series through the chromatic scale and the circle of fifths<sup>17</sup> (Sivuoja-Gunaratnam 1997, 35). Sivuoja-Gunaratnam further illustrates: “The derivation takes place in such way that all the tones of the prime form are compared one by one with the auxiliary series. If in the auxiliary series there is no tritone written above that particular note in the chromatic scale, then it will remain the same in the fifth series” (1997, 36). The fourth series can either be produced in the same manner but through the circle of fourths or inverting the fifth series (1997, 36).

Rautavaara was intrigued by the unity between the prime form and the fifth series and maintains: “I found the fifth series fascinating also theoretically, because there was something mystical there in the derivation...And I also enjoyed the fact that it was somewhat obscure...From the same starting point [prime form] new material is conceived, a relative, but the music of which is ethically correct and legitimate. It is derived from the same series, but

<sup>17</sup> “The arrangement of the tonics of the major or minor keys by ascending or descending perfect 5ths, thus making a closed circle: C–G–D–A–E–B–F=G♭–D♭–A♭–E♭–B♭–F–C” (Drabkin 2010).

the music that it generates is entirely different. For instance, if the first movement is generated from the original series, then applying the fifth series to the same movement or to another section, one can obtain music that is entirely different, and the character change can also be perceived by the ear” (Rautavaara cited in Sivuoja-Gunaratnam 1997, 36-37). The possibilities of generating new material from the original series through variation correlates with Rautavaara’s tendency to re-use or recycle his own compositional material and offered a vehicle for his aspiration to create larger thematic units. The inspiration provided by serial technique, under the tuition of Vogel and later Petzold, allowed Rautavaara to develop the solid compositional method he desired.

During his serial period, Rautavaara composed seventeen compositions for various instrumental compositions, though none of these works are for the solo piano:

Works for the stage:

*Kaivos* (1957, rev. 1960 and 1963), opera in three acts

Works for orchestra or large ensemble: *Praveriata* (1957), *Modificata* (1957-1958), *Canto I* (1960), *Canto II* (1960), *Symphony No. 3* (1961), *Symphony No. 4 “Arabescata”* (1962), *Symphony No. 4* [original work] (1964, rev. 1968, *Arabescata* named as *Symphony No. 4* in 1986)

Chamber works: *Quartet for Oboe and String Trio* (1957, rev. 1964), *String Quartet No. 2* (1958), *Octet for Winds* (1962), *String Quartet No. 3* (1965)

Vocal and choral works: *Ave Maria* (1957), *Ludus Verbalis* (1957), *Die Liebenden* (1958-1959, rev. 1964) song cycle for voice and piano, piano part arranged for string quartet in 2002), *Missa duodecanonica* (1963)<sup>18</sup>.

Despite the large number of compositions, it is noticeable, as Sivuoja-Gunaratnam points out, that two genres are missing: concertos and works for solo instruments. She maintains that the absence of the latter is somewhat surprising, as serial technique was used by many composers for writing music for solo instruments, particularly for the piano (1997, 16) and Rautavaara

---

<sup>18</sup> The list of works from Fimic (under anonymous).

appears to have used the piano as a vehicle for developing new compositional trends and ideas. The reasons for the lack of solo piano repertoire from the serial period remain open for debate, though the following two arguments are presented as possible explanatory scenarios. Firstly, this phase represented a deliberate “antithesis” to his neo-classical period which was dominated by solo piano works. Secondly, Rautavaara may have felt constrained in his ability to build larger compositional structures that presented thematic unity and motivic variation through solo piano works, and sought other instrumental combinations to achieve this compositional aim.

Due to the absence of solo piano repertoire in this compositional phase, Rautavaara’s serial period is not examined in more detail in this thesis, save for these general observations. During his serial period, Rautavaara’s interest in thematic and motivic symmetry received heightened attention, as twelve-tone rows provided the intervallic basis for such symmetrical experimentation (for example *String Quartet No. 2*) (Sivuoja-Gunaratnam 1997, 37). This fascination is an important characteristic of his compositional voice, as the practise was evident in his early output and continues through to his recent compositions. Serialism thus served to heighten and sharpen Rautavaara’s natural compositional traits and inclinations. Rautavaara explains: “I felt that I had now mastered my [serial] technique to the extent that it had become a vehicle of my intuition, a tool for realizing my visions. It was no longer an uncomfortable set of rules that controlled me. No, through it I could make all the music I wanted to hear. The technique, the musical material impregnated by the technique, continually gave me ‘propositions’, and suggested to me a variety of possible solutions. The music became *my* music – for the first time I had at my service a flexible composition technique of my own” (cited in Sivuoja-Gunaratnam 1997, 55).

Interestingly, during the (late) serial period, Rautavaara showed a preference towards tonal expression. In his *String Quartet No. 2* and *Symphony No. 3* (1961), the twelve-tone row contains triadic material (major and minor triads), elements which received mixed feedback from the music critics and audiences. In the program notes of the *Symphony No. 3* (1962) Rautavaara writes: “...written in 1959-60 ... [the symphony] signifies a logical step in its evolution, whereby the twelve-tone technique has gained, to a larger extent, the status of providing tone and intervallic material, which is conceived as music basically relying on tonal laws” (cited in Sivuoja-Gunaratnam 1997, 63). According to the critics, these “tonal laws” indicated a return to a “past symphonic tradition” creating stylistic “flashbacks” (Sivuoja-

Gunaratnam 1997, 64). The *Symphony No. 3* was harshly criticised also by Vogel, who believed that “musical syntax would (and should) evolve towards the abnegation of tonality, and that every composer should act accordingly” (Sivuoja-Gunaratnam 1997, 64). Rautavaara explains: “But there was always the problem that harmony was extremely important for me. It was too important for me to go on in the direction the avant-garde took in the late 50s and 60s. I had to keep harmony. It was central for me. I had an intuition to do it a certain way, and that idea was not possible to handle in terms of serialism” (cited in Reilly 1999, 7a). Aspects of traditional tonality and harmony are observed as constant elements throughout the evolution of his composition career.

While the reception of the *Symphony No. 3* was not entirely negative and some critics admired Rautavaara’s nonconformity, the criticism it received possibly affected Rautavaara’s self-confidence as a composer. In addition, the marriage with Mariaheidi Rautavaara created a crisis in his personal life, something which is reflected in his compositional style: an exhausted (serial) vocabulary and the failure to create new configurations (of the row) (Sivuoja-Gunaratnam 1997, 104). This new compositional crisis led Rautavaara to abandon the serial style, and to focus on neo-romanticism as a compositional style.

## CHAPTER 5: RAUTAVAARA'S NEO-ROMANTIC PERIOD

### 1. Introduction

A romantic dimension flavoured Rautavaara's compositions already in his late serial period, forming a "transitional phase" which Rautavaara referred as "non-atonal dodecaphony" (Heiniö 1988, 8). This compositional trait was audible particularly in his *Symphony No. 3* and preceded his free-tonal or neo-romantic compositional period which was fully launched with his *Itsenäisyyskantaatti 1967* (Independence Cantata 1967) (1966).

During the late 1960s, Finnish composers began favouring more traditional idioms, characterised by tonal melodies which were liberated from "the chains of functional tonality and the dodecaphonic taboos", resulting in a stylistic plurality (Heiniö 1988, 8). While this movement spread to Finland from elsewhere in the world, unlike serialism, it provided some coalescence with nationalistic expression. Composers were now free to experiment with materials stemming from their own national roots, following the legacy of Sibelius, yet freely combining traditional and (modern) contemporary compositional elements (Heiniö 1988).

The emergence of "free-tonal" or "new romantic" idiom (Heiniö 1988, 8) in Finland was favourable for Rautavaara, whose style from the outset naturally revealed pluralistic tendencies. The versatile application of various pluralistic techniques and idioms became very evident in his *Symphony No. 3*, sometimes labelled as 'Brucknerian' (Heiniö 1988, 8). Howell (2006, 119) elucidates: "By drawing directly upon an earlier model through a process of gestural and formal assimilation, the result is one of nineteenth-century, romantic symphonism being re-imagined in time." This work resonates closely with the Finnish symphonic tradition, initiated by Sibelius (Howell 2006). After his studies under Vogel and Petzold, Rautavaara felt he had acquired control over larger compositional forms and expressed "an overwhelming desire to write music that would breathe in long, broad, sweeping paragraphs" (cited in Howell 2006, 119). This desire was manifested in *Symphony No. 3*, with this work thus marking an important milestone in his evolving compositional style.

Rautavaara's output during this neo-romantic period illustrates clear post-modern connotations: "What is more important from the Post-Modernist point of view, however, is

that consecutive works in his [Rautavaara's] output may differ violently from one another and that many of his works combine a variety of different elements" (Kytöharju under "Einojuhani Rautavaara: A composer of many personas"). For example, in *True and False Unicorn*, Op. 58, his expression includes elements of jazz, a collage of national anthems from various countries, as well as influences drawn from American musicals (Heiniö 1988, 9). Furthermore, mysticism, nationalism and constructivism – components which became an integral part of Rautavaara's compositional "voice" during the neo-classical phase – are also apparent in his works from this time.

Howell's claim that Rautavaara's multifaceted style "... does not follow a single line of development, but amounts to a reservoir of compositional resources accumulated over time" (2006, 114), is apt when considering his music from this period, as during the neo-romantic phase, stylistic diversity became an essential aspect of his compositional aesthetics. Howell's statement correlates with Sivuoja-Gunaratnam's (1999) notion of auto-allusions, an aspect that is accepted by Rautavaara. He does not view his output as a horizontal chronology but as one where many works share common motifs: "The romantic has no co-ordinates. In time he is yesterday or tomorrow, never today. In place he is there or thence, never here" (Rautavaara cited in Howell 2006, 114).

Rautavaara's neo-romantic phase reveals elements of *Gebrauchsmusik*<sup>1</sup>, addressing firstly his need to distance himself from the structuralism of serial expression, as he felt that this compositional method no longer served his creative expression: "I felt that I was becoming a programmer instead of a composer. I knew this [serialism] was the music of my time but what I wanted to create, what I wanted to hear, was music which was emotional, which was beautiful" (Rautavaara cited in Reilly 1999, 10a). Secondly, as a consequence of circumstances in his personal life, Rautavaara's financial situation needed urgent attention, which resulted in him writing numerous commissioned works. However, Rautavaara did not feel he had to compromise his expressive stance: "It's actually all been fun. The first thing anyone producing art music must do is accept its limitations: you don't have complete liberty to do anything; a trumpet in B flat simply cannot play a top G" (Aho 1998, 4).

---

<sup>1</sup> 'German word for 'music for use' or 'utility music', first adopted in Germany in the early 1920s, advocated more" listener-friendly" philosophy of music (Hinton 2010).

During this period Rautavaara composed a vast number of works:

Works for the stage:

*Kiusaukset* (1969), allegorical ballet in one act, *Apollo contra Marsyas* (1970), comic opera-musical in three acts, *Runo 42 'Sammon ryöstö'* (1974, rev. 1982), choral opera in one act, *En dramatisk scen* (1975-1976), chamber opera in one act, *Marjatta matala neiti* (1975), mystery play in one act

Works for orchestra or large ensemble:

*In memoriam J. K. Paasikivi* (1967), *Lahti-fanfaari* (1967), *Helsinki-fanfaari* (1967, rev. 1987), *Anadyomene* (1968), *Sotilasmessu* (1968), *Helsinki Dancing* (1971), *Säännöllisiä yksikköjaksoja puolisäännöllisessä tilanteessa* (1971), *Canto III* (1972), *Cantus arcticus* (1972), *The Finn Way* (1973), *Kasvaa – kehittyä – muuttua* (1974), *Suomalainen myytti* (1977), *Angels and Visitations* (1978), *Fanfaari Lahden hiihdon maailmanmestaruuskisoihin 1978* (1978)

Works for soloist(s) and orchestra:

*Guds väg* (1964, rev. 2003), *Concerto for Cello and Orchestra* (1968), *Concerto for Piano and Orchestra No. 1* (1969), *Dithyrambos* (1970), *Meren tytär* (1970), *Balladi harpulle ja jousille* (1973, rev. 1980), *Concerto for Flute and Orchestra* (1975), *Annuciations* (1976-1977), *Concerto for Violin and Orchestra* (1977)

Chamber works:

*Pentecost* (1967), *Sonetto* (1969), *April Lines* (1970, rev. 2006), *Sonata for Cello and Piano* [No. 1] (1972-1973, rev. 2001), *Summer Thoughts* (1972, rev. 2007), *Ugrilainen dialogi* (1973), *Ballad for Harp and String Quintet* (1973, rev. 1980), *Cantilena* (1974), *Sonata for Flute and Guitar* (1975), *String Quartet No. 4* (1975), *Music for Upright Piano and Amplified Cello* (1976), *Electropus* (1977), *Polska* (1977)

Works for solo instruments:

*Ta Tou Theou* (1967), *Etydit* (1969), *Laudatio trinitatis* (1969), *Piano Sonata No. 1 'Christus und die Fischer'* (1969), *Sonata for Cello Solo* (1969), *Piano Sonata No. 2 'The Fire Sermon'* (1970), *Toccata per organo* (1971, rev. 1998), *Variétude* (1974, rev. 2006), *Ces Bons Soirs de*

*Septembre* (1976), *Music for Upright Piano* (1976), *Second Music for Upright Piano* (1976), *Tarantará* (1976), *Serenades of the Unicorn* (1980)

Vocal and choral works:

*Nattvarden* (1963), *Maria i Norden* (1964), *Lu'ut* (1965), *Syksy virran suussa* (1965, rev. 1995), *Itsenäisyyskantaatti 1967* (1966), *Kaksi psalmia* (1968, rev. 1971), *I vinternatten* (1969), *Praktisch Deutch* (1969), *Vigilia* (1971-19721, rev. 1996, concert version 1988), *Kaksi laulua Vigiliasta* (1971), *True & False Unicorn* (1971 [version a], 1974 [version b], rev. 2001-2002 [version c]), *The Virgin's Lullaby* (1971, rev. 1986), *Credo* (1972), *Elämän kirja* (1972), *Kaksoiskotka* (1972), *The Water Circle* (1972), *Maailman uneen* (1972, rev. 1982 and 1997), *Hallin Janne* (1973), *Herran rukous* (1973), *Isontalon Antti ja Rannanjärvi* (1973), *Kaksi kalmia* (1973), *Kaksi taloa* (1973), *Kolme kappaletta vokaaliyhtyeelle* (1973), *Lapsimessu* (1973), *Lorca Suite* (1973), *Lorulei* (1973), *Viatonten valssi* (1973, rev. 1982), *Almanakka kahdelle* (1973, rev. 1998), *Hammar skjöld-fragment* (1975), *Kainuu* (1975), *Kettu ja sairas kukko* (1975), *Lähtö* (1975), *Morsian* (1975), *Puusepän poika* (1975), *Sommarnatten* (1975), *Yxi ja kaxi* (1975), *Marjatan jouluvirsi* (1975, rev. 1995), *Ilmarisen lento* (1976), *Matka* (1977), *Canticum Mariae Virginis* (1978), *Neljä serenadia* (1978), *Odotus* (1978), *Lehdet lehtiä* (1979), *Magnificat* (1979), *Nirvana Dharma* (1979), *Ylistyspsalmi* (1979)

Electro-acoustic works:

*Hiilivalkea* (1975)<sup>2</sup>.

In comparison to his two previous phases, Rautavaara's output during the neo-romantic period is much larger, with the conspicuous number of choral works (forty-eight) forming the major part of his productivity from this period. Ivan Moody (1992, 19) offers a possible explanation for the significant role of the human voice in Rautavaara's oeuvre during this phase: "Works involving voices have provided a necessarily more concrete expression of the speculative, mystical element which is found in more abstract form in the instrumental pieces ... and which is, as has often been observed, so much a part of Rautavaara's musical philosophy". Compositions for voice became an increasingly important vehicle for Rautavaara's (mystic) musical expression, an aspect which became especially noticeable during his latest (most contemporary) compositional phase.

<sup>2</sup> The list of works from Fimic (under anonymous).

Compared to his serial period, where the absence of solo works was somewhat striking, it is notable that this genre occupies a significant part of his output during the neo-romantic phase. It is possible that, after mastering the serial compositional technique, Rautavaara felt that his ability to create larger (orchestral style) compositional structures could be achieved on one instrument and thus returned to write music for solo instruments. Three important solo piano works were composed during this time, *Etydit* (Etudes), Op. 42 (1969), Piano Sonata No. 1, Op. 50 *Christus und die Fischer* and Piano Sonata No. 2, Op. 64 *The Fire Sermon* (1970), but this thesis will focus on two of them: the *Etudes* and *The Fire Sermon*.

## 2. *Etydit*, Op. 42

*Etudes* is a series of “interval experiments” (Rautavaara, S 1987 under “Works for piano”) or studies in which the varying treatment of different intervals provide distinctive characteristics for each movement. Rautavaara’s wife, Sini Rautavaara, describes the essence of each movement through stating that: “Each interval seems to have an inner nature of its own, to strive to possess a certain value, to create a certain atmosphere: the brilliantly arrogant “*Terssit*” (Thirds), the roving restless “*Septimit*” (Sevenths), the repressed indefinite “*Tritonukset*” (Tritones), the powerful “*Kvartit*” (Fourths), the expressive “*Sekunnit*” (Seconds) and the light rhythmical “*Kvintit*” (Fifths)” (Rautavaara, S 1987 under: “Works for piano”). The dominance of the dissonant intervals in the work is notable: it includes only one movement (out of six) with a consonant interval (thirds). This “imbalance” towards dissonant intervals is possibly due to the “different [traditional] musical language” (Kådår 2002, 23) of the Finno-Ugric people, whose folk music does not generate the same aural perception with intervals that sound dissonant to the western-European ear.

### 2.1 Neo-romantic elements

While Rautavaara experiments mostly with dissonant intervals, in other ways his musical expression does not seem to reflect the textural structure of Finno-Ugric music, from which a distinguished, floating theme is often absent (Kådår 2002). Instead, he creates a sound world and replicates the basis of a style that is akin to romantic writing<sup>3</sup>: virtuosic arpeggios set a

---

<sup>3</sup> Consider for example Chopin’s twelve Etudes, Op. 10.

busy, underlying sound layer above which a *cantabile* melody is clearly discerned, sometimes creating the impression of “third hand” (Ex. 1).

Ex. 1. Rautavaara, E. Op.42/1, bars 10-13.

Similar texture is found in the fourth movement (Fourths) where a “floating” melody line is balanced against a florid, flowing arpeggio style accompaniment (Ex. 2).

Ex. 2. Rautavaara, E, Op. 42/4, bars 1-4.

It is possible that Rautavaara began to favour technically challenging writing in his piano scores in order to develop his own keyboard technique. As Rautavaara only began serious piano studies at the age of seventeen, he developed a “complex” around his pianistic abilities and considered his piano technique to be inadequate. This resulted in him composing *Piano Concerto No. 1* (1969) which he personally premiered (Rautavaara 1989, 151) to rid himself

of this feeling of inferiority. While Rautavaara claims that this resolved his performing pianistic “complex”, technically demanding writing continued to dominate his solo piano works during his neo-romantic period.

## 2.2 Intertextuality

*Etudes*, characterised with neo-romantic influences, also contains familiar compositional elements from his earlier output, thus forming auto-allusions (Sivuoja-Gunaratnam 1999) within his oeuvre. Mystical themes, frequently used during his neo-classical period, and occasional references to aspects drawn from his serial works, occupy a much larger place in Rautavaara’s neo-romantic period. In addition to vocal music which, as Moody (1992) explains, offers an avenue for less abstract possibilities of (mystic) expression, an increasing number of instrumental works have mystical connotations as well<sup>4</sup>. Although the title *Etudes* does not have mystical implications, it is evident in Rautavaara’s compositional vocabulary. For example, the chordal homophony, prevalent in the first movement of the *Etudes* (Ex. 3), possibly infers a reference to the Lutheran chorale style. In this example, the enrichment of harmonic resources is achieved through double-degree and polychordal implications.

Ex. 3. Rautavaara, E. Op. 42/1, bars 3-4.

3

Tertian harmony is depicted through block chords or in arpeggiated formations, both emphasising a romantically tinged, homophonic texture. The polychordal sonority (Ex. 3, b. 4) is created through the simultaneous use of D major seventh (D–F#–A–C#) and F major seventh (F–A–C–E) chords. Horizontal representation, where a broken chord pattern ranging across the keyboard is formed, depicts the “brilliantly arrogant inner nature of the thirds” (Rautavaara, S 1987 under “Works for piano”). Bar 3 utilises some advanced tertian constructions with double-degree properties: D–FF#–A–C–E, E–GG#–B–D, G–B–DD#–F#–

<sup>4</sup> During his neo-romantic period, Rautavaara became interested in mystical (or mythical) figures, the unicorn, angels and birds, particularly the phoenix, appearing in many of his compositions (Aho 1998).

A; interspersed between a major seventh construction (F–A–C–E), a dominant seventh construction (A–C#–E–G) and an eleventh construction (F–A–C–E–G–B). Visually, bar 3 creates the impression of streamed seventh chords in the treble clef and streamed major triads in the bass clef, with an element of mirror image keyboard symmetry appearing with the last three chords. Considered vertically, these two apparent chord streams coalesce into the advanced tertian constructions described. The pentatonically constructed melody (D–E–G–A–B) has chant-like qualities, within its narrow vocal contour. Rautavaara's setting of this melodic fragment is similar to that found in *Ikonit* and possibly refers to the mysticism inherent in parallel organum evocations. It also shows his continued interest in expanded tonal expression and bears out his statement that tonal expression lies at the root of his harmonic experience.

In the fourth movement (Fourths), an intertextual connection with Orthodox mysticism is forged with a *forte fortissimo*-passage, set in the piano's high register, creating a shrill, bell-like sound effect, which possibly refers to Rautavaara's experience at the Valamo monastery (Ex. 4).

Ex. 4. Rautavaara, E, Op. 42/4, bars 37-44.

37

The musical score for Ex. 4, Rautavaara, E, Op. 42/4, bars 37-44, is presented in three systems. The first system (bars 37-38) features a treble clef and a bass clef. The second system (bars 39-40) continues with a treble clef and a bass clef. The third system (bars 41-44) also uses a treble clef and a bass clef. The music is characterized by dense, high-register chords and triplets. Dynamics include *fff* and *stringendo*. The score is marked with *8va* at the top and bottom, indicating an octave shift. The key signature has one sharp (F#) and the time signature is 4/4.

Sivuoja-Gunaratnam (1999) points out that the study of intertextuality extends beyond the biographical influences a composer has been exposed to. Therefore it is important, in order to find possible reasons for Rautavaara's increasing proclivity for mystical expression, to note his personal experiences at the time. Hargreaves et al (2002, 2), in examining the influence of music on people's behaviour, assert that "musical behaviour must be investigated in all of the social and cultural contexts in which it naturally occurs". They go on to claim that our identities are constantly changing and "made up" through the interaction with other people (2002, 10). According to them, we are "ultimately social and not personal beings" (2002, 10). Although Rautavaara denies the effects of his personal experiences (for example, his marriage) on his creative life (1989, 215), he acknowledges that it forced him to separate these two areas of his life: "...On the practical level, I learned to concentrate on my work to the extent that I could disconnect myself from the 'raging storm' around me<sup>5</sup>" (1989, 215).

As social interaction in his life became unbearable, interaction with his art allowed him some form of escape. In a similar way, while composing *Ikonit* in New York, Rautavaara used music to "regulate his mood" (Hargreaves et al 2002, 5), an approach he employed in an effort to survive his marriage. Perhaps mysticism and his creative imagination offered him the much needed comfort he sought, helping him to endure "the reality which lacked any logic and causal sequence"<sup>6</sup> (Rautavaara 1989, 215). It is not improbable to imagine that Rautavaara's (comforting) childhood memory of Valamo's Monastery is mirrored in a variety of music gestures and thematic constructions.

Elements that are recognisable from his earlier output – 'minor encoding habits' (Simonton 2001) – include the use of an ostinato pattern and mirror symmetry.

In this example (Ex. 5), the vertically constructed quartal chords are accompanied by an ostinato pattern, where intervals of a fourth are presented horizontally, a technique used in *Partita*.

---

<sup>5</sup> Translation by the author.

<sup>6</sup> Translation by the author.

Ex. 5. Rautavaara, E, Op. 42/4, bars 13-19.

13

Although the compositional techniques involved in creating the harmonic structure of *Etudes* and *Partita* bear similarity, the aural impact of each work is different. Here, the rapidly flowing ostinato pattern (a chord of omission with pedal point properties), creates an illusion of constant movement and suggests, though it is shrouded, an element of tonal stability. Above these semiquaver arpeggio surges, a tranquil, almost static, melody line is depicted; though the quartal streaming adds an abrasive quality to the texture and negates any aural impression of tonicization the melody possesses. These two thematically dissimilar layers of music create an impression of “momentum and continuity amid stasis and timelessness” (Howell 2006, 277), an element regularly occurring in Finnish musical modernism. Howell argues (2006, 277): “There is a search for some form of internal harmony that works with the forces of nature, sees no value in speed but explores a rather different kind of pace”.

Furthermore, according to Howell, the agrarian history of Finland has affected, at a fundamental level, the thinking of the (Finnish) people and impacted their musical expression too: “There is a recurrent paradox of an expressive expansiveness conveyed through structural compression. Fundamentally, the presence of some kind of slow, background process overlaid by surface activity – and the potential (real or imaginary) interplay between the two – is the theory behind a variety of pieces” (2006, 277).

While Rautavaara’s fascination towards symmetrical organisation of pitch had reached its peak during his serial period, this constructivist method of composition also appears in his neo-romantic works. An example is found in the third movement, *Tritonukset* (Tritones), where Rautavaara uses mirror symmetry to reinforce an ever-widening texture, expressed as

contrary motion streamed ninth intervals (Ex. 6, b. 4), and streamed tritones, (b, 5-9). This piling of dissonance, without the respite of consonant resolution, shows his predilection for modernist dissonant expression and Bartók's style as Bartók based some of his compositions on specific intervals.

Ex. 6. Rautavaara, E, Op. 42/3, bars 1-9.

Here, the “repressed indefinite” (Rautavaara, S 1987 under “Works for piano”) quality of the tritones, depicted through alternation of diminished fifths and augmented fourths, creates a poignant melodic contour amidst a harsh sound world, a common feature in neo-romantic expression.

Adding to Rautavaara's stylistic pluralism are the influences of other composer's styles, an element which features also during Rautavaara's neo-romantic period. For example in the last movement, *Kvintit* (Fifths), Rautavaara's expression pays homage to Bartók's style (Ex. 7).

## Ex. 7. Rautavaara, E, Op. 42/6, bars 1-9.

This movement shares similar qualities for example with Bartók's *Mikrokosmos* (1926-1937) and *Allegro Barbaro* (1911), characterised by “brutally raw colours” and “crackling rhythm” without a distinctive, singable melody line (*Budapesti Hírlap* cited in Kádár 2002, 89). These qualities are a part of the “language structures of the music” of the Finno-Ugric cultures (Kádár 2002, 88) and thus highlight Rautavaara's own cultural heritage. In the last movement, Rautavaara uses an irregular time signature (3+2+3), which frequently appears in Bulgarian folk music<sup>7</sup> and features frequently in Bartók's oeuvre. His reference to the Bulgarian folk tradition is another example of intertextual connections in his music.

### 3. Piano Sonata No. 2, Op. 64 *The Fire Sermon*

Visual and literary aspects, present in many of Rautavaara's works, such as *Ikonit*, create an important intertextual dimension in his music. Rautavaara's two large scale works written for the solo piano during his neo-romantic period, Piano Sonata No. 1, Op. 50 *Christus und die Fischer* (1969) and Piano Sonata No. 2 *The Fire Sermon* (1970), both reveal intertextual connections. Despite their descriptive titles, Rautavaara claims that these works do not render an extra-musical narrative (1989, 247).

<sup>7</sup> In Bulgarian asymmetrical rhythms, the combinations of duple and triple metres are strung together creating heterometric patterns. Each pattern, such as 3+2+3, can be used for one or more dance types and can vary according to region and choreography (Buchanan 2010).

According to Howell (2006, 141), Rautavaara's individualistic, creative aesthetic explores "the balance between the humanistic and the intellectual; having decided upon and set up the atmosphere of a given piece, he then draws on a whole arsenal of compositional techniques in order to cast that mood". This observation is accepted by Rautavaara who explains that his composing follows three steps: "At first there is an atmosphere which often is born from a word or a line, like 'The Fire Sermon' or 'Unknown Heavens'. This impulse, the initial spark, as you call it, keeps repeating in my mind like a mantra until it starts to change into music. The second stage would be choosing the tone material suitable for the idea: a scale, a 12-tone row, symmetrical textures, etc. And the third stage would be to follow the tendencies of the music being born – it has a will of its own" (cited in Borchert 2008 under "eMusic Q & A: Einojuhani Rautavaara").

Piano Sonata No. 1 was named after an old painting, a copy of which hung on the wall of his office during the time he composed this sonata. Even though the music does not reflect the name of the painting, some of the rhythmical themes perhaps depict the painting's sea atmosphere.

The Piano Sonata No. 2, based on the words 'Fire Sermon', does not, according to Rautavaara, infer any direct link to a story, sermon or fire (Hako 2000). He explains: "I imagined these words specifically in English. They were just packed with a certain atmosphere, magic and mysticism which began to radiate and demanded to be turned into music. Because I owed the piano sonata to these words, it was my moral duty to name it Fire Sermon"<sup>8</sup> (Hako 2000, 88). It was only later on that Rautavaara noticed the connection between this sonata and a famous poem, *The Waste Land*, by T.S. Eliot<sup>9</sup>. Eliot's poem had been inspired by Buddha's *Fire Sermon*, in which he compares an earthly life and its needs to a burning fire: the closer one moves towards an earthly life and its needs, the surer the fire burns all the essential aspects of them. According to Rautavaara, neither the poem nor Buddha's sermon served as inspiration for his musical language in the piano sonata (1989, 249).

While the Piano Sonata No. 2 is not based on a poem or a picture, the intertextual aspects include references of Orthodox mysticism; a musical expression of Rautavaara's concept of

---

<sup>8</sup> Translation by the author.

<sup>9</sup> An American born, important English-language poet of the 20<sup>th</sup> century.

‘enlarged’ spiritualism. The use of compositional elements, such as symmetrical writing and ostinato patterning, once again reveal his ‘minor encoding habits’ (Paisley cited in Simonton 2001), while compositional elements in the suggestion of mystical chorales, often created from rich tertian-based harmonies, lead to a sumptuous texture, so typical of the neo-romantic style. Rautavaara makes reference to other western art music composer’s styles, as the following musical examples illustrate. This discussion will also consider autobiographical influences on Rautavaara’s musical identity, as well as possible reasons for the abdication of this (neo-romantic) style.

### 3.1 Intertextuality

The first movement (*Molto allegro*) continues the exploration of the asymmetrical (Bulgarian) rhythmic division (3+2+3), first observed in the finale of *Etudes* and in the second movement of his Piano Sonata No. 1. This not only shows his continuing interest in exoticism but his enthusiasm for thematic transfer (a form of auto-allusion). The shifting accents in bars 13-14 (Ex. 8) reinforce an element of rhythmical flexibility while his use of changing meters (8/8, 2/1, 7/4, 6/4) further emphasises metric fluidity, a compositional device commonly used in the twentieth century. The dissonant sound quality highlights the modernist soundscape of the music.

## Ex. 8. Rautavaara, E, Op. 64/1, bars 1-19.

*Molto allegro*  $\text{♩} = \text{c. } 60$  (*il ritmo marcato*)

*pp*  
*senza pedale*  
*una corda*

*due corde*

*(sfz)*

*p*  
*sub.*

The rapid, shifting rhythm constructed from short ostinato patterns creates a constant, restless sound, “like the mystic humming of the cosmos” (Lagrespet 1988, 16). It also replicates an image of flames which constantly change their form and size, an image that is aurally perceived through the contracting and expanding texture.

Fire plays a significant role in Finnish folk culture and mythology, where huge bonfires are used to chase away evil spirits, particularly during Easter and the Midnight-Summer Festival, held in June. In many folklores fire appears in magical and mystical contexts, sometimes revealing a place of treasure (Karjalainen 1994). Although according to Rautavaara, there is no direct connection between fire and the Piano Sonata No. 2, it is possible that on an unconscious level the magical elements of fire, as depicted in the Finnish folk tradition he was acquainted with, served as an inspiration for him.

Symmetrical solutions of rhythm, pitch and form, at the “micro- and macro-levels of a composition” (Sivuoja-Gunaratnam 1999, 17) have interested Rautavaara throughout his compositional career and have thus become ‘minor encoding habits’ (Simonton 2001). Besides mirror image, thematicism and other constructivist forms of symmetry at a micro structural level, in some of his compositions, different movements are constructed from the same materials, thus forming creative (macro) thematic symmetry within his entire oeuvre. In *The Fire Sermon*, the uniformity of thematic material, related to his works composed thus far, creates an over-arching sense of structural coherence and symmetry between his varied forms of musical expression within his output. For example, a chant-like melodic motif introduced in the first movement (Ex. 9a), is reminiscent of similar passages found in *Ikonit*, and highlights his inclination towards expressing Orthodox mysticism. Here, the bass part resonates with sustained, bell-like effects which are an offset against the quickly moving ostinato motoricism of the middle “voice”. These represent references to Orthodox mysticism, intermingled with that of a modernist dissonant sound world.

## Ex. 9a. Rautavaara, E, Op. 64/1, bars 52-62.

52 *cantabile*

The pentatonic motif (D-[E]-G-A-C-D-G) is repeated at the end of the movement, where the beginning of the ascending theme (D-G-A-C-D) is presented consecutively as a part of the chord progression (Ex. 9b). Note the modernist compositional technique, a white note cluster<sup>10</sup> (Thompson 1976, 174), which forms a resonating, sonic foundation for the homophonic presentation of the thematic material.

<sup>10</sup> An earlier appearance of this sound production is found in Schönberg's *Drei Klavierstücke*, Op. 11, No. 1 (1909).

## Ex. 9b. Rautavaara, E, Op. 64/1, bars 119-136.

119

*Molto sostenuto*

The musical score is presented in three systems. The first system (bars 119-124) shows a right-hand melody starting with a forte (*ff*) dynamic, followed by a piano (*pp*) section, and then a return to forte (*ff*). The left hand provides a rhythmic accompaniment of eighth notes. The second system (bars 125-130) continues the right-hand melody with a forte (*ff*) dynamic and includes an "echo!" marking. The third system (bars 131-136) shows the right-hand melody in a higher register, also marked with "echo!".

The same motif appears again in the last movement (*Allegro brutale*), and although following an identical melodic contour in both movements, the musical context differs: in the first movement the melody is located around an accompanying "cosmic hum" (Lagerspetz 1988) while in the third movement it forms part of the contrapuntal thematic structure and polyphonic texture (Ex. 9c).

## Ex. 9c. Rautavaara, E, Op. 64/3, bars 66-77.

66

In the third movement, the notion of thematic transformation (constant growth) – one of the structural compositional principles underpinning the creation of this work – becomes evident. At the close of this movement (Ex. 9d), the pentatonic melodic motif reverberates through giant pillars of chords, expanding “in scope, density and dynamic expression till, taken to its furthest limits, the texture shatters into clusters” (Rautavaara, S 1987 under “Works for piano”)<sup>11</sup>.

## Ex. 9d. Rautavaara, E, Op. 64/3, bars 101-105.

101

<sup>11</sup> Similar transformative thematic treatment is located within Rautavaara’s handling of the asymmetrical ostinato pattern (Ex. 8) where the texture gradually expands with the addition of intervals of seconds, thirds and tritones.

Rautavaara's interest towards Messiaen's music began early in his compositional career and is apparent in this work as well. During his neo-romantic period, many of Rautavaara's compositions included the use of synthetic scales, alternating whole and semitones. These scales often followed Messiaen's modes of limited transposition. In the first movement (Ex. 10), Rautavaara directly quotes Messiaen's octatonic scale (mode two), containing eight notes: C–D $\flat$ –E $\flat$ –E–F $\sharp$ –G–A–B $\flat$ –(C).

Ex. 10. Rautavaara, E, Op. 64/1, bars 78-82.

Note the use of enharmonised notes (such as B $\sharp$ ) to obscure the construction of the scale. The accompanying flow of major triads (in the bass) with chord streaming properties, bear no tonal relationship to each other, though the first four notes of the choral theme (A–G–B $\flat$ –C) appear as the highest note of the root position triads, again reinforcing the concept of thematic transformation and structural unity within the composition.

*The Fire Sermon* is characterised by Rautavaara's consistent, sophisticated use of compositional techniques, such as symmetrical construction and contrapuntal devices (fugal writing) (Ex. 11), to a much larger extent than in his earlier solo piano works, particularly his

Piano Sonata No. 1. According to Rautavaara, the strong emergence of contrapuntal writing in *The Fire Sermon* is a result of criticisms, levelled at his construction of *Christus und die Fischer*. After its premiere, this first piano sonata was criticised for not demonstrating “enough” contrapuntal material (Rautavaara 1989, 249). This affected Rautavaara’s self-esteem as a composer resulting in his rigorous approach to contrapuntal writing in his Piano Sonata No. 2. In the following example two voiced fugato writing is apparent.

Ex. 11. Rautavaara, E, Op. 64/3, bars 1-13.

Allegro brutale ♩ = 116

gva

gva

### 3.2 Postmodernism and musical identity

Aside from pure contrapuntal references, the third movement serves as an example of Rautavaara’s postmodern expression. In this movement (Ex. 12) fugal texture resolves into a “jazz-baroque sequence” (Rautavaara, S 1987 under “Works for piano”), revealing “a kind of post-modern irony (or self-irony?)” (1987). This melting pot of stylisms, apparent within a movement or work, shows an affinity with postmodern expression. Rautavaara believes that the stylistic interaction, representing the contradiction between pathos and irony, is typical for a young person: “A young person reacts by attacking things, is revolutionary and wants to save the world. Irony acts as a weapon against the past. On the one hand, the young person is affected by pathos, as they see themselves at the centre of the world and feel great pain as they fall apart with the world”<sup>12</sup> (Hako 2000, 130). Perhaps this short jazz-fusion, where irony

<sup>12</sup> Translation by the author.

is amalgamated with fugal “pathos”, reflects his adolescence complex of being able to improvise in a jazz-style, an ability that culminated in his comic opera, *Apollo contra Marsyas* (1970). Hutcheon’s ideas of postmodern parody explain to some extent Rautavaara’s reference to jazz: “postmodern parody is both deconstructively critical and constructively creative, paradoxically making us aware of both the limits and the powers of representation” (1991, 228). Here, it is apparent that Rautavaara’s desire to “critically deconstruct” results in “creatively constructing” fusions of material from seemingly disparate sources.

Ex. 12. Rautavaara, E, Op. 64/3, bars 33-43.

While structural uniformity in this work creates a sense of thematic consistency, the overall macro-structure is characterised through contrast between motifs. An example is found in the second movement (*Andante assai*), where a serenely swinging barcarole motif “runs into a situation fraught with aggression” (Rautavaara, S 1987 under “Works for piano”) (Ex. 13), depicted through thickening clusters.

Ex. 13. Rautavaara, E, Op. 64/2, bars 49-55.

According to Sini Rautavaara (1987 under “Works for piano”): “The mystery and awe of the first [piano] sonata seems, in the second sonata, to have changed into an attitude that is charged with pessimism; a struggle continually in vain”. The presence of emotionally conflicting motifs possibly parallel Rautavaara’s personal life experience at this time. He has stated (1989, 216) that his self-identity was largely based in a domain specific (composer) self-image, as opposed to the integration of any other social role(s) into his life. The difficulties with his marriage and the responsibilities associated with it, gave rise to an incongruity between his ideal self-image (Hargreaves et al 2002) as a composer and that of his self-image as a father and husband, resulting in psychological distress.

Interestingly, during this time of personal emotional turmoil, his output grew to such an extent that he stopped giving his works opus numbers (Heiniö 1988). This is probably due to his embracing of the neo-romantic idiom, which opened new avenues for mystical expression. The act of composition also served as an “escape activity” from the emotional chaos of his personal life. Rautavaara resolved the inconsistency that existed between his professional and personal self-images by ending the destructive marriage and entering a new compositional phase and adopting another form of musical expression.

The neo-romantic vocabulary allowed Rautavaara to experiment with multifaceted materials, developing thus his musical expression towards further diversity. Although some compositional methods from his earlier neo-classical period, such as the mirror symmetry, were found during this phase, his overall expression, as espoused in the solo piano works, is dominated by virtuosic treatment and his search for stylistic synthesis. This search is culminated in his next and latest compositional phase.

## CHAPTER 6: RAUTAVAARA'S SYNTHETIC PERIOD

### 1. Introduction

Rautavaara has metaphorically compared the transition between his first and second marriages to that of a phoenix bird: “from the ashes of the bird’s nest rises the phoenix, reawaken<sup>1</sup>” (Rautavaara 2001, 22). This change in his personal life contributed towards a stylistic shift in his music. He explains (1989, 315): “Throughout the difficult years [during the first marriage] I wanted to believe that the best years of my life still lay ahead. I wanted to believe that one day I would reach an artistic security and wholeness and that I would have the freedom and time to fulfil this dream”<sup>2</sup>. After marrying his second wife, Sini, the crisis in Rautavaara’s personal life subsided, allowing him the space to resolve the incongruity between his self-images (Hargreaves et al 2002). Sini’s influence in his music is evident, particularly his operas where interconnections between operatic characters and plots and that of his personal life are notable.

Rautavaara’s expectation has been for his life to follow the “tripartite Brahminic division”<sup>3</sup>: firstly as a young soldier (avant-gardist), then as a patriarch (upholder of values), and finally as a recluse (mystic) (Aho 1998, 2). This tripartite division correlates with the three elements that appear consistently throughout his compositional career: nationalism, constructivism and mysticism.

Many of his compositions from the synthetic period unveil intertextual connections with the *Kalevela* (Finnish) folk epic, although Heiniö (1988, 13) claims that his interest is not as much in the folklore but “in the fundamental mysticism that lies in Finnish mythology just as much as Orthodox or Roman Catholic doctrines”. As observed in the previous chapter, mystical elements became increasingly important for Rautavaara during his neo-romantic period and this creative development continues into the final compositional phase. Mysticism, together with constructivist and nationalistic elements also feature dominantly during his fourth, and most recent compositional phase, which commenced in the early 1980s.

---

<sup>1</sup> Translation by the author.

<sup>2</sup> Translation by the author.

<sup>3</sup> Brahminism refers to a religious and social system in Northern India, which was formed from the polytheistic nature-worship of the ancient Aryans and led to the development of Hinduism (Knight 2008).

Towards the end of the 1970s, Rautavaara made a decision to withdraw from any public presentations including lecturing about composition. During this “reclusive” period, he began to seek a synthesis of varying compositional methods. Hence, freely applied twelve-tone technique re-appeared in his works, with some writers referring to this as his second serial period (Sivuoja-Gunaratnam 1999). This period of stylistic syntheses coincides with the “third wave of modernism” in Finland (Korhonen 1999), which witnessed an emphasis on modern international compositional trends, such as utilisation of radiophonic composition style. In this phase, Rautavaara combines constructivist elements with neo-romantic sonority and synthetic modes (particularly Messiaen’s second and sixth modes), which results in the expression of (postmodern) pluralism that features the co-existence of romantic, nationalistic and modern elements (Sivuoja-Gunaratnam 1997).

While historically his wide-ranging style has not always appealed to audiences and critics (Howell 2006, 113; Rautavaara 1989, 226), Rautavaara believes that in this phase his career is “optimally positioned” as he considers his current output to be that audiences want to hear (Howell 2006, 113).

During his synthetic period, thus far Rautavaara has composed the following works:

Works for the stage:

*Thomas*, opera in three acts (1982-1985), *Vincent*, opera in three acts (1986-1987), *Auringon talo*, chamber opera in two acts (1989-1990), *Tietäjien lahja*, chamber opera (1994-1995), *Aleksis Kivi*, opera in three acts (1995-1996), *Rasputin*, opera in three acts (2001-2003)

Works for orchestra or large ensemble:

*Pohjalainen polska*, for strings (1980), *Pohjalainen polska*, for string orchestra (1980, rev. 1993), *Bird Garden* (1982), *Symphony No. 5* (1985-1986), *Hommage à Ferenc Liszt* (1989), *Canto IV* (1992), *Symphony No. 6* (1992), *Apotheosis* (1992, rev. 1996), *Angel of Light* (Symphony No. 7) (1994), *Lintukoto* (1995), *Autumn Gardens* (1999), *Symphony No. 8*, *The Journey* (1999), *Adagio celeste* (2000), *Book of Visions* (2003-2005), *Manhattan Trilogy* (2003-2005), *Garden of Spaces* (2003, revised version of *Säännöllisiä yksikköjaksvoja puolisäännöllisessä tilanteessa* 1971), *Before the Icons* (2005), *A tapestry of Life* (2007)

Works for soloist(s) and orchestra:

*Angel of Dusk* (1980), *Concerto for Piano and Orchestra No. 2* (1988-1989), *Concerto for Piano and Orchestra No. 3*, *Gift of Dreams* (1998), *Concerto for Harp and Orchestra* (1999-2000), *Concerto for Clarinet and Orchestra* (2001)

Chamber works:

*Notturmo* (1981), *Playground for Angels* (1981), *Serenade in Brass* (1982), *Fanfaari EMolle* (1983), *Sonata for Cello and Piano* (1991), *Fanfaari* (1992), *Notturmo e danza* (1993), *Sydämeni laulu* (1996, rev. 2000), *String Quintet* (1997), *Hymnus* (1998), *Con spirit de Kuhmo* (1999), *Lost Landscapes* (2004), *The Last Runo* (2007)

Works for solo instrument:

*Monologues of the Unicorn* (1980), *Häämarssi* (1984), *Vantaan Hämeenkylässen kuvakirkon kirkonkellojen musiikki* (1992), *Narcissus* (2002), *Passionale* (2003), *Fuoco* (2007)

Vocal and choral works:

*Paranataja* (1981), *Två stranddikter* (1982), *I min älsklings trädgård*, song cycle for voice and piano (1983-1987), *Katedralen* (1983), *Rakkaus ei koskaan häviä* (1983), *The First Runo* (1984), *Legenda* (1985), *Minä en puhu minä laulan* (1986), *Sinulle mina antaisin auringonkukkia* (1986), *Katso minun kansani on puu*, Independence Cantata (1991), *Katso minun kansani on puu*, Hymn from Independence Cantata (1991), *Canción de nuestro tiempo* (1993), *Die erste Elegie* (1993), *I min älsklings trädgård*, SSAA choir (1993), *Och glädjen den dansar* (1993), *Wenn sich die Welt auf tut* (1996), *Eron hetki on kalveakasvo* (1997), *Four Songs from the Opera Aleksis Kivi* (1997), *Halavan himmeän alla* (1998), *Olven kunnia* (1998), *On the Last Frontier* (1998), *Neljä laulua Aleksis Kiven runoihin* (1998, rev. 2005), *Our joyful'st feast* (2008)

Electro-acoustic works:

*Number 1* (1980), *Number 2* (1980), *Heureka Music 1-2* (1989)<sup>4</sup>.

The role of vocal music, similar to that of his neo-romantic phase, is emphasised during this synthetic period, and Rautavaara's output is characterised by large-scale works, such as

---

<sup>4</sup> List of works from Fimic (under anonymous).

operas. While his neo-classical and neo-romantic phases concentrated on solo (piano) repertoire, this form of composition occupies a much smaller space within his oeuvre during this synthetic period. Rautavaara explains: “In the past few decades I have been happiest writing big, long works – maybe because I feel I am better equipped to write them now. I have developed a very special liking for opera. Composing an opera is a sufficiently big, difficult and varied task, especially when you write the libretto yourself” (Hako 1998, 20). Although it is evident that Rautavaara enjoys writing larger compositions with much space for pluralistic exploration, these elements are also found in his solo works, where “there is no extra-musical frame of reference to ‘justify’ their appearance within a single composition” (Sivuoja-Gunaratnam 1997, 110). Rautavaara elucidates (cited in Sivuoja-Gunaratnam 1997, 110): “...the linking together of various (and for many people contradictory) systems must of necessity lead to breaking of the taboos for each system...”. Two of his solo piano works from this period, *Narcissus* (2002) and *Fuoco* (2007) will be analysed with the aim of outlining pluralistic elements as they appear in his solo piano works and investigating their evolution within his compositional “voice”.

## 2. *Narcissus* (2002)

*Narcissus* is the first of Rautavaara’s solo piano compositions from this period, followed by *Passionale* (2003) and *Fuoco* (2007). Although *Narcissus* was composed as a set piece for the *Helsinki International Maj Lind Piano Competition*, held in 2002, according to Rautavaara, its creation has little to do with pianistic prowess and displays his passion for thematic and keyboard symmetry (Rautavaara 2003).

### 2.1. Bilateral keyboard symmetry

This bilateral keyboard symmetry<sup>5</sup> – a compositional process found throughout his career (in solo piano and orchestral works) – appears as an evolving formal structure, such as interval expansion in *Narcissus* (Paul 2008). For example, the opening motif (Ex. 1, b. 1-4), which is constructed from the whole tone scale (B $\flat$ –C–D–E–F $\sharp$ ), is created by ascending and descending major thirds, with a pedal point on B $\flat$ . The same motif returns during the recapitulation (Ex. 2, b. 100-103), where the thematic contour of major third intervals is

---

<sup>5</sup> “The symmetry of physical space by visual organisation at the piano, resulting in a non-transposing system of pitch symmetry” (Paul 2008, 1).

expanded to initially outline intervals of minor sixths (inversion of the major third representing intervallic symmetry), with the pedal point on B $\flat$  reinforced through doubling. Symmetrical interval size expansion has the minor sixth interval increasing to that of a major sixth. It appears in alternation with the minor sixth, from bar 102 beat 3 (Ex. 2).

Ex. 1. Rautavaara, E, 2002, bars 1-4.

Ex. 2. Rautavaara, E, 2002, bars 100-107.

These examples of interval symmetry and expansion lead Paul (2008, 1) to explain that the arrangement of piano keys creates certain axes of reflective symmetry (black note – white note alternation), which are “based upon the visual organisation of keys in physical space on a piano plane”. According to him, the bilateral symmetry can be used in two principal ways: either immediate realisation or deferred realisation<sup>6</sup> (Paul 2008). An example of the deferred realisation of bilateral symmetry is found in bars 12-13 (Ex. 3).

<sup>6</sup> In immediate realisation the pitch or pitch class occurs simultaneously, while in deferred realisation they are played after the initial statement. These two methods can be used in conjunction (Paul 2008).

Ex. 3. Rautavaara, E, 2002, bars 12-13.



A descending pattern consisting of a minor third (D $\flat$ –B $\flat$ ) and a minor second (B $\flat$ –A), is followed symmetrically by a minor second (G–F $\sharp$ ) and minor third (F $\sharp$ –D $\sharp$ ), after which the same patterning shape is repeated, in ascending formation starting on D $\natural$ . This passage is iterated with variation where the interval ratio is expanded – a perfect fourth replaces the minor third: a descending perfect fourth (E $\flat$ –B $\flat$ ) is followed by a minor second (B $\flat$ –A), succeeded symmetrically by a minor second (G–F $\sharp$ ) and a perfect fourth (F $\sharp$ –C $\sharp$ ). In bar 14, Rautavaara uses contrary motion and symmetrically sized intervals between the hands, a technique occurring in many of his earlier piano works.

## 2.2. Intertextuality

The myth of Narcissus has inspired many painters and writers. While there are two versions of the myth<sup>7</sup>, both of them share the same ending: Narcissus sees his reflection in the water, falls in love with his own image and, once he realises that his love is in vain, commits suicide<sup>8</sup> (The myth of Narcissus, under anonymous). Although according to Rautavaara (2003), *Narcissus* is not a musical representation of the myth, the opening's whole tone construction alludes to an impressionistic sound world, paying homage to the style of Debussy<sup>9</sup>. These passages possibly depict a musical image of rippling water, where the shrouding of tonality and rhythmic fluidity (changing meters) support the conjecture of a blurred image of cascading water (Ex. 1 and Ex. 2).

<sup>7</sup> The Greek version is by Conon the Greek and according to this myth, Aminius, a young man, fell in love with Narcissus but after he was spurned by him, killed himself with a sword and asked Gods to punish Narcissus for his cruelty. The Greco-Roman version by Ovid in which Nymph Echo fell in love with Narcissus, who sensing that someone was following him through the woods called: "Who's there?" The Echo replied: "Who's there" and eventually revealed herself and tried to embrace Narcissus, who rejected her. Echo spent the rest of her life in glens, until there was only an echo sound remained of her. Nemesis, the Goddess of Revenge decided to punish Narcissus who then fell in love with his own image (The myth of Narcissus, under anonymous).

<sup>8</sup> According the Greek version, Narcissus died at the banks of the river from his own sorrow (The myth of Narcissus, under anonymous).

<sup>9</sup> Consider the whole tone introduction of Debussy's *L'isle joyeuse* (1904) creating an image of a landscape, both imagery and real (Enget 2010).



mirror symmetry and virtuosic passages, it is possible to depict aspects of the myth in his musical expression. For example, the prominent use of tritones (Ex. 5, b. 108-114) possibly reflects Narcissus' despair when he realises that the object of his love is unattainable.

Ex. 5. Rautavaara, E, 2002, bars 108-114.

The musical score for Example 5, bars 108-114, is presented in two systems. The first system (bars 108-111) consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Dynamics include *pp* and *f*. The second system (bars 112-114) consists of two staves. The top staff is in treble clef, and the bottom is in bass clef. Dynamics include *pp* and *al niente*. The score is annotated with tritone intervals (b<sup>3</sup> and #<sup>3</sup>) and a *una corda* marking.

The parallel presentation of tritone intervals (b. 109-111) and contrary motion alternation of consecutive tritone representation (with the tritone interval F–B central to the passage's construction), with contrary motion writing drawn from C major scale, creates an atmosphere of uncertainty and irresolution. The doubled pedal point on B $\flat$  is possibly reminiscent of the ominous, final clang of a church bell; the conclusion of destiny. The softly fading dynamic bears similarity to the disappearance of a reflection in water, as the water ripples gradually remove any trace of permanency.

Rautavaara's statement that no extra-musical associations should be attached to the music and its title, is contradicted by his compositional expression which evidently has a connection with the myth. It is thus possible that, inadvertently, he attempts to deny the role of the interconnectivity of myriad experiences and thought patterns as a creative idea evolves. While Rautavaara emphasises the "mystic" role of subconscious mind in the creative process, stating for example that "music has a will of its own" (cited in Hako 2000), he, simultaneously,

ignores the “real” significance of unconscious brain in the creation and development of musical matter. Although it is possible that the (musical) recreation of the myth was unintentional, his acquaintance of it affected the compositional expression on an unconscious level<sup>10</sup>, thus forming an (undeliberate) intertextual connection.

Similar compositional processes (technical procedures) are located in the concluding finale of the piano trilogy, *Fuoco* (2007), with Rautavaara’s musical expression closely resembling the structure and textural tapestry of *The Fire Sermon*. Again, auto-allusion and thematic interconnectivity appear as creative “glue” in his oeuvre.

### 3. *Fuoco* (2007)

Rautavaara’s concept of time correlates with the intertextuality occurring in his oeuvre, and is reflected in his statement: “Here in the West we are used to thinking of time as a straight line that passes from the left to the top right-hand corner of the screen. We may take out a certain stretch and examine it, and we could live a certain stretch of it. Numerous other cultures have a cyclical concept of time. Time is a circle, it always returns to the point from which it departed. This is perhaps a more comforting view of time” (Hako 1998, 20). Through intertextual connections with previous works (auto-allusions), Rautavaara’s thematic and creative “time” returns to its source, and a new creative circle evolves.

#### 3.1 Intertextuality in the form of auto-allusions

Intertextual connections between *Fuoco* and the second Piano Sonata are evident, despite *Fuoco*’s smaller scale of construction. When compared with the second Piano Sonata, *Fuoco* uses many of the same creative, rhythmic and textural composition procedures, though in a “compressed” form.

For example, the title *Fuoco*, Italian for ‘fire’, creates an image similar to that of *The Fire Sermon*. This is reinforced by Rautavaara (cited in Borchert 2008), who states that in creating an atmosphere, such as conjured by the title, ‘fire’, unique and specific compositional devices

---

<sup>10</sup> While it is not the aim of my research to investigate varying psychological studies on the effects of subconscious mind, it is acknowledged that recent studies at Yale University reveal “a subconscious brain that is far more active, purposeful and independent than previously known” (Carey, 2007).

are required to fulfil its creative imagery. Rautavaara employs compositional procedures such as keyboard symmetry, chant-like melodies and asymmetrical (3+2+3) rhythmical patterns to develop a varied palette of ‘fire’ imageries. The opening motif’s irregularly shaped “Bulgarian” rhythmical patterning (Ex. 6) follows an identical construction to that of *The Fire Sermon*’s opening (see Ex. 8 in chapter 5). While the texture in the short ostinato pattern (Ex. 6, b.1-3) is fuller and harsher compared to *The Fire Sermon*, the fury and swift impetus of the music bears an affinity to the ravaging effect of fire. The mercilessly clashing sonority is created through a chord of addition, C–E $\flat$ –G+D and a double-degree chord of addition, CC $\sharp$ –E $\flat$ –G+A+D. The open fifth pedal point (C–G) and the shrouded allusion to the C minor triad, create a semblance of tonal fixation but the battering, percussive texture places the emphasis on the music’s propelling inner dynamism, while the flickering motion of flames is possibly alluded to through the asymmetrical rhythmical construction.

Ex. 6. Rautavaara, E, 2007, bars 1-9.

**Feroce** ♩ = 144 (♩♩♩ = 96)

Further allusions to *The Fire Sermon*, such as the accompanying pattern at bars 96-97 (Ex. 7a), the chord of omission, D–G–A (without a genus-defining third) outlines the Dorian mode starting on D, when the complete texture of bar 96 is considered. This is followed, at bar 97, by a second inversion diminished triad F $\sharp$ –A–C in the bass. The treble part includes many

chromatic inflections, expanding the D Dorian mode: D–E $\flat$ –E–F–F $\sharp$ –G $\flat$ –G–G $\sharp$ –A $\flat$ –A–A $\sharp$ –B $\flat$ –B–C–C $\sharp$  which shows Rautavaara’s interest in modernist scale expansion (Ex. 7a, bars 96–97). The whole tone constructed melody (D–E–F $\sharp$ –G $\sharp$ –A $\sharp$ –[C]) reveals his inclination to impressionism, with the whole tone scale being a subset of Rautavaara’s expanded Dorian mode.

Ex. 7a. Rautavaara, E, Op. 64/1, bars 96–97.

96

$\text{♩} = \text{♩}$   
*appassionato*

Parallel to this example is the striking similarity of textural treatment in *Fuoco* (Ex. 7b, bars 23–25). Here, the bilateral symmetry in the accompaniment figure’s interval structure is established through deferred realisation (Paul 2008). The pattern consists of an ascending fourth interval (D–G), followed by two minor seconds (G–G $\sharp$  [enharmonised A $\flat$ ] and G $\sharp$ –A), and concludes with a fourth interval (A–D). The notes forming this symmetrical pattern bear some affinity with the hexatonic blues scale<sup>11</sup>: D–(E)–G–G $\sharp$ –A–(C)–D, in which the G $\sharp$  represents the sharpened (Lydian) fourth. When the jazz-styled sequence, located in the third movement of *The Fire Sermon* (see Ex. 12 in chapter 5), is considered, Rautavaara’s recurring tendency to create auto-allusions is evident.

Ex. 7b. Rautavaara, E, 2007, bars 23–25.

22

*Cantando*  $\text{♩} = 120$

<sup>11</sup> Formed from a minor pentatonic scale, with either an added sharpened fourth or a flattened fifth.

In the right hand, the melody is harmonised through parallelism of a dissonant chord structure (derived from the accompaniment patterning), where two vertical fourth intervals (G $\sharp$ –C $\sharp$  and A–D) overlap and form minor seconds (G $\sharp$ –A and C $\sharp$ –D), creating cluster-like, abrasive and dissonant sonorities. The relatively narrow range of the melodic contour possibly echoes the style of folk melodies; a further reference to Rautavaara’s nationalistic interests.

This “accompaniment motif” is introduced again at the end of the piece, where the element of structural symmetry is presented through interval expansion, both vertically and horizontally (Ex. 7c).

Ex. 7c. Rautavaara, E, 2007, bars 58-61.

58 **Cantando**  $\text{♩} = 120$

The chord structure in the upper part consists of vertical fourth intervals: a perfect fourth (B–E), and an augmented fourth (tritone) (F–B), with a minor second (E–F) separating them. Similar interval expansion is found in the accompaniment, where the horizontal presentation of a tritone B–F, is followed by two minor seconds F–F $\sharp$  (enharmonised G $\flat$ ) and F $\sharp$ –G, and a major third G–B. Interval expansion at the structural level is a compositional device used in *Narcissus* which creates yet another example of Rautavaara’s tendency to allude his previous works.

The polyphonic third movement of *The Fire Sermon* (Ex. 11, chapter five), where the chant-like melody is presented as a part of the contrapuntal texture, is replicated in principle in

*Fuoco*. Here, the melody appears above motoric semiquaver patterns which form mirror image symmetry between the right and left hands.

Ex. 8. Rautavaara, E, 2007, bars 32-33.

32

### 3.2 Musical narcissism

Rautavaara's consistently applied compositional technique, where thematic material, reused in various guises, is fundamental to any discussion of his compositional identity. Sivuoja-Gunaratnam (1997, 238) offers several explanations for this phenomenon. On a practical level, she explains, through "recycling" existing material, it is possible to create new and larger works at a quicker pace. Although Rautavaara has concentrated on larger compositions, such as operas, during his synthetic period, it is unlikely that this practical reason would be the only explanation for this tendency. Rautavaara's "reprocessing" is done deliberately and is often indicated in the titles of works<sup>12</sup>, while the "reprocessing references" commonly appear in a new context: "Despite apparently retrospective elements within his more recent works, this music is imbued with a strong degree of novelty" (Howell 2006, 141). According to Sivuoja-Gunaratnam (1997, 238), Rautavaara can be labelled as a musical bricoleur<sup>13</sup>, one who uses various elements available to construct his compositions.

In the field of literature and visual arts, the term 'bricolage' is used to describe a creation or construction of a work from a diverse source of available materials. Painters such as Pablo Picasso (1881-1973) and Joan Miró (1893-1983) used recurring colours, themes and motives in their paintings (Sivuoja-Gunaratnam 1998). Rautavaara has freely stated that he sees the world as a mirror for reflecting himself (1989, 5). He explains (Hako 1998, 18): "Composing is a private affair. The situation is in principle so immoral that I write my compositions purely

<sup>12</sup> Consider, for example, Rautavaara's opera *Vincent* (1986-1987) and Symphony No. 6, *Vincentiana* (1992).

<sup>13</sup>"A person who creates bricolage". "A person, such as a writer, artist etc, who creates using a diverse range of materials" (www.wordnik.com).

for myself. I then just send them out into the world from my tower. Above all I build a universe of my own in my works”.

Furthermore, Rautavaara’s autobiography (1989) begins with the following words which are also cited in his opera *Vincent*: “Speak to that! And yell at the mirror! You’re only interested in your own image, that’s all”. These statements have a strong resonance with the myth of Narcissus, applied to human psychology by Sigmund Freud (1856-1939), and are a clear indication that Rautavaara receives gratification from quoting himself. Sivuoja-Gunaratnam (1997, 238) refers to this phenomenon as musical narcissism and asserts that certain aspects of Rautavaara’s compositions lead towards a narcissist interpretation: “...the pieces are saturated with multi-layered symmetries and mirror images. As the creative subject, Rautavaara continuously remakes, revises, and recycles his compositions, which are no less than representatives of his musical ego”. According to Sivuoja-Gunaratnam’s hypothesis, Rautavaara’s image as a composer is “that of a musical narcissist at the level of his oeuvre” (1997, 239).

## **CHAPTER 7: CONCLUSION**

### **1. Focus and motivation**

In this thesis, Rautavaara's compositional output – delineated by four stylistic periods, each marked by strikingly varied expressive diversity – has been considered with the purpose of determining his (evolving) musical identity, through concentrating on the intertextual aspects of his solo piano repertoire. As the notions of (musical) identity and intertextuality are both vast topics, several theoretical frameworks, such as Jenkins' social theory (Jenkins 2004), Sivuoja-Gunaratnam's findings on intertextuality and Simonton's (2001) notion of melodic originality, have been considered. Using an interdisciplinary approach, which draws from the fields of musicology, sociology and psychology, it has been my aim to examine these concepts from numerous angles. It is my belief that such a broad application of theories has been necessary in order to acquire a sufficiently deep understanding of the topic.

### **2. Theoretical frameworks presented in the literature review**

Four theorists were presented with the aim of investigating Rautavaara's life, his oeuvre and developments in his compositional expression, with particular emphasis on the intertextual aspects of his output.

#### **2.1 Heiniö (1988)**

Heiniö (1988) observed that while drastic stylistic shifts within Rautavaara's oeuvre, often within a single composition, are apparent, three consistent elements are found throughout his output: nationalism, constructivism and mysticism. This statement is paralleled in my findings and analyses which reveal that these three aspects appear, in varying degrees, in all of his compositional phases.

#### **2.2 Howell (2006)**

In determining a rationale for Rautavaara's (radical) stylistic shifts, Howell's arguments (2006, 114) that they result from "an individual response to extreme change" as well as "a genuine search for a renewable yet sustained compositional voice" (2006, 141) form a

plausible explanation. In respect of the first statement above, Rautavaara's compositional expression underwent radical changes and corresponded with general developments in the field of music composition in Finland and elsewhere: for example, Rautavaara's stylistic change from neo-classicism to serial expression was embraced by Finnish composers as a means to camouflage their (Finnish) national identity. Furthermore, according to Howell (2006, 115), one possible reason why Rautavaara chose to follow these developments such as these, lies embedded in psychological factors, which originated from his childhood: "Psychologically, the kind of displaced guilt experienced by a child who has been orphaned, and thus feels both abandoned and at some level responsible, may result in the adult having a strong sense of being anxious to please. This could, perhaps, form part of an impulse not only to compensate for loss through creativity but also to comply with the perceived expectations of the critical establishment: in short, to seek approval". This speculation receives reinforcement from Ray Crozier's (1997, 69) theory of conformity, referring to an individual's (conforming) response to the majority view.

While Howell's hypothesis correlates with Rautavaara's first stylistic change (from neo-classicism to serialism), it does not explain why he began favouring tonal ingredients in his compositions during the time when such were not considered "fashionable"<sup>1</sup>. Howell's second statement, however, acknowledges that while the urge for abrupt changes may have been rooted in his psyche, and as Rautavaara was responding to trends that changed around him, his compositional expression evolved as a result of his search for a unique musical identity.

### **2.3 Sivuoja-Gunaratnam (1997 and 1999)**

Sivuoja-Gunaratnam's (1999, 8) statement that Rautavaara's oeuvre can be viewed as "a huge macro text" is supported by my findings with certain elements, referred to by Paisley as 'minor encoding habits' (cited in Simonton 2001), recurring throughout his compositional career. These elements, such as keyboard symmetry, are delineated in musical analyses throughout this thesis, pointing towards a compositional style that is distinctive to Rautavaara. Intertextual connections with other "texts", for example trends in western art music and Orthodox mysticism and the Finnish folk tradition (see for example, chapter two), form what I have called "external" intertextual connections, all contributing to his stylistic flavour.

---

<sup>1</sup> Consider for example his Symphony No. 3, discussed in the chapters two and three.

Furthermore, the connections within his own oeuvre, auto-allusions (Sivuoja-Gunaratnam 1997) or “internal” intertextual references, form a fundamental feature of Rautavaara’s compositional voice. This practise is evident throughout Rautavaara’s oeuvre, with musical examples, as presented in this thesis, offering an abundant source of examples.

Sivuoja-Gunaratnam’s theory (1999, 17) suggests that evidently “Rautavaara *enjoys* [original emphasis] quoting himself”, a statement that insinuates a type of musical narcissism. This assertion is examined in chapter five and is supported through my findings.

## 2.4 Hako (2000)

Some theorists, for example, Sivuoja-Gunaratnam, 1999, suggest that a study that includes a biographical approach, concentrates on the artist as the research object as opposed to the artist’s “texts”, and therefore does not fulfil the parameters of an (inter) textual approach. My study has considered Rautavaara’s biographical details, as annotated by Hako (2000), as a contributory element in the shaping of his compositional voice and creative expression. This approach is justified in the light of Simonton’s (2001) findings with regard to melodic originality, which he relates to the composer’s emotional state and their stylistic transformation; hence, a direct connection exists between the composer’s biographical situation and their creative originality. Rautavaara’s stylistic movement from that of neo-classical expression to serialism is examined, with reference to Simonton’s notion of *habituation*, in chapter three. I posit that Rautavaara experienced a fear of *habituation* due to the changed social and geographical context in which he found himself, and that this resulted in his stylistic experimentations and change of expressive mode. Simonton’s findings that biographical features have an effect on melodic originality offer a possible explanation for Rautavaara’s compositional “crisis” (see chapter three).

## 3. Intertextuality and musical identity

At many points during this thesis, intertextual connections, as they appear in Rautavaara’s oeuvre, have been analysed and appraised as a vital component of his musical identity. While the definitions of Allen (2000), Pfister (1991) and Sivuoja-Gunaratnam (1997 and 1999) have offered a solid theoretical underpinning for my findings regarding intertextuality in Rautavaara’s compositional output, it has also been my aim to discuss Rautavaara’s musical

identity, with a view to understanding how social, geographical and their allied emotional characteristics have contributed to his evolving and eclectic compositional style. Rautavaara's musical identity has been examined in relation to his social identity: his sense of belonging to the (generally defined) Finnish group of people forms an important subtext in this research. Jenkins' theory of social identity was used to locate Rautavaara's creative, artistic niche within the contemporary Finnish and international western art music canon. In chapter one, I evaluated his relationship with Sibelius, with Howell's (2006) findings providing insight. I established that Sibelius' legendary status within the Finnish art music scene, while recognised by Rautavaara, did not appear to threaten him. Some synergy between Rautavaara and Sibelius is apparent, such as their use of folk mythology and nationalism, which communicates a sense of belonging to the Finnish nation, though Sibelius' influence on Rautavaara's compositional language, as perceived in his solo piano repertoire, does not appear to be as significant as that of Bartók, Messiaen or Debussy.

Jenkins (2004) argument that identity is never fixed and unchangeable but constantly evolves through social interaction with others has provided a useful tool for scrutinising Rautavaara's musical output. Hargreaves et al (2002, 16) assert that "The stereotype of composers who lock themselves away in solitude, wrestling with their creativity to produce original works of genius, has very little basis in reality, since a growing body of research highlights the social features of musical creativity: a musician's creative output is inextricably linked to a social and cultural milieu". This statement correlates with my findings on intertextual elements, as found in Rautavaara's oeuvre, and is reinforced by Sivuoja-Gunaratnam's theorising (1997 and 1999), which highlights the importance of a composer's social and geographical (and cultural) context.

While Rautavaara's musical expression may not, per se, have been significantly influenced by Sibelius' style, the social and geographical circumstances under which the bulk of his compositions were created were similar. In the first chapter, Finland's geographical, historical and linguistic factors receive consideration and it is argued that, for example, a lack (or abundance) of sunlight contributes to the general distinctive marks in character of people who live under such conditions. According to Howell (2006), the seasonal contrasts in Finland affect the psyche of artists and have an impact on their creative expression. These contribute possibly to (consciously or unconsciously) some elements of stylistic unity and a sense of national self amongst Finnish composers, elements referred to by Jenkins as "collectively

shared” (cited in Haralambos and Holborn 2000). These features are located in Rautavaara’s oeuvre, particularly during his neo-classical period, when the (Finnish) social and geographical context is clearly reflected in, for example, *Pelimannit*.

#### 4. Postmodernism and balance

While the concept of postmodernism has formed part of my discussion with the intention to codify aspects of Rautavaara’s evolving musical identity, it has been considered only in relation to intertextuality. My research indicates that in Rautavaara’s solo piano repertoire examples of “simulacrum” (Allen 2000, 183) as a notion are to be found, as well as other postmodernist creative compositional features, such as the multifaceted application of varying styles, genres and materials. In addition, his constant tendency to “borrow” material from many external and internal sources is an element which corresponds with Hutcheon’s ideas of postmodern parody. Howell (2006) points out that while a large number of different styles are represented in Rautavaara’s oeuvre (correlation with the notion of postmodernism), its stylistic diversity is unified through the constant search for balance on several levels. “Conflicting forces within pieces are, finally, balanced out; harmony is constructed vertically with a view to some kind of internal symmetry. Interval patterns, projected horizontally, are also worked out in terms of balance; this is applied within local pitch-class successions and to the organisation of large-scale pitch centers” (Howell 2006, 141).

Rautavaara’s compositional philosophy is concerned with the polarity and balance between the creative and the intellectual<sup>2</sup>: after deciding on a piece’s overall spirit, atmosphere and structure, he uses specifically chosen compositional techniques that will assist in capturing this mood (Howell 2006; Heiniö 1988). According to Rautavaara (cited in Hako 1998, 18), “music has a will of its own”. This is reflected in Rautavaara’s advice to his composition students (cited in Hako 1998, 18): “Listen to what the music is trying to tell you, where it wants to go. It’s not your job to be the maker (creator) of the music, or its mother. Your job is to be the midwife who helps the music to live on its own terms”. This statement reveals his fascination for philosophy and mysticism, as he suggests that music exists in a “platonic

---

<sup>2</sup> Howell (2006, 141) calls this a balance between “the humanistic and intellectual”. Although Heiniö (1988, 5) refers to this dualism as “tension” (as opposed to Howell’s notion of “balance”), the application of these terms do not differ significantly.

universality” and needs to be “helped” or “eased” out (Rautavaara cited in Heiniö 1988, 5) into the universe.

Rautavaara (cited in Hako 2000) explains that his search for balance in his oeuvre includes proportioning structural elements with creative ingredients, these two concepts being inseparable from each other. His search for a sense of balance between structure and creativity is evident. For example in *The Fire Sermon* features such as strongly contrasting motifs and styles are intentionally combined to create an organically configured and balanced work.

I therefore posit that while intertextuality and postmodernism appear in Rautavaara’s oeuvre through a variety of guises, such as mysticism, nationalism and constructivism, and they are central to determining his musical identity, the subject of Rautavaara’s musical identity is fluid and cannot be placed under one, specific label. As with the concept of social identity, a person’s musical identity is also constantly evolving and can be interpreted and understood through numerous theories and disciplines. The outcomes of the research have been presented to develop an understanding of Rautavaara’s compositional voice (as represented in his solo piano works), and hopefully this will benefit researchers and performers who engage with his music. My intention has not been to present a case with an assertive, conclusive sense of closure but rather to initiate further discussion and debate surrounding Rautavaara’s musical identity and compositional voice.

## BIBLIOGRAPHY

Aho, Kalevi. 1998. "Einojuhani Rautavaara – Avant gardist, mystic and upholder of values".  
*Highlights* (Autumn): 1-4.

Allen, Graham. 2000. *Intertextuality*. New York: Routledge.

Anonymous. Bricoleur definition. Accessed 18 November 2010. Available from  
<http://www.oed.com/view/Entry/263245>.

Anonymous. Choral. Oxford Music Online. Accessed 5 September 2010. Available from  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music>.

Anonymous. Eastern Orthodox Liturgics. Liturgical worship in the Eastern Church. Accessed  
14 August 2010. Available from <http://www.liturgica.com/html/litEOLit.jsp>.

Anonymous. Fimic – Suomalaisen musiikin tiedotuskeskus. Accessed 30 April 2010.  
Available from <http://www.fimic.fi>.

Anonymous. Finno-Ugric. Accessed 12 October 2010. Available from  
<http://www.britannica.com/EBchecked/topic/207655/Finno-Ugric>.

Anonymous. Foundation for the Advancement of Sephardic studies and Culture. "Istanbul  
was Constantinople". Accessed 10 August 2010. Available from  
<http://www.sephardicstudies.org/istanbul.html>.

Anonymous. Itsemurhat. Mielenterveyden ja alkoholitutkimuksem osasto. Accessed 10  
February 2010. Available from  
[http://www.ktl.fi/portal/suomi/osastot/mao/tutkimus/mielenterveystutkimus/itsetuhokayttaytyminen\\_ ja\\_itsemurhien\\_ ehkaisy/itsetuhokayttaytyminen/itsemurhat](http://www.ktl.fi/portal/suomi/osastot/mao/tutkimus/mielenterveystutkimus/itsetuhokayttaytyminen_ ja_itsemurhien_ ehkaisy/itsetuhokayttaytyminen/itsemurhat).

Anonymous. Mystic defenition. Wordnet Search. Accessed 10 August 2010. Available from  
<http://wordnetweb.princeton.edu/perl/webwn?s=mystic&sub=Search=WordNet>.

- Anonymous. Sibelius; "Finlandia". Accessed 19 February 2010. Available from [http://www.sibelius.fi/suomi/musiikki/ork\\_finlandia.html](http://www.sibelius.fi/suomi/musiikki/ork_finlandia.html).
- Anonymous. Suomen Evankelis-Luterilainen Kirkko. Accessed 30 April 2008. Available from <http://www.evl.fi>.
- Anonymous. Suomen Ortodoksinen Kirkko. Accessed 30 April 2008. Available from <http://www.ort.fi/fi/ortodoksisuus/>.
- Anonymous. The Myth of Narcisuss. Accessed 14 November 2010. Available from <http://www.greekmyths-greekmythology.com/narcissus-myth-echo/>.
- Anonymous. University of Oulu. Accessed 5 May 2009. Available from <http://www.oulu.fi/english/introduction1.html>.
- Anonymous. Tilastokeskus – Statistikcentralen – Statistics Finland. Accessed 25 February 2010. Available from <http://www.tilastokeskus.fi/til/index.html>.
- Anonymous. UTUonline Turun Yliopiston Verkkolehti. "Kolme vuodenaikaa". Accessed 10 February 2010. Accessed from <http://www.utuonline.fi/sisalto/artikkeli/kaamosmasennus.html>.
- Anonymous. Valamon Luostari. Accessed 30 April 2008. Available from <http://www.valamo.fi>.
- Asplund, Anneli and Hako, Matti, eds. 1981. *Kansanmusiikki*. Helsinki: Suomalaisen Kirjallisuuden Seura.
- Baudrillard, Jean. 1988. *Selected Writings*, ed. Mark Poster. London: Polity Press.
- Benedikter, Roland. 2005. Postmodern Spiritualism. Accessed 12 October 2010. Available from <http://www.integralworld.net/benidicter1a.html>.

- Bergman, Erik. 1957. Cited in Sivuoja-Gunaratnam, Anne. 1997. *Narrating with twelve tones: Einojuhani Rautavaara's first serial period (ca. 1957-1965)*. Finland: Suomalainen tiedeakatemia.
- Bobrov, Yuri. 2008. Meaning and history of the icon. In *A catalogue of The Russian icons in the British Museum*, ed. Chris Entwistle. Accessed 10 August 2010. Available from [http://www.britishmuseum.org/research/online\\_research\\_catalogue/russian\\_icons/catalogue\\_of\\_russian\\_icons/meaning\\_and\\_history\\_of\\_icons.aspx](http://www.britishmuseum.org/research/online_research_catalogue/russian_icons/catalogue_of_russian_icons/meaning_and_history_of_icons.aspx).
- Borchet, Gavin. 2008. eMusic Q&A: Einojuhani Rautavaara. Accessed 20 October 2008. Available from [http://www.emusic.com/features/spotlight/2008\\_200810-qa-rautavaara.html](http://www.emusic.com/features/spotlight/2008_200810-qa-rautavaara.html).
- Botstein, Leon. 2001. Modernism. *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. Stanley Sadie, Volume 16, 868-875. London: Macmillan Publishers.
- Broschart, Charles B. 1961. *Call her blessed*. Staten Island, New York: Society of St. Paul.
- Brukman, Jeffrey. 2007. Kárpáti's "Mistuning" Theory Re-considered in the Context of Bartók's "Supradiatonicism" and Friedrich Hartmann's Fully-Chromaticized Scales. *ex tempore*. 13/2 (Spring / Summer): 37-55.
- Buchanan, Donna, Manolova, Magdalena and Petrov, Stoyan. 2010. Bulgaria. Oxford Music Online. Accessed 29 October 2010. Available from [http://www.oxfordmusiconline.com/subscriber/article\\_citations/grove/music/04289](http://www.oxfordmusiconline.com/subscriber/article_citations/grove/music/04289).
- Carey, Benedict. 2007. Who's Minding the Mind? *New York Times*, July 31 2008. Accessed 7 March 2010. Available from <http://NYTIMES.com/2007/07/31/HEALTH/PSYCHOLOGY/31SUBL.HTML>.
- Crozier, Ray. 1997. Cited in *The Social Psychology of Music*, ed. David H. Hargreaves and Adrian C. North, 67-81. New York: Oxford University Press.

- Dallin, Leon. 1974. *Techniques of Twentieth Century Composition. A Guide to the Materials Of Modern Music*. 3rd edn. Iowa: W.M.C. Brown Company Publishers.
- Delahoyde, Michael. n.d. Medieval Music: Early Polyphony. Accessed 10 October 2010. Available from <http://www.wsu.edu/delahoyde/medieval/polyphony.html>.
- Drabkin, William. 2010. Circle of Fifths. Oxford Music Online. Accessed on 19 September 2010. Available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05806?q=circle+of+fifths&search>
- Folkestad, Göran. 2002. National Identity and Music. In *Musical Identities*, ed. David Hargreaves, Raymond MacDonald and Dorothy Miell, 151-161. New York: Oxford University Press.
- Fuller, David and Eisen, Cliff. 2010. Partita. Oxford Music Online. Accessed 19 September 2010. Available from <http://www.oxformusiconline.com/subscriber/article/grove/music>.
- Gillies, Malcolm. 2010. Bartók, Béla 1934-40. Oxford Music Online. Accessed 2 June 2010. Available from <http://www.oxformusiconline.com/subscriber/article/grove/music>.
- Griffiths, Paul. 2010. Integral Serialism. Oxford Music Online. Accessed 19 September 2010. Available from <http://www.oxformusiconline.com/subscriber/article/grove/music>.
- Hako, Pekka. 1998. Music has a Will of Its own. *Nordic Sounds*. 3: 18-21.
- Hako, Pekka. 2000. *Unien Lahja. Einojuhani Rautavaaran maailma*. Hämeenlinna, Finland: Kariston kirjapaino.
- Halsall, Paul. n.d. Byzantium. Accessed 10 August. Available from <http://www.fordham.edu/halsall/byzantium.index.html>.

- Haralambos, Michael & Holborn, Martin. 2000. *Sociology; Themes and Perspectives*, 5th edn. London: HarperCollins Publishers.
- Hargreaves, David, MacDonald, Raymond and Miell, Dorothy, eds. 2002. *Musical Identities*. New York: Oxford University Press.
- Hargreaves, David, MacDonald, Raymond and Miell, Dorothy. 2009. Musical Identities. In *The Oxford Handbook of Music Psychology*, ed. Susan Hallam, Ian Cross and Michael Thaut, 462-469. Oxford: Oxford University Press.
- Hassan, Ihab. 1982. 'Wars of Desire, Politics of the World'. *Salamagundi* 52: 110-118.
- Heiniö, Mikko. 1988. 'A portrait of the artist at a certain moment – focus on the composer Einojuhani Rautavaara'. *Finnish Music Quarterly* 2 (0782-1069): 1-14.
- Hillila, Ruth-Esther and Hong, Blanchard Barbara. 1997. Erik Bergman. *Historical Dictionary of the Music and Musicians of Finland*. Westport, Connecticut: Greenport Press.
- Hinton, Stephen. 2010. Gebrauchsmusik. Oxford Music Online. Accessed 25 October 2010.  
Available from  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/10804?q=gerbrauchmusik&search>
- Holy Bible, The. Song of Songs 1: 5. New International Version. Accessed 13 February 2011.  
Available from  
<http://www.biblegateway.com/passage/?search=song%20of%20songs%201:5&version=NIV>.
- Holy Bible, The. Revelations 12: 7-9. English Standard Version. Accessed 13 February 2011.  
Available from  
<http://www.biblegateway.com/passage/?search=Revelation%2012:%207%20-%209&version=ESV>.

- Howell, Tim. 2006. *After Sibelius: Studies in Finnish Music*. United Kingdom: Ashgate Publishing.
- Hämynen, Tapio. 2006. Ryssänkirkkolaisia vai aitoja suomalaisia? Ortodoksit itsenäisessä Suomessa. Accessed 15 August 2010. Available from [http://www.lahdenmuseot.fi/asiakkaatLahdenmuseot/www.lahdenmuseot.fi/content\\_images/maakuntamuseo/shp/hamynen\\_tapio\\_11\\_2\\_06.pdf](http://www.lahdenmuseot.fi/asiakkaatLahdenmuseot/www.lahdenmuseot.fi/content_images/maakuntamuseo/shp/hamynen_tapio_11_2_06.pdf).
- Jenkins, Richard. 2004. *Social Identity*. 2nd edn. London: Routledge.
- Kajanti, Caius. 1997. *Siniristilippumme*, Helsinki: Otava.
- Karjalainen, Sirpa. 1994. Juhlan aika. Suomalaisia vuotuisperinteitä. Helsinki: WSOY.
- Kádár, György. 2002. 'Is there a reason for the existence of an independent Finno-Ugric Musicology? A cognitive approach to the compound nature of Finno-Ugric music cultures'. *Folklore*. Accessed 8 October 2010. Available from <http://www.folklore.ee/folklore/vol23>.
- Knight, Kevin. 2009. Brahminism. Accessed 9 April 2008. Available from <http://www.newadvent.org/cathen/02730a.html>.
- Korhonen, Kimmo and Fimic. 1999. History of Finnish Art Music. Accessed 10 March 2010. Available from <http://www.fimic.fi/fimic/fimic.nsf/mainarticles?openfrom&cat=main>.
- Korhonen, Kimmo. 2000. Finnish composers inspired by folk music. *Finnish Music Quarterly*. Accessed 10 October 2010. Available from <http://www.fmq.fi>.
- Kuhn, Laura & Pritchett, James. n.d. John Cage. Oxford Music Online. Accessed 6 September 2010. Available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music>.

Kytöharju, Maarit. n.d., Einojuhani Rautavaara: A composer of many personas. Accessed 16 April 2008. Available from <http://www.fimic.fi/>.

Lagrespet, 1988. The Fire Sermon. Einojuhani Rautavaara: Piano Sonata No. 2 Op. 64. *Finnish Music Quarterly*, 2 (0782-1069): 14 -17.

Lossky, Vladimir. 1957. Theology and Mysticism in the Tradition of the Eastern Church. The Mystical Theology of the Eastern Church. 7-22. London: James Clarke & Co. LTD. Accessed 5 August 2010. Available from [http://www.orthodoxinfo.com/general/lossky\\_intro.aspx](http://www.orthodoxinfo.com/general/lossky_intro.aspx).

Lück, Rudolf. 2010. Rudolf Petzold. Accessed on 29 November 2010. Available from [www.oxfordmusiconline.com/subscriber/article/grove/music/21508?q=Petzold+Rudolf&search](http://www.oxfordmusiconline.com/subscriber/article/grove/music/21508?q=Petzold+Rudolf&search).

Marshall, Robert and Leaver, Robin. n.d. Chorale. Oxford Music Online. Accessed 10 October 2010. Available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/>.

McKinney-Johnson, Eloise. 1984. 'Egypt's Isis: The Original Black Madonna' in Ivan Van Sertima (ed.) *Black Women in Antiquity*. 6 (1): 64-71. Accessed 16 June 2010. Available from <http://www.books.co.za/books>.

Moody, Ivan. 1992. 'The Bird Sang in the Darkness': Rautavaara and the Voice. *Tempo, New Ser.* 181: 19-23. Accessed 5 March 2010. Available from <http://links.jstor.org/sici?sici=0040-2982%>.

Nagley, Judith. 2010. Suite. Oxford Music Online. Accessed 19 October 2010. Available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/opr/t114/e6538>.

Neighbour, Oliver W. n.d. Arnold Schönberg. Oxford Music Online. Accessed 4 April 2008. Available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music>.

- Olmstead, Andrea. n.d. Roger Sessions. Accessed 5 May 2009. Available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music>.
- Oramo, Ilkka. n.d. Erik Bergman. Oxford Music Online. Accessed 19 February 2010. Available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music>.
- Oramo, Ilkka. n.d. Kalevalamitta ja Kalvalan sävelmä. Accessed 5 October 2010. Available from <http://www.muhi.siba.fi/xwiki/bin/view/Muhi/WebHome#>.
- Paisley, William. 1964. Cited in Simonton, Dean 2001. Emotion and Composition in Classical Music: Historiometric Perspectives. *Music and Emotion. Theory and research*, ed. Patrik N. Juslin and John A. Sloboda. New York: Oxford University Press.
- Pasler, Jann. 2007. Post-Modernism. Accessed 9 April 2008. Available from <http://www.grovemusic.com/>.
- Paul, Brandon. 2008. 'Bilateral Keyboard Symmetry in the Music of Einojuhani Rautavaara'. The Ohio State Online Music Journal. 1 (2). Accessed 10 March 2010. Available from <http://www.dsqsds.org/index.php/juros/article/view/1250>.
- Pelo, June. n.d. Old Marriage Customs in Finland. Accessed 13 August 2010. Available from [http://www.sydaby.eget.net/swe/jp\\_marriage.htm](http://www.sydaby.eget.net/swe/jp_marriage.htm).
- Pesola, Väinö. 1956. Cited in Sivuoja-Gunaratnam, A. 1997. *Narrating with twelve tones. Einojuhani Rautavaara's first serial period (ca. 1957-1965)*. Finland: Suomalainen tiedeakatemia.
- Pfister, Manfred. 1991. How Postmodern is Intertextuality? In *Intertextuality*, ed. Heinrich Plett, 207-224. Berlin: Mouton de Gruyter.
- Potter, Keith. 1999. Finland's Serial Mystic. *The Independent*, July 23.

- Ramnarine, Tina K. 2003. *Ilmatar's Inspirations – Nationalism, Globalization, and the Changing Soundscapes of Finnish folk music*. Chicago: The University of Chicago Press.
- Randel, Don, ed. 1986. Mirror composition. *The New Harvard Dictionary of Music*. Cambridge: The Belknap Press of Harvard University Press.
- Rautavaara, Einojuhani. 1989. *Omakuva*. Juva: WSOY.
- Rautavaara, Einojuhani. 1991a. Cited in Sivuoja-Gunaratnam, Anne. 1997. *Narrating with twelve tones; Einojuhani Rautavaara's first serial period (ca. 1957-1965)*. Finland: Suomalainen tiedeakatemia.
- Rautavaara, Einojuhani. 1998. Rautavaara Piano Works. Naxos Music Online. Accessed 19 September 2010. Available from [http://www.naxos.com/mainsite/blurbs\\_reviews.asp?item\\_code](http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code).
- Rautavaara, Einojuhani and Rautavaara, Sini. 2001. *Säveltäjä ja Muusa*. Helsinki: WSOY.
- Rautavaara, Sini. 1987. *Works for piano*, trans. Mary Hatakka. CD liner notes: 4-8. Helsinki: Ondine recordings.
- Reilly, Robert. 1999. "Rautavaara – Exploring his musical evolution". *Schwann Opus*, (Spring): 6a-11a.
- Simonton, Dean. 2001. Emotion and Composition in Classical Music: Historiometric Perspectives. In *Music and Emotion. Theory and research*, ed. Patrik N. Juslin and John A. Sloboda, 205-245. New York: Oxford University Press.
- Sivuoja-Gunaratnam, Anne. 1997. *Narrating with twelve tones; Einojuhani Rautavaara's first serial period (ca. 1957-1965)*. Finland: Suomalainen tiedeakatemia.

- Sivuoja-Gunaratnam, Anne. 1999. 'Narcissus Musicus' or an Intertextual Perspective on the Oeuvre of Einojuhani Rautavaara. In *'Topics, texts, tensions: essay in music theory'*, ed. Tomi Mäkelä, 7-25. London: The British Library.
- Stevens, Halsey. 1953. *The Life and Music of Béla Bartók*. New York: Oxford University Press.
- Stevens, Halsey. 1993. In *The Life and Music of Béla Bartók*. 3rd edn, ed. M Gillies. Oxford: Clarendon Press.
- Stevenson, Joseph. 2009. Pelimannit (The Fiddlers), for Piano, review. Accessed 9 June 2010. Available from <http://www.answers.com/topic/pelimannit-the-fiddlers-for-piano>.
- Thompson, Ellen. 1976. *Teaching and Understanding Contemporary Piano Music*. California: Kjos West.
- Toop, Richard. 2008. Karlheinz Stockhausen. Oxford Music Online. Accessed 10 October 2010. Available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26808?q=stockhausen&search>.
- Velimirović, Miloš. 2001. Échos. *The New Grove Dictionary of Music and Musicians*, 2nd edn Volume 7, ed. Stanley Sadie. London: Macmillan Publishers.
- Vinton, John. 1966. Bartók on his own music. *Journal of the American Musicological Society*. 19 (1): 232-243.
- Whittal, Arnold. 2003. *Exploring Twentieth-Century Music; Tradition and Innovation*. United Kingdom: Cambridge University Press.
- Whittal, Arnold. 2010. Quartal harmony. Oxford Music Online. Accessed 12 July 2010. Available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music>.

Whittal, Arnold. n.d. Motor rhythm. Oxford Music Online Accessed 5 June 2010. Available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music>.

Wilson, Charles. 2010. The Twentieth Century. Defining the 20th century, Negotiating tradition, Silencing tradition, Pluralizing tradition. Accessed 20 September 2010. Available from <http://arts.jrank.org/pages/7000/twentieth-century.html>

Yates, Peter. 1967. *Twentieth Century Music*. New York: Pantheon Books.

## SCORES

Bach, Johann Sebastian. 1951. Two Part Inventions. (1723). Wien: Zürich: London: Universal Edition.

Bartók, Béla. 1918. *Allegro Barbaro*. (1911). Wien, Zurich, London: Universal edition.

Bartók, Béla. 1940. *Mikrokosmos Vol I-VI*. (1926-1939). London: Boosey & Hawkes Music Publishers.

Bartók, Béla. 1998. *Fourteen Bagatelles for Piano*. Op. 6. New, revised edition.(1908). Budapest: Editio Musica Budapest.

Chopin, Frédéric. 1934. Twelve Etudes Op.10 in Chopin: Complete Works for the Piano, Book VIII. (1829-1832), edited by Carl Mikuli. New York: G. Schirmer.

Debussy, Claude. n.d. *L'isle joyeuse*. 1904. Paris: A. Durand & Fils.

Debussy, Claude. n.d. *La 1ere livre de préludes*. (1909-1910). London: United Music Publishers.

Debussy, Claude. n.d. *La 2éme livre de preludes*. (1912-1913). London: United Music Publishers.

- Rachmainoff, Sergei. 1985. *B minor Prelude*. Op. 32 No. 10 (1910). London: Boosey & Hawkes Music Publishers.
- Rautavaara, Einojuhani. 1958. *Pelimannit* (Fiddlers) Op. 1 (1952). Helsinki: Fennica Gehrman.
- Rautavaara, Einojuhani. 1963. *Ikonit* (Icons) Op. 6 (1955). Helsinki: Fennica Gehrman.
- Rautavaara, Einojuhani. 1967. *Partita* Op. 34 (1958). Helsinki: Fazer.
- Rautavaara, Einojuhani. 1967. *Seitsemän preludia pianolle* Op. 7 (1957). Helsinki: Fazer.
- Rautavaara, Einojuhani. 2003. *Narcissus* (2001). Helsinki: Fennica Gehrman.
- Rautavaara, Einojuhani. 2008. *Fuoco* (2007). London: Boosey & Hawkes Music Publishers.
- Schönberg, Arnold. 1910. *Drei Klavierstücke*. Op. 11 No. 1 (1909). Vienna: Universal Edition.

## DISCOGRAPHY

- Rautavaara, Einojuhani. 1987. *Works for piano*. Helsinki: Ondine recordings.
- Rautavaara, Einojuhani. 2001. *The Essential Rautavaara*. Helsinki: Ondine recordings.