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FINNISH ART SONG FOR THE AMERICAN SINGER

by

Scott Lawrence Tuomi

A Document Submitted to the Faculty of the

SCHOOL OF MUSIC AND DANCE

**In Partial Fulfillment of the Requirements
For the Degree of**

**DOCTOR OF MUSICAL ARTS
WITH A MAJOR IN MUSIC**

In the Graduate College

THE UNIVERSITY OF ARIZONA

2001

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<u>Grayson Hite</u>	<u>3/26/01</u>
Grayson Hite	Date <u>3/26/01</u>
<u>Charles Rie</u>	<u>3/26/01</u>
Charles Rie	Date <u>3/26/01</u>
<u>Larry Day</u>	<u>4/19/01</u>
Larry Day	Date <u>4/19/01</u>
<u>John Brobeck</u>	<u>4/19/01</u>
John Brobeck	Date <u>4/19/01</u>
<u>Jay Rosenblatt</u>	<u>4/19/01</u>
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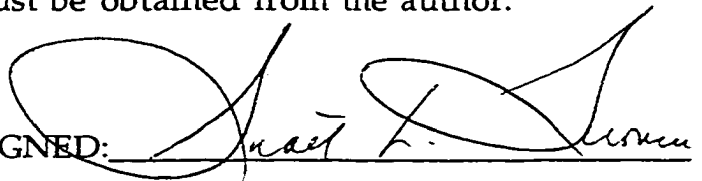
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A handwritten signature in black ink, appearing to read "Stuart L. Wiseman", written over a horizontal line.

ACKNOWLEDGMENTS

I wish to thank my family, (my parents and in-laws) who have invested much in this process in every way imaginable. I also want to acknowledge my grandparents who have gone before me, but who inspired me to follow this process through to its conclusion. I miss them all and think of them every day. I also wish to thank the whole Arizona "contingent of my family who took care of my and my family during the pursuit of my degree. They indeed live out their credo of "family is everything" through their words and actions.

There are other people who have also contributed along the way and I wish to thank them also including, Sirkka Eronen, Tuulikki Harju, Shari Warner, Lois Bighill and Selim Rentola. Other people to be mentioned include Dr. Bruce Browne, the community of St. Michael and All Angels, the music faculty and administration of Pacific University, as well as the former and current members of my committee including, Dr. John Brobeck, Dr. Larry Day, Professor Elizabeth Mosher, Prof. Charles Roe, and Dr. Jay Rosenblatt. I would like to give special thanks to Lyneen Elmore and Professor Grayson Hirst for their incredible help and support throughout this process!

I save my deepest thanks for last and I begin with my first voice teacher and my mentor to this day, Sister Claudia Foltz who started much of what has come to fruition some twenty six years ago and who has always been by my side. Also, to my two sons, Jenson and Duncan who have supported me throughout this degree with their unfailing love. Last, to my best friend, my editor and cheering section, my critic and confidant, to the one who has sacrificed everything to make this possible, my wife Leslie. None of this would have been possible without her.

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ABSTRACT

Art song teachers are constantly seeking new repertoire for their students. Many countries outside those commonly represented in American vocal studios (for instance Spain and Russia) have rich art song traditions which merit inclusion in the vocal studio. In this era of increased cultural awareness, many other areas of music education are seeking to explore these repertoires. However, many art songs are unable to be utilized because of the lack of resources in this country concerning their acquisition, identification, history, pronunciation and performance.

Finland has a vast art song repertoire that is largely unexplored by American singers and teachers for the reasons mentioned above. A relatively new nation, Finland has a rich past which has remained a mystery to the west because of its close connection to the former Soviet Union. In addition, prior to the twentieth century, Finland had been under the control of foreign governments including those of Russia and Sweden since the Middle Ages.

This document seeks to identify and examine Finnish art songs while providing background information regarding their history, development, and relevance to Finnish culture. In addition, tools for acquiring and performing Finnish art song are included to facilitate the inclusion of these songs in American vocal studios. Various sections include the development of the art song genre in Finland, the connection of songs to the Finnish national epic, the *Kalevala*, and a brief examination of the Finno-Ugrian language group. Biographical information is provided for seven selected composers arranged in chronological order. A total of ten songs are analyzed from the selected

composers and an English translation is also provided for each. In addition, a collection of appendices providing complete lists of published songs for each composer, a Finnish IPA pronunciation chart, contact information for Finnish music publishers and musical resources and a selected discography are included.

II. INTRODUCTION

Background

Finland has a long and rich cultural history which dates back many millennia. In spite of this, the national identity of its citizens is a relatively new phenomenon. In fact, it is only during the twentieth century that Finland emerged as an independent nation free from domination by neighboring countries. As a result, music that can be called distinctly Finnish in character and representative of this newly found national identity is also relatively unfamiliar when compared to many other European countries.

In the twentieth century, many Finnish composers have contributed to a rich and ever expanding repertoire that can be deemed distinctly Finnish music. The music can be called distinctly Finnish because the works show connections to the Finnish national identity through a variety of traits, including but not limited to language, compositional style and cultural reference points such as the Finnish national epic, the *Kalevala*. Finnish composers have explored and expanded the corpus of musical literature by working in virtually every musical genre including symphonic writing, chamber music, folk music, opera, oratorio and choral music. Many of these works have found popularity not only in Finland, but throughout the world. The works of Sibelius have become standard repertoire for virtually every symphony orchestra, and the summer operatic festival in Savonlinna draws audiences from around the globe to enjoy not only standard operatic repertoire, but new works by prominent Finnish composers such as Aulis

Sallinen. In addition to these larger works, a vast number of art songs have been produced by Finnish composers in the last century.

That these songs have value in both the studio and on the recital stage has never been questioned by teachers and performers in Europe where Finnish songs often appear as standard repertoire for teaching and performance. Still, in spite of their use in Europe, Finnish art songs are virtually unknown in American vocal studios and recital halls. The reasons for this are many. The Finnish art song literature is difficult to access in this country because, while it is possible to order music from Finland, orders take a long time to arrive and with little demand for it, most music retailers see no reason to keep Finnish literature in stock. Additionally, while Finland is at the forefront of technological development (with more URL's on the internet per capita than any other nation), Finland's music industry is largely designed to serve its own citizens. Distribution of Finnish recordings rarely reaches beyond its borders. Perhaps the most daunting problem is the Finnish language itself. Bearing no resemblance to any of the other Indo-European languages, Finnish is a difficult language to master grammatically. Yet in spite of the difficulties connected to the language, Finnish is relatively easy to pronounce for singers familiar with the sounds of Italian and German.

Purpose of the Study

The purpose of this study is to identify Finnish art songs which could expand the vocal repertoire available to American singers, and make this repertoire more accessible to American vocal teachers and singers by providing context, background, analysis, translations and pronunciation

guides. This document also includes appendices concerning accessibility, bibliographies and discographies. Finnish art song, though heretofore somewhat inaccessible and little known to American singers and voice teachers, encompasses a wide variety of styles and contains repertory that merits inclusion in American recital programs because of its variety and excellence.

Justification

Voice teachers are constantly looking for new and interesting repertoire for their students. These pieces must not only have pedagogical value through their ability to develop certain attributes the teacher sees as valuable in the overall development of the student, they also must be musically and artistically satisfying as finished products in performance. Recognizing the value of diversity in musical repertoire, contemporary trends in music education favor multiculturalism and the exploration of diverse literature for all musicians, regardless of level of ability. Through this richness of literature, students may continue to develop on many levels. While many areas of music education have embraced these multi-cultural goals, voice studios tend to lag behind in exploring the diversity of available song literature. Most teachers avoid embracing vocal literature prior to the seventeenth century and still more are reluctant to explore songs outside the "traditional" languages of German, Italian, French and English. While many teachers have begun to explore more contemporary song literature, much of the contemporary song to be found in American studios is in English (by either British or American composers). This study identifies Finnish art

songs and provides performance guides in order to make this literature accessible for American singers and voice teachers. While these songs have found their way into European repertoire, these works are virtually untouched in the United States because of the lack of literature in English devoted to this subject. For instance, there is currently no publication which deals with the problems of Finnish pronunciation for American singers. Neither is there any publication which includes composers with comprehensive catalogs of the composers' songs, discographies and ordering information. It is my hope that this document will assist interested teachers and singers in exploring, identifying, accessing and enjoying this literature.

Scope of the Study

I have selected specific works which represent the best of the genre. These works include compositions by four major early Finnish composers: Oskar Merikanto (1868-1924), Jean Sibelius (1865-1957), Toivo Kulla (1883-1918), and Yrjö Kilpinen (1892-1959). In addition, selected works of three modern Finnish composers, Einojuhani Rautavaara (b. 1928), Seppo Nummi (1932-1981) and Aulis Sallinen (b. 1935) represent the most current trends in Finnish art song.

In order to make this music accessible, I have provided some historical background for each composer as well as a detailed analysis and translation of each of the pieces. Additionally, transliteration of the Finnish sounds of these songs into International Phonetic Alphabet (IPA) symbols and a pronunciation chart to make the phonetic sounds of the language accessible

to singers are included. This information, along with the other collected appendices provide all the tools necessary to begin exploring this literature.

III. FINNISH NATIONAL IDENTITY

National Identity

There are certain characteristics that are associated with the Finnish people and Finns themselves are often quite descriptive of what it means to "be Finn". The Finnish people are described as quiet, reserved, organized, and trustworthy. They respect privacy. They do not speak freely or openly with strangers and disapprove of outward displays of exuberance and enthusiasm. When they do respond, it is often only after they have given the matter great thought. There are few outward signs of emotion among Finns and friendships are not created easily but rather have to be earned over time. Still, once earned, Finns are warm and enthusiastic with their friends, especially in the pub or at meals. Finns value cleanliness as demonstrated in their devotion to the daiiy ritual of the sauna. In addition, Finns are connected to nature as is evident in their love of the outdoors and outdoor sports. During the summers, Finns enjoy fishing, boating, running, hiking and camping; anything to be outdoors and counter-balance the long indoor winter months. Many urban Finns have summer homes in the "lake district" of central Finland where they spend their summer weekends enjoying the countryside, their sauna and long strolls into the lingering Arctic evenings. This love of nature is also reflected in their art, architecture

and in their music, especially in many of the song settings by Finnish composers.

Finns work hard and are punctual almost to a fault. They are serious in their business dealings and approach most of their work with a quiet stoicism. They never give up and value toughness and tenacity in everything they approach. The Finns take pride in their honesty and integrity and, as many know, theirs is the only nation to repay its debts incurred during World War II. Finns look upon religion with some degree of skepticism. While 88% of Finns belong to the national Lutheran church, only 5% of them attend regularly. The same is true with the other major religion in Finland, the Russian Orthodox church.

Finns lead active lives and are described as one of the most technologically advanced nations in the world. There are more internet sites on the World Wide Web per capita in Finland than in any other nation in the world. The Finnish cellular phone manufacturer "Nokia" has emerged as the world leader in the cellular industry. Finland boasts an almost 99% literacy rate and an excellent educational system. Finland is also a world leader in design; Finnish textiles, glassware and architecture are symbols of national pride and worldwide recognition. While the Finns enjoy dance of all types, the Tango is truly the national dance with many competitions being held annually. Finland is second only to Argentina as a Tango loving nation!

There is another side of the Finnish character which is darker. Finns have been described as a melancholy people and this description is not without foundation. The Finns have one of the highest rates of suicide in the world, especially among men. Almost every Finn knows someone, either

directly or indirectly, who has committed suicide. Finland also has one of the highest rates of alcoholism in the world and travelers to Helsinki frequently comment on the number of inebriated people they see on the streets. There are reasons why these two unfortunate characteristics emerge with such alarming frequency.

Finland is one of the northernmost nations in the world. Indeed, Helsinki is the second northernmost capital city in the world, second only to Reykjavik, Iceland. The sheer length, darkness and harshness of the Finnish winters are certainly factors contributing to the aforementioned problems. Other ingredients in the complex national puzzle include the many bitter memories of wars, internal political strife and alienation from the rest of the west. These issues are still very real in the Finnish national psyche. In particular, the memories of the many wars with Russia in which Finns fought valiantly, but ultimately lost, fostered a sense of hopelessness and lack of self worth among Finnish men. Because of Finland's precarious position during World War II, Finland's allegiance with Nazi Germany also caused much of the west to fear and distrust Finland during the Cold War. Finns drink to help counterbalance these factors in their lives. The intoxicated people on the streets are picked up by the police, given shelter and safety and released the next day to continue their lives. Since alcohol is a government controlled monopoly and the government makes money from the sale of alcohol, there is little incentive for government rehabilitation programs to intervene in this cycle of alcoholism.

Finns have one word that seems to embody the Finnish spirit: "sisu". When asked to define this word, most Finns will say it embodies

"toughness", endurance, and stamina, the tenacious ability to endure and never give up, to continue to fight at all costs. Sisu means resilience, the ability to survive in the face of extreme hardship. "Guts." Many Finns become great distance runners. Paavo Nummi in 1912 became a national icon in Finland for his six gold medals in three Olympic games and the embodiment of "sisu" at a time when Finland was emerging as a nation. His accomplishment is commemorated in a statue outside the national sports complex in Helsinki.

Many of these themes emerge in Finnish musical life and particularly in song. A cursory glance at the titles of many of the songs (see appendices) shows that a large portion of Finnish poetry and song texts are devoted to nature. Indeed, many songs deal with the seasons and seasonal change, water images, flora and fauna as well as the more traditional themes of love and relationship. Many songs contain lyrics of great sadness and melancholy with harmonic language that supports these emotions. Other songs present rich tapestries describing the landscape and the bursting forth of nature after the long winter. Still another enormous group of songs deal with the setting of texts and characters associated with the *Kalevala*.

The *Kalevala*

"As to the impact of the *Kalevala*, it is fair to say that without it, Finnish-language culture might never have acquired the dominance it has today in Finland".¹ The *Kalevala* is the Finnish national epic. Originally published in 1835, the *Kalevala* was the result of many years of collection work by its compiler Elias Lönnrot. Much more than a mere compendium of

Finnish poetry, the *Kalevala* was the literary manifestation of the emerging Finnish spirit of nationalism that was born in the early nineteenth century.

Finnish folk verse had existed for hundreds of years. Although its roots date as far back as 1100, its "golden age" is generally considered to have been during the sixteenth century. During the last decades of Swedish rule, the spirit of the "Enlightenment" and the roots of "Romanticism" found their way northward. As a result, the educated classes in Finland began to investigate their cultural heritage. The rich tradition of native folk verse was a fertile environment in which to explore the uniqueness of the Finns.

"The people of Finland told tales of how Finland had been led, admittedly in the dim, great days of its past, by shadowy heroes, men such as Väinämöinen."² As a result, as early as 1810 systematic collections of the old poems were undertaken. It was soon discovered that the farther east the collectors explored, the more fertile the sources for these poems proved to be. Still, the opportunity for exploration of this tradition appeared only after Finland had achieved a degree of separation from Sweden and developed a Finnish national consciousness—what came to be known as "Fennomania". This separation with Sweden came through war.

When Russia took Finland from Sweden in the war of 1808-09, Czar Alexander I called a meeting of the Finnish legislative assembly, or *Diet*, in which he swore to uphold the existing laws while guaranteeing the country autonomous status. While Alexander remained the administrative link to the imperial Russian administration, the *Diet* was entrusted with working on Finland's legislation. The government was a senate composed entirely of

Finns--for the first time Finland was able to create a true government for itself. "Even the customs border with Russia was honoured."³

Soon after Finland gained autonomy under Russia, the capital was shifted from Turku (in the Swedish friendly west) to Helsinki. Under the guidance of Russian architects, Helsinki was transformed into a capital city in the grand Russian style. Activities in the new capital city increasingly promoted the Finnish people and their language. At the forefront of those activities was the newly created Society for Finnish Literature. The minutes for the first meeting of the Society were taken by a young physician named Elias Lönnrot (1802-1884). A remarkable man, who was to become "the second founder of the Finnish language" (the first being Michael Agricola ca. 1510-1557), Lönnrot was one of the few at the meeting whose mother tongue was Finnish. It would eventually fall to him to synthesize the vast collections of ancient folk verse into a coherent and cohesive whole that would rival the great epics of the world. This proved to be a fortuitous confluence of events.

Even while studying for his medical degree, the young Lönnrot was fascinated by Finnish folk poetry and the roots of the Finnish language. "While still a student, Lönnrot made a number of trips into the field to collect folk poetry, but it was only after his appointment as a provincial country doctor in Kajaani in the north east of the country that he began a thorough program of collection."⁴ Lönnrot received financial backing from the Finnish Literature Society in 1831 (then the equivalent of \$500) and this enabled him to take leave from his medical practice and immerse himself in his work. Kajaani was close to the Karelian home of some of the best folk

verse singers. Continuing the work of his predecessors, he enthusiastically traveled throughout Karelia collecting the songs he heard. He treated the singers as valuable transmitters of ancient knowledge and vast cultural treasures. " He had a great respect for the folk singers he met and for the tradition they passed on."⁵

Over the course of his work, Lönnerot realized that the poems he was amassing dated back to the Finland's ancient past, when the pre-Christian Finns worshipped their own pagan god Ukko. As his collection grew, Lönnerot conceived the idea and structure of the epic he was to create. He used Homer as a model and the prevailing aesthetic of the time to illustrate how an epic should look. Lönnerot then fashioned a work that was an amalgam of all of these ideas. In 1835, he published his first version of the work now referred to as the *Old Kalevala*. This first version may have been to a certain extent a draft of what was to come, but one that he was anxious to bring to the world. "Even after these songs have finally been got [sic] ready for publication, they are indeed still woefully incomplete. At all events, in the hope of adding to them by collecting new ones, I would by no means let them out of my hands prematurely if, thinking along other lines, I did not fear that they might remain forever uncompleted by me. Better plans and undertakings by many others have before now come to nothing in this way."⁶

In 1849, he presented another considerably enlarged version (virtually twice the size of the original) of the work containing a total of fifty poems and 22,795 lines that became the *Kalevala's* final form. In between these years, he also presented an anthology of lyrical folk verses and ballads known as the *Kanteletar* (1840), drawn from the rich and formidable collection of verses he

had collected. In fact, he said himself that "out of the material at his disposal he could have put together at least half a dozen different Kalevalas."⁷ Lönnro's work was not confined to the *Kalevala* and the *Kanteletar*. In addition to medical research and many pamphlets designed to help the peasants in the fields, he devoted his life to advocacy for the use of the Finnish language. He fought for the use of written Finnish in all legal contracts (especially involving the peasants, as they could not read the legal documents in Swedish that bound them). He wrote hymns, published volumes of old Finnish proverbs and riddles, and developed the first and still the largest Finnish-Swedish dictionary, containing some 200,000 entries.

The structure of the *Kalevala* is a free-ranging epic with many intertwined plots. The basic framework is the competition and conflict between the heroes of Kalevala and Pohjola, initially over maidens, then the ownership of the mythical "Sampo" (source of wealth and fortune) and finally items of cosmic proportions including the moon and sun. The main heroes include Väinämöinen, a wise man and musician whose singing can work miracles, the smith Ilmarinen, the dashing Lemminkäinen, the defiant Joukahainen and the vengeful Kullervo. There are female characters as well, including the sorceress of Poujola, Louhi, Lemminkäinen's wife Kyllikki and Joukahainen's sister Aino to name but a few. The characters are filled with all too human shortcomings including jealousy, pride, lust and greed. They often fail at the tasks they attempt and are frequently at odds with each other. They also have gifts which border on the supernatural, which adds to the richness of their development.

The style of the work is basically narrative, richly and colorfully told and injected with bits of humor. In between the extensive narrative sections are sections of lyrical poetry, charms, incantations and reflections on ways of life. "Thus in literary terms, the *Kalevala* becomes extremely rich and varied."⁸ The basic plot revolves around the "Sampo" (alternately described as gold, but allegorically the manifestation of all good things), forged by Ilmarinen which is guarded by Pohjola. The men of Kalevala try to take it from Louhi by force. It is eventually destroyed during a tremendous air sea battle between the crew of Väinämöinen's ship and the forces of Pohala, brought to the scene by Louhi, who has taken the shape of a giant hawk. The "Sampo" cannot be replaced, but even the few recovered fragments bring good fortune to the people of Kalevala. "The *Kalevala* closes with the end of the old order, the transfer of power. The kingdom passes to the baby boy born to Marjetta (Mary), whom Väinämöinen would like to see killed. Defeated, the old man departs to his copper boat, but declares that a time will come when he is needed once more, as the carrier of the new Sampo, the liberator of a new day from darkness, the singer of a new song."⁹

This way therefore leads the pathway,
 here the path lies opened,
 Widely open for the singers,
 And for the great ballad singers.
 For the young, who are now growing.
 For the rising generation.

"The conflict is given symbolic significance, especially in poems whose subject is over light: the epic becomes a portrayal of the struggle between the powers of light and dark, good and evil."¹⁰ The characters and the people of

Kalevala allegorically represent the people of Finland "and the events are interwoven to form not only a moral, but also a national symbolism."¹¹

The *Kalevala* quickly attracted attention both at home and abroad. It was the first uniquely Finnish contribution to world literature and it created for the Finns, then virtually unknown as a culture, a tremendous sense of pride. It was and still is the only work of Finnish literature that has become an international classic. Now the Finns could regard themselves as the keepers of a rich cultural identity along with the oldest and most civilized cultures. The *Kalevala* became an integral part of the climate of national awakening moving across Finland.

The *Kalevala* in Art and Music

The *Kalevala* has been the subject of much study and adoration over the years in Finland in much the same way as the Bible. Both have figured prominently in school curricula and have spawned an enormous literature of commentaries and interpretations. Many Finns place a copy of the *Kalevala* in a most honoured place on bookshelves, alongside their Bibles. It is hardly surprising that the *Kalevala* has been extremely influential in all forms of art in Finland.

"The undisputed hero of the *Kalevala*, Väinämöinen, was featured in Finnish art even prior to the publication of the *Kalevala*."¹² Eric Cainberg depicted Väinämöinen singing in a series of reliefs in 1810. Other subjects from the work appeared in the paintings of R.W. Ekman in the 1860's and were a major source of inspiration for Finland's most famous visual artist, Akseli Gallen-Kallela (1865-1931), who painted enormous frescoes and oils and created woodcuts depicting scenes from the epic. Many Finns recount the

story of Gallen-Kallela being commissioned to paint frescos for Finland's pavilion in the 1900 world's fair in Paris. Fearing the ground swell of Finnish nationalism, the Russian government insisted that the art not portray images that were overtly Finnish or nationalistic. In a daring move, Gallen-Kallela painted frescoes that depicted what were interpreted by the Russians as agricultural and industrial themes, when in fact they were scenes from the *Kalevala*. The Russians were none the wiser while Finns visiting the exhibit knew exactly what they were seeing.

The Finnish playwright and classic novelist Aleksis Kivi (the pen name of Alexis Stenvall 1834-72) wrote his first play *Kullervo* in 1864 based upon the dark character from the epic. The *Kalevala* was also very influential upon the poets Minna Cath (1844-1897), Juhani Aho (1861-1921), Arvid Järnefelt (1861-1932) and in the "neo-romantic" writing of Eino Leino (1866-1917).

The *Kalevala* and its companion the *Kanteletar* have inspired many Finnish composers. Shortly after its publication, the earliest generation of composers in Finland (many of them not Finns by birth) began to explore the possibilities of rendering the fantastic heroes of the epic in musical terms. The German born Frederik Pacius (1809-1891), who was also the composer of the Finnish national anthem, was the first to attempt a musical score to a play written for the opening of the first theater in Helsinki, *The Princess of Cypress*. The play juxtaposed scenes from the *Kalevala* to the island of Cypress and admittedly the outcome was strange. Other composers, especially those of the younger generation, also attempted works based on the *Kalevala*. Among these composers were Filip von Schantz (1835-1865), Axel Gabriel

Ingelius (1822-1868, the composer of the first Finnish symphony, who, oddly enough, froze to death on his way to tune a piano), the composer and conductor Robert Kajanus (1856-1933) and the founder of what was to become the Sibelius Academy, Martin Wegelius (1846-1906).

"The use of *Kalevala* themes in the arts reached its climax in the Finland at the close of the nineteenth century. The characters became heroes of literature, painting and especially music. They were often taken to symbolize various aspects of the Finnish character at a time when nationalism, the Finns' awareness of themselves as a nation was gaining strength."¹³ "Seldom have different artistic genres been in such close contact with one another as in the atmosphere of Karelianism and symbolism in Finland in the 1890's."¹⁴ Karelia was viewed as a Utopia, and the people of Karelia as living counterparts to the *Kalevala*. "Artists saw in Larin Paraske, the most famous singer of poems and laments, something of a 'noble savage', a child of nature."¹⁵

It was the young Jean Sibelius who first captured the spirit of the original folk songs, depicting the characters as purely musical devices in his *Kullervo* symphony in 1892. The brooding, vengeful Kullervo was a character that was enormously appealing to the young generation of Finnish composers. Sibelius brought the hero to life in a symphonic form in which the chorus acted essentially as a narrator or gigantic Greek chorus.

An awareness of the *Kalevala's* operatic potential had existed for some time. An American writer Lafcadio Hearn writing in the 1880's claimed that no epic could be superior to the *Kalevala* and "only the greatest of composers could think of composing a *Kalevala* opera."¹⁶

In 1897, the firmly established Finnish Literature Society decided to hold a competition for an opera in the Finnish language. This had been attempted before, in 1891 but no entries were submitted. The second time, one composer submitted a score before the deadline. Oskar Merikanto (1868-1924) submitted *Pohan Neiti*. The jury (which included Sibelius and Kajanus) looked upon the opera favorably, but it was not to receive its first performance until 1908. Merikanto's harshest critic, Erkki Melartin (1875-1937), wrote *Aino* not long afterwards. In this ill fated work, Melartin ignored the use of ancient Rune melodies and the simpler style of Merikanto, and instead employed the more Wagnerian techniques of *Leitmotif* along with the harmonic language of late Romanticism.

In the twentieth century the *Kalevala* and the *Kanteletar* figured more prominently in the artistic output of Finland's composers. Sibelius wrote some of his most famous music to *Kalevala* themes, including works such as *Luonotar* and the *Swan of Tuonela*. The song composer Yrjö Kilpinen (1892-1959) produced no less than sixty-four extant songs based on the poems of the *Kanteletar*. Uuno Klami's (1900-1961) *Kalevala Suite* in 1933 depicts the ancient themes in the Stravinsky-influenced musical primitivism of Paris in the 1930's; while in the 1950's Tauno Marttinen (b. 1912) continued the development with his serial composition *Kokko ilman lintu*. The most fertile grounds musically for the *Kalevala* have been in the vocal works of the newest generation of Finnish composers. With modern works such as the opera *Kullervo*, by Aulis Sallinen (b. 1935) and *Sampo* for male chorus, soloists and tape, by Einojuhani Rautavaara (b. 1928), Finland's rich cultural

and musical heritage based on the *Kalevala* will continue to develop in the next century.

IV. FINNISH LANGUAGE

The Finno-Ugrian Language Group

Because of Finland's long relationship with Sweden, Finland is officially a bilingual country. Approximately 6% of the country's population speaks Swedish, but in the west, the local population may be as much as 90% Swedish speaking. Of the 470 municipalities in Finland, twenty-four are entirely Swedish speaking and forty-one are officially bilingual. In addition, in the far north (Lapland) many of the inhabitants speak *Sámi*, the language of the Laplanders, which exists in several forms. Last, because of the European Union, increased global trade and the internet, English is now also spoken quite extensively in most parts of Finland. Many of the signs in Finland contain both Finnish and Swedish characters, with the predominant language of that area always appearing first.

Many songs by Finland's most prominent early composers are in Swedish. As evidenced in the titles listed in the appendices, a large percentage of the songs by Kilpinen and virtually all of the songs by Sibelius (who was from the western part of Finland) are in Swedish. The other language that appears most often in early Finnish song literature is German. This is because many young Finnish composers sought training in Germany in the early part of the twentieth century and also probably because German was the language that was used in many technical books and scientific

writings available to Finns up until the end of the second World War. Additionally, Germany has had cultural ties with Finland that date back millennia. Later songs and some later publications of earlier songs have English translations as well (see appendices), probably as a result of relationships with specific English music publishing companies after the second World War as well as the other reasons mentioned above.

It should also be mentioned that the Sámi people have their own song tradition known as *yoik* singing. This is a rich folk song tradition in its own right and is currently the subject of research among ethnomusicologists. While their influence upon Finnish art song is probably small, the Sámi people are still a very active and vibrant cultural influence in Finland, especially in the northernmost portion.

The Finnish language belongs to the Uralic family which contains two principal divisions: the *Finno-Ugric* and the *Samoyed* languages. The Finno-Ugric languages are spoken at present in parts of eastern Europe and western Asia. They fall into two large groups, the *Finno-Permian* and the *Ugric*. The Ugric languages are Hungarian (or Magyar), Vogul and Ostyak, each with several dialects. The Finno-Permian languages are divided into two groups: Permian, including two languages, Ziryen and Votyak, and Finno-Volga, which is subdivided into four groups: Cheremiss, Mordvin, Finnic, and Lapp. The Finnic branch includes Finnish (or Suomi), Estonian, and several small groups. Finno-Ugric languages are spoken in Finland, the northern parts of Sweden and Norway, Hungary and its neighboring countries and in parts of the former Soviet Union. There is much conjecture about the linguistic affinity of these peoples, but it is thought that roughly 7,000 years ago these

individual languages developed from a common parent language spoken in the region between the Ural mountains and the Volga river. "The Finno-Ugric line of the family then spread by 4,000 B.C. over a wide area stretching from the Urals to the Eastern Baltic."¹⁷

The Finno-Ugric people are classified as follows:¹⁸

A. The Finno-Permyak group

<u>1. The Baltic Finns</u>	<u>Estimated Population</u>
Finns	5,000,000
Estonians	1,100,000
Karelians	140,000
Vepsians	8,000
Votes	30
Livonians	150
<u>2. The Lapps or Sámis</u>	40,000
<u>3. The Volgans</u>	
Mordivians	1,200,000
Cheremis or Maris	620,000
<u>4. The Permyaks</u>	
Zyryans or Komis	480,000
Votyaks or Udmurts	710,000

B. The Ugric Group

<u>1. Ob-Ugrians</u>	
Ostyaks or Khants	21,000
Voguls or Mansis	7,600
<u>2. Hungarians</u>	14,000,000

Of the approximately 23 million speakers of the Finno-Ugric languages, the largest portion speak Hungarian and live in adjacent territories. There are written records of Hungarian dating from as early as the thirteenth

century. The earliest written records of Finnish date from 1542, when Michael Agricola, known as the "Father of Finnish Literature", translated parts of the Bible into Finnish.

Vogul and Ostyak are spoken in the Ob River area, while Ziryen and Votyak are spoken in the northeastern corner of European Russia as well as somewhat farther south, between the rivers Vyatka and Kama. The Cheremiss live in two large groups to the northeast and the northwest of the Volga bend and the Mordvins live to the south of the Cheremiss. In the northernmost parts of Norway, Sweden, Russia and Finland live the Lapps, whose linguistic relationship with the Finno-Ugric group continues to be a mystery, although recent scholarship points to this group pre-dating the arrival of the Finns.

There is great diversity within the Finno-Ugric group. "Finnish is much less closely related to Hungarian than, for instance, English is to Russian. On the other hand, Finnish and Estonian are so nearly alike that Finns and their kinsman living across the Gulf of Finland can, to some extent, understand each other's speech.¹⁹ Attempts have been made to connect the Uralic family with many other Indo-European languages, most notably Altaic (related to the region around the Altai mountains and including languages such as Turkic, Tungusic (Siberia and northern Manchuria) and Mongolian, Indo-European and even Japanese and Korean! Structural similarities have been shown to exist between certain Altaic languages (notably Turkic) and Finno-Ugrian languages leading to theories that the original Finns may have migrated northward from Turkey in the distant past. It has been hypothesized that the *vocalic* harmony (tones used in

speech sounds) is common to both Turkic and several, but not all, Finno-Ugrian languages. There remains much research to be completed before these theories may be considered fully plausible. The current belief held by most Finns is that the Finnish language "has no known connection with the Indo-European family or, so far as is known for sure, with any other family of languages."²⁰

Origins of the Finns

The origins of the true Finns remain clouded in mystery. At the recent Finno-Ugrian linguistic congress held in Finland in 1995, the congress upheld the theory that biological heritage and linguistic heritage are not necessarily related, and also supported the most recent theories about the development of the language: ²¹

1. At some time in the past somewhere there must have been a group of people who spoke the common Finno-Ugrian parent tongue; the present racial differences among the nations belonging to the Finno-Ugrian linguistic group came about through their intermixture with other strains.
2. The possible home of the parent race is generally assumed to be somewhere in central Russia, around the middle course of the Volga where, according to philologists, the ancestors of the Finns and the Hungarians split around 3,000 B.C.
3. After that, two more partings took place. In the first of them, the Finnish Volgan group was formed, which had already adopted some forms of agriculture.

4. The Finnish Volgan group split again into three smaller units around 1500 B.C.
5. Of these three groups, the western-most, the early proto-Finns, settled in the southern and southeastern sides of the Gulf of Finland and became exposed to influences of the Indo-European languages-most notably the Balts (the ancestors of the present day Latvians) and Germans.
6. As a result of such cultural contact, the proto-Finns became an agricultural people with strong ties to the land. They became less nomadic and also developed into a seafaring people. The German contacts in particular may have taken place within the borders of present day Finland, because Finnish contains more ancient German loan words than does Estonian.

Modern Finnish Language

Finnish is considered a difficult language to learn. There are fifteen cases for nouns and at least 160 conjugations and personal forms of verbs. There are no articles and no gender, but the word "no" also conjugates. There are also many words borrowed from many other languages including English, Swedish, Russian, German and various other Baltic languages. "In respect of the language it must be emphasized however, that although the (present) Finnish language forms a historical linguistic group together with Estonian and some Baltic minor languages and the languages of certain Russian inland tribes and peoples, as well as very remotely with Hungarian, the matter is

different in consideration of other language grouping principles. The vocabulary of modern Finnish is largely of Germanic origin, and in view of their meaning, all abstract concepts, in particular, and the words relating to material objects and society conform as a result of historical and religious traditions etymologically to those of German and particularly Swedish."²²

According to recent research based on the hereditary transmission of blood groups, approximately three quarters of the racial genetic substance of the present Finnish people is identical to that of the Swedes or other Scandinavians, but twenty five percent is derived from eastern sources. This twenty five percent is probably descended from the tribes from the Ural mountains or Siberia. This oriental blood group accounts for certain physical traits that set the Finns apart from the inhabitants of other Scandinavian nations. Generalizations are misleading, but many eastern Finns (Karelians) are darker in complexion and hair color and have smaller eyes, which are often slate gray or blue, and more finely defined cheekbones than other Scandinavians. Still others (more often in the western part of the country) are taller, more fair-haired and generally reflect the genetic mixture of ancestry with Finland's Nordic neighbors (specifically those of Viking ancestry).

V. FINNISH MUSICAL HISTORY

Finnish Music before Sibelius

Like Finland's own history, the development of music in Finland is shrouded in the distant past with very few links to the music heritage of

Finland prior to the eighteenth century. There exist only a few precious manuscripts that give us insight into a distant era.

The first crusade from Sweden to Finland (ca. 1150) brought the influence of the Roman Catholic Church (although most current research shows that some form of Christianity was probably practiced before the arrival of Catholicism). Along with the church came the musical institutions associated with it, most notably the tradition of plainsong. Several manuscript fragments shed some light on these early years. Musicologists have been able to determine that much of the early liturgy in Finland was developed from the liturgy in the Diocese of Cologne, which included Northwestern Germany, Holland and, to some extent, Belgium. Two song books dating from the end of the middle ages and printed in Turku (or "Abo" in Swedish), the *Missale Aboense* (Diocesan Missal) of 1488 and *Manuale Aboense* (Manual) of 1522 show a link with the French liturgical practice. Both manuscripts are in square note notation, which was associated with musical developments in France. Some early liturgies reflect western Finland's adoption of liturgical practices associated with the Parisian Dominican tradition. The liturgy of the Diocese of Turku also created its own original practices from festivals associated with the English-born Finnish apostle and martyr, St. Henrik.

Vocal music was an important part of the Finnish musical tradition not only in the church, but in the schools associated with churches, where students were expected to learn religious songs for devotional use in addition to the music of the liturgy. One of the gems of the Finnish musical past is the *Piae cantiones ecclesiasticae et scholasticae veterum episcoporum*, referred to

most often as simply the *Piae cantiones*. This document is a collection of medieval Latin songs intended for the use of pupils in the Cathedral School at Turku, first published by the Finnish student Theodoricus Petri Rutha and edited by the rector of the Turku Cathedral School, Jaakko Finne in 1582 at the height of the reformation in Finland. It contains seventy-four songs. A subsequent edition of the work in 1625 was expanded to include even more songs (ninety) including many polyphonic versions, two-part rondeaux in the tradition of the *Ars Antiqua*, (the oldest songs in this collection date from the tenth century) and still others with as many as four parts. This remarkable volume continues to influence musical life in Finland even to this day. "The *Piae cantiones* have always been included in the Finnish hymn book. Variations of them are also found in religious folksongs. Even today a number are still sung by the common people, following their own traditions."²³

With the advent of musicology in Finland, scholars traced some of the original sources for the music contained in *Piae cantiones*. Over half of the actual school songs are from foreign sources from a variety of countries including France, England, Germany and Czechoslovakia. Many of the texts describe the lives of pupils, at school and abroad. Other texts criticize the vanity of the world—probably the result of Finnish students studying at various religious centers in Europe and then returning with these songs to Finland.

With the rise of the Reformation, Latin songs were increasingly replaced with hymns in the vernacular. Finnish words were written for the Ordinary and the music of the Proper was also eventually replaced by Finnish

hymns. The Psalters and Protestant styles of composition so popular in Germany and Sweden eventually manifested themselves in Finland. Plainsong was gradually replaced with Protestant congregational singing.

Since new editions of collections were difficult to obtain, it is a virtual certainty that many clerics created their own pieces for their congregations either as wholly new compositions, or based on pre-existent folk melodies. "A typical characteristic of religious as well as of Finnish secular folk music is the frequent use of church modes. This has also become a traditional characteristic of later Finnish music."²⁴

Instrumental music from early Finland is virtually unheard of. "The most important reason for this was the complete lack of a court and court life."²⁵ In fact, while music was flourishing in the courts of Europe, in Finland there was an almost complete vacuum with regard to the art and music of the Renaissance and Baroque periods. There was no court music in Finland, and the peasant class had not developed a taste for unfamiliar music. It was not until the eighteenth century that an "audience" began to emerge for classical music and the formation of music societies began to take place in Finland's most developed city, Turku.

When Turku University was founded in 1640, Finland finally began to make strides towards the sustained development and exploration of an enlightened cultural life. Many of the founding fathers in this cultural movement were Swedish and many others were not necessarily associated with the University. Some were prominent citizens who were interested in the cultural development of Finland. Chief among these early proponents of culture was Henrik Gabriel Porthan (1739-1804), considered by many to be the

father of Finnish folklore. Porthan was one of the first to research Finland's distant past. His book, entitled *De Poësi Fennica* (1766-1778), contained information concerning the tunes of ancient runes and old instruments and helped provide the spark that would manifest itself in the work of Elias Lönnrot and the creation of the *Kalevala* several decades later.

In 1770, he helped found the Aurora society, "which included in its program the propagation of the Finnish language, and knowledge of the mother country."²⁶

By 1790, the first musical society in Finland—the Turku Music Society—was founded to foster public performance of classical works and to train young musicians. The society developed a music library and scores were purchased, eventually building the largest and finest collection of its time in the kingdom of Sweden.

Despite the complete absence of the patronage system that had fostered the work of so many composers in Europe, Finnish composers nonetheless began to emerge. Erik Tulindberg (1761-1814) was a member of the music society whose works showed evidence of talent and training beyond the amateur standard. Another musician who emerged from this time was the clarinetist Henrik Crusell (1775-1838) who distinguished himself abroad as both a performer and composer.

In 1827 a fire (one of many) destroyed much of Turku. Simultaneously, under Russian rule, Helsinki was rapidly developing as the cultural center of Finland. The University was officially moved from Turku to Helsinki in 1828. This was also the time that Elias Lönnrot began collecting folk tunes throughout Finland, helping to change the musical

landscape of Finland through the creation of the *Kalevala*. (see p. 16) The confluence of these events was to mark a new era in Finnish music.

With the move of the University to Helsinki, musical life began to develop in a city which previously had enjoyed very little musical performance. The Academic Musical Society was founded in 1828 to continue the work established in Turku, but Finland was still without musical leadership. This leadership was to manifest itself with the arrival of the German born Frederik Pacius (1809-1891), who became a teacher at the University. Under his guidance, musical activity grew in Helsinki and, to an extent, Pacius was partly responsible for the general breakthrough of Finnish national music. Pacius composed the Finnish national anthem, *Maamme* (Our Land); he is one of the few foreign-born composers to compose a national anthem.

Nationalism

Pacius' successor Richard Faltin continued the development of music in Finland through composition and teaching. With his influence, a young generation of Finnish-born composers was beginning to develop. These composers demonstrated their musical nationalism with the fervor fostered by the *Kalevala*, fueling the Finnish citizens' desire for independence. Aksel Gabriel Ingelius (1822-1868) composed the first "Finnish" symphony, making use of the five-beat rhythm of ancient rune melodies in the "Scherzo Finnico" movement. Johan Filip Schantz (1835-1865) wrote one of the first orchestral pieces directly connected to the *Kalevala*, his "Kullervo Overture".

In spite of these improvements, musical instruction was far from established in Finland. It was not until 1882 with the founding of the Helsinki Institute of Music (now the Sibelius Academy) and the Helsinki Orchestral Society (now the Helsinki Philharmonic) that opportunities and conditions for musicians improved to the point that a new generation of self-sustaining Finnish-born composers could emerge. Under the tutelage of Martin Wegelius (1846-1906), the founder and first director of the Helsinki Institute of Music, and with the support of Robert Karjanus (1856-1933), the founder of the Helsinki Orchestral Society, the young Jean Sibelius was to emerge and bring international attention to the music of Finland.

Both Wegelius and Kajanus were German-trained musicians and together (though not always with mutual respect), they worked to develop Finnish musicians based upon their own training. Wegelius hired Ferruccio Busoni (1866-1924), to strengthen instruction in the tradition of the German-Scandinavian composers. Busoni, an established performer, worked tirelessly to improve the musical life in Finland, but often found himself working in less than favorable conditions at the fledgling Institute. "There was no student orchestra, and there were no classes in wind instruments. There was a violin master, a Hungarian...who played in the Viennese manner taking no interval without a pronounced slide, and a violoncello master who three years before had been a commercial traveler." Busoni was horrified and wrote to a friend that he felt like "a clown in a circus with a troop of performing geese."²⁷ Still, it was under the guidance of these three men that the young Sibelius was to develop into Finland's greatest composer.

The Sibelius Years

In the late nineteenth century, Finland had finally reached a level of musical maturity capable of producing a composer whose music was worthy of world wide attention: Sibelius. During his lifetime the confluence of political events in Russia and philosophical beliefs in Finland would produce the impetus for Finland's own independence. Like the emergence of the *Kalevala*, the music of Sibelius confirmed and strengthened the nationalistic feelings of the Finnish people. "Inspired by this spirit, Sibelius showed the Finnish people the value of their national heritage in their folk poetry and folk song as did the 'Russian Five' in their land. The value of their tradition of folk music became a way of revitalizing art music in the manner of Mussorgsky in Russia or Bartók in Hungary."²⁸ Inspired by his work, other Finnish composers were soon to follow, adhering to a new standard of excellence. While most of these composers still went to Europe for musical training, many began their musical careers at the Sibelius Academy, returning to Finland after years of study abroad with the hope of contributing to the ever growing repertoire of Finnish classical music. Subsequent generations of composers such as Toivo Kulla, Yrjö Kilpinen, Aare Merikanto and Uuno Klami developed Finnish music in virtually every genre including symphonic composition, opera, chamber music and solo song.

The Modern Era

Today Finland is a nation with a strong connection to its cultural past and a strong vision of its future. Classical music has become a dominant force in Finnish cultural life. In fact, "Finland is something else again: a

country where classical music could properly be called the true secular faith."²⁹ In the words of contemporary Finnish composer Aulis Sallinen, "Every country has its profile, its national image...for us, it's all about music. It's extremely important to us."³⁰ In the same vein, Finland has become influential in the development and performance of classical music worldwide. "And this eruption of musical genius comes out of a Scandinavian country with a national population of only five million...If there is a more disproportionate cultural phenomenon today, it is hard to think of it."³¹

The Sibelius Academy and the University of Helsinki provide Finland's premier musical training ground, producing performers, conductors and composers of international recognition including singers Martti Talvela, Karita Mattila and Jorma Hynninen; conductors Leif Segerstam and Esa-Pekka Salonen as well as composers Aulis Sallinen and Einojuhani Rautavaara. Finnish operas and symphonic works are performed to critical acclaim across the globe. At home, the Finnish National Opera and Helsinki Philharmonic enjoy international status, attracting the finest performers and conductors to Helsinki. Additionally, Finland is a country with more summer music festivals per capita than perhaps any nation in the world, boasting over forty. These include the famous Kaustinen Folk Music Festival and the month-long, world renowned opera festival at Savonlinna.

The Sibelius Academy created a folk music degree in 1983. This program teaches not only the old styles of playing and singing, but breaks the established limits to create the folk music of the future. Indeed, the music produced by this program has proven to be on the cutting edge of music that goes beyond Finnish nationalism, providing an opportunity for students to

explore pan-national music and the influence of multi-national styles, producing a new synthesis of sounds. This program is evidence of the powerful connection of the Finnish people with folk music.

Folk Music

Folk music and folklore have played an integral part in the development of not only Finnish music, but Finnish national identity, for it is in the distant past, transmitted through oral tradition, that Finland discovered the lost roots of its cultural heritage.

The earliest Finnish folk music probably consisted of narrative songs, lamentations, shepherd's calls and pagan incantations. Evidence of these still exists in the more remote regions of Karelia and Lapland. These songs reflect the development of a tradition connected to the land and the calendric cycles associated with it. The present day performers in this tradition have preserved these ancient *runos* and the performance traditions associated with them. "The runos were usually recited by two people, most often sitting at opposite ends of a bench facing each other, joining their hands and locking their fingers, all the while moving their bodies back and forth in the rhythm of the recitation, taking turns reciting, which took place either unaccompanied or accompanied by the *kantele*, a harp-like five stringed instrument. The runo singers, both men and women were illiterate, but their good memories guaranteed them the esteem of their neighbors."³² These runos were then sung to the poetry associated with the *Kalevala* in very specific and repetitive rhythms of either four or five beats per bar. "Even if the flexible rhythms of the Finnish language suggest free-flowing rhythms in

the runo songs, they did, in fact, rely on rigidly set rhythms, obviously as a memory aid in an oral tradition. Most commonly the rhythm of a typical runo melody is dictated by an eight-syllable line containing four beats."³³

'Va-ka ' van-ha ''Väi-nä- 'möi-nen

The runos are most often built on pentachords and the melodies often take on a soulful quality that belies their connection to a living tradition. Accompanied by the Finnish national instrument, the kantele, the effect is haunting and lyrical, not unlike some early American folk traditions associated with the dulcimer (except the kantele is plucked rather than hammered). The other early instrument most commonly associated with Finland's past is the horn played by shepherds and made out of either an animal's horn, or curled birch bark.

It is these ancient runos, their corresponding rhythms and the subjects associated with them (the *Kalevala*) that have provided the basis for the development of Finnish music with the rise of nationalism and cultural awareness. The runos themselves, however, rarely appear in later musical compositions. Rather, they provide something much deeper, something that speaks to a basic level of Finnish identity. As Finnish poet Eino Leino stated, "the *Kalevala* and folk poetry came to signify the basis and foundation of the national culture, the cornerstone dug from the mists of antiquity, on which the whole culture of a tribe, emerging from the backwoods into world history for the first time as a civilization was to be built."³⁴

Finnish Popular Music

During the late eighteenth century, the Finnish population began to develop a taste for popular music. "Before the era of the radio and the phonograph, "home-made" music was important. While the peasant population sang folk songs or hymns at gatherings, the middle-class often enjoyed performances of easy piano pieces by the *Mamsell* (governess) or by a small family ensemble.³⁵ Frequently, homes hosted small musical gatherings.

Certain songs began to find popularity among the Finnish citizens. In particular, the songs of Carl Michael Bellman and Gunnar Wennerberg were popular among Swedish speaking Finns. These humorous songs were often satirical, or centered around lyrics related to drinking and student life. While of little musical value, these songs served to help develop a popular song form that appealed to citizens from a broad spectrum of social classes. Additionally, they serve as testimony to the influence of Swedish music on early Finnish musical life. Sweden influenced the music of Finland in many ways. "For example, the polka spread to Finland through Sweden and became an immensely popular dance among the Finnish speaking population during the eighteenth century. The gradual growth of the urban population introduced a dance called *purpurri*, the fiddle became an important instrument as early as the seventeenth century, replacing to a large extent the *kantele*, only to be replaced in turn in the 1880's by the accordion."³⁶

During the nineteenth century, Finland was sufficiently urbanized to have developed clearly discernible tastes in popular music. Popular music

responded to the influence of foreign musical genres and styles. Songs were often simple melodically, with hymn-style accompaniment and strophic in structure. "People became just as familiar with German-Scandinavian style music as with their native tunes."³⁷ Finnish popular song composers emerged who embraced this German style of composition. Combined with Finnish lyrics, these songs were immediately successful and many composers, including Erkki Melartin and Oskar Merikanto, developed a truly Finnish popular song idiom.

Finnish Art Song

As with much of Finnish history, there are very few written records concerning the development of song in Finland. Still, some reconstruction is possible, based on extant sources and those of cultures related to the Finns, as well as contemporary song practices in Finland.

The oldest Finnish genres of song are the lament (*itku*--cry, weep) and the song (*runo* or *laulu*). Laments were often connected to significant events in a person's life, most often (using eastern European practice as an example) when a bride leaves her home to join a new family or at the death of a loved one. "Traditionally, the Karelian lament was restricted to women."³⁸ This gender based tradition also reflects a practice similar to that found in Russia and eastern Europe. The Karelian lament has no true fixed meter, but generally starts on a high note and proceeds to descend slowly to a unifying pitch. As with the *runo*, the *itku* is sung syllabically.

The *runo* is a highly metric genre, connected with the singing of the *Kalevala* as well as the other forms of folk poetry provided the basis for the

Kalevala. "The textual meter consists of four trochaic feet; the first foot may have two, three, or four syllables, and the others have two syllables; hence, each line is composed of eight, nine or ten syllables and melodic notes. The musical form was iterative: the singer repeated one isometric line (AAAA), or he would repeat two isometric lines that differed from each other (ABABABAB). Since the 1700's the basic unit of structure has become a four-line stanza (ABCB). In Finland, the musical meter used to be 5/4 or 5/8 and 2/4, but mixed meters were also usual, especially in Karelia. This disposition towards a five beat meter may in fact bear some relation to singers being able to remember stanzas by counting them on their fingers. Runo texts in both genres employed alliteration, but not rhyme. Because the main stress in Finnish is always on the first syllable, upbeats are virtually nonexistent, and a stressed syllable tends to have a higher pitch than an unstressed one. Song texts in Kalevala meter have four feet per line."³⁹

Is-ki ker-ran, is-ki toi-sen (He struck it once, he struck it twice)

Both of these genres employ a scale generally around C-D-E-F and G. The third scale degree may be sung as either minor or major (often within the same song). Both genres often employ mythical imagery in their texts, while runo texts may also include magical subjects, adventures and songs of great deeds (ballads) and dance songs.

With the Reformation came the influence of Germanic music and new styles of song organization. Church psalms were based upon popular melodies. Runo meter was combined with rhyming texts, while modal and tonal language replaced the tonality of the runos. Gradually a new style of

song evolved called the *rekilaulu* (round dance song). "The musical meter is usually 2/4 or 4/4, the last two syllables sung with a double duration."⁴⁰ *Reki* meter consists of seven feet per line and a variable number of unstressed syllables per foot. *Reki* meter also corresponds with mazurkas in that any text of *rekilaulu* could be sung to mazurka rhythm. The texts generally deal with historical events. Many improvised texts were created to mazurka rhythm, giving birth to *mazurka songs* which became popular around 1900.

Other song genres that have influenced traditional Finnish life include children's songs, lullabies and genres such as the *polska*, which originated through the influence of the instrumental genre. While not unique to Finland, these genres still often bear the stamp of the runo tonality and meter, features that also eventually emerge in Finnish art song.

"The old Finnish vocal tradition of runos considered the lyrics more important than the music and a person could take credit for being a good runo singer, if he was able to memorize a large number of lyrics."⁴¹ In contrast, much of the early written vocal music in Finland from the seventeenth and eighteenth centuries was religious in nature. These religious works bore the stamp of continental influence, traditional western tonality and the value of melody. Over time, the effect of this religious influence was to devalue the traditional form of runo singing in favor of the Germanic-Scandinavian influence Finns were experiencing through worship. Runo singing fell out of fashion, except in the most remote areas.

With the rise of art music in Finland, the nineteenth century saw the emergence of a simple form of art song from composers such as Frederik Pacius and Bernhard Crusell. These songs were basically strophic, and

represented a synthesis of the Protestant hymn with the traditional European folk song, essentially ignoring the legacy of the runo. Many were in German, while others were in Swedish and Finnish. This type of song gained enormous popularity in Finland through the works of Oskar Merikanto, Ilmari Hannikainen and Erkki Melartin. It is also this simple strophic song that was the immediate predecessor to the songs of Jean Sibelius.

"The position of this type of song was so firmly established in Finland that when Sibelius introduced genuine Finnish recitative in his *Kullervo* and later in *Luonnotar* and strict observance of the Finnish lyrics in such choral works as *Venematka*, *Saarella palaa*, and in numerous cantatas (including *Tulen synty* and *Oma maa*), even the Finns' original reaction was one of slight confusion at the unexpected."⁴² Sibelius rekindled in Finns the desire to embrace their cultural past through the affirmation of the spirit of the *Kalevala* and the use of runo meter in his compositions. Sibelius also introduced the through-composed song to Finnish audiences; his vocal works stand in stark relief to those of his predecessors. While infused with Finnish sentiment through their subjects, the songs of Sibelius are largely in Swedish and essentially bear the tonal stamp of the German-Scandinavian style of composition.

Subsequent composers continued in the direction established by Sibelius, but increasingly also embraced more traditional Finnish elements. Toivo Kuula wrote many songs which are deeply imbued with the Finnish dark and melancholy character, their use of subjects (many devoted to nature and unrequited love) and their brooding accompaniments. Sibelius' pupil Leevi Madetoja contributed many songs which are reminiscent of Finnish

folk songs through his use of short phrases in constant repetition. Yrjö Kilpinen contributed an astounding number of songs (estimated eight hundred) to the Finnish repertoire. Regarded by many as the successor to the romantic Lieder tradition, Kilpinen wrote many songs to texts from the *Kanteletar*, as well as many others around texts from the growing number of Finnish poets.

Finnish composers continued to expand the song repertoire in Finland while embracing a growing number of subjects, styles and poets. Einar Englund, Erik Bergman, Bengt Johansson, Joonas Kokkonen and Seppo Nummi all explored texts from diverse cultures including Chinese poetry, ancient Hebrew and Egyptian as well as Norse Mythology. While firmly embracing the plethora of compositional styles emerging in the mid-twentieth century, each composer has contributed to the legacy of Finnish song while simultaneously setting the stage for the modern era.

Today composers such as Aulis Sallinen and Einojunai Rautavaara have gained international recognition for crafting new Finnish works which are based upon Finnish themes. Sallinen's opera about Finnish farming life, *The Red Line*, was one of the few contemporary works ever to be greeted warmly on the Metropolitan Opera Stage and Rautavaara's *Cantus Arcticus* is an atonal work for orchestra combined with Arctic bird song recorded by the composer himself. Both composers have also contributed to the art song genre, through works such as Rautavaara's cycles *Pyhiä Päiviä* (1953), *October* (1972), *Matka* (1977) and *Minäen puhu minä laulan* (1986) and Sallinen's cycle *Neljä laulua unesta* (1972-73).

VI. SELECTED COMPOSERS

Early Twentieth Century Composers

Oskar Merikanto (1868-1924)

While any discussion of Finnish music must naturally emphasize the importance of Jean Sibelius, it is instructive to examine the music of his time to gain an understanding as to the song tradition with which Sibelius was most familiar. The composer who best illustrates this tradition is Oskar Merikanto.

Oskar Merikanto was one of the central figures in Finnish music during the time in which Sibelius was emerging as a composer. His music typifies the style of early Finnish song. Merikanto was a figure of enormous diversity, known throughout his career as an accompanist, composer, organist and pianist. He was also a teacher at the Helsinki Music College and wrote music reviews for the daily newspaper *Päivälehti*. Born in 1868, Merikanto began studying organ at the age of nine in Helsinki. He soon began composing and by age fifteen he had written *Kesäillan valssi* (Waltz of a summer evening) which was published twelve years later in 1895. This short piano piece became one of the most popular pieces in Finland. Merikanto left his other school studies to pursue music exclusively and eventually he gave his debut recital as both a pianist and organist in 1887.

As with many other Finnish composers of his day, Merikanto traveled to Leipzig in 1887-88 to continue his musical studies, but returned to Finland in 1889 to succeed his mentor Lauri Hämäläinen as the teacher at the Helsinki

organists' school where he remained on the faculty until 1914. In 1890 Merikanto again visited Germany to continue his studies in Leipzig and Berlin, but in the spring of 1891 he returned to Finland. The next year he was appointed as organist at what is now known as the Johannes Church in Helsinki and remained at this post until his death in 1924. He was survived by his son Aare, who went on to become (through the encouragement of his father) one of the most significant modernist Finnish composers of the 1920's.

Merikanto, a famous organist, toured Finland inspecting organs throughout the country on behalf of the government. During these tours, he fostered excellent organ playing through his teaching, and gave recitals wherever he went, often playing his own music. For many people, these recitals were the only contact they ever had with serious music. It is understandable that Merikanto wanted his music to be as accessible to them as possible. "These concerts for the ordinary people had an educational goal, to get people used to music that was easy to understand and thus to encourage them to accept a "higher" art form.⁴³

Merikanto is credited with writing the first Finnish opera, *Pohjan neiti* (The Maid of Pohjola-1898), based on a story from the *Kalevala*, which he composed in response to a competition held in 1897 sponsored by the Finnish Literature Society. (see p. 18) Merikanto went on to write two other operas, *Elinan surma* (The death of Elina, 1910) and *Regina von Emmeritz* in (1920), at a time when operatic composition was virtually unheard of in Finland. A pioneer in Finnish opera, he was a founding member of the Domestic Opera in 1911 and served as the first conductor for the fledgling company, which

later became the Finnish National Opera in 1914. He remained in this position until 1922.

Merikanto's three operas are the exceptions in his compositional life. Most of his compositions are works for piano, organ and the solo songs for which he is best remembered. Merikanto composed roughly 160 songs throughout his lifetime as well as fifteen duets. Additionally, Merikanto was the most sought-after accompanist of his day and had the opportunity to work with the best singers, both foreign and domestic, including soprano Aino Ackté to whom he dedicated some of his most famous songs. Enormously popular, Merikanto's work combines the musical language of the popular music of his day with the classical traditions of late Romanticism.

He was a composer who was immediately embraced by the people for in the early decades of the twentieth century: "his performances and music influenced the taste of the ordinary Finn even more than Sibelius."⁴⁴ His compositions are generally short, simple and lyrical. He avoided dissonance and enjoyed the predominance of melody. Unlike many of his contemporaries, he was not a musical pioneer, preferring to write music that was easily accessible to the common people. While none of his songs actually incorporate folk melodies, the folk element is so evident that many of his most popular pieces have been mistaken for actual folk songs. Generally, his songs can be considered "Italianate" in that they are built around a flowing and unhindered melodic line supported by a (generally) easily accessible harmonic language. His accompaniments are designed to support the vocal line rather than obstruct it and have been labeled "uncontrived", while at the same time some of them can be technically demanding, due to his own

accomplishments as a pianist. Often his accompaniments are built on broken chords and are typical of the figurations associated with Neapolitan song composers such as Domenico and Alessandro Scarlatti, while other accompaniments reflect his training as an organist and the Finnish affinity for church hymns. Furthermore, some foreign musical elements are evident in his work. Certain songs show both Russian melodic influences and also bear witness to his affinity for the German lied. His favorite subjects were, like many of his contemporaries, those of nature and love, although he also wrote several sacred songs. His songs are not filled with the deep, brooding psychology of many of his contemporaries, but rather are designed to be immediately appealing. Merikanto chose works of contemporary Finnish poets for his texts, most frequently turning to Eino Leino, J.H. Erkko, L. Onerva and Larin Kyösti. He also favored the poetry of the Hungarian national poet, Sándor Petöfi, as his chief foreign source. His harshest critics feel that the songs are overly sentimental. Many of the songs are indeed sentimental, portraying innocence, love and fate woven together through the romantic ideal of faithfulness.

Merikanto was very popular throughout his lifetime. "The Merikanto concert was the spiritual antidote to the everyday toil of life. He was a champion of musical civil rights, as one radio report aptly described him. Indeed, Oskar Merikanto has molded the Finnish taste in music more than any of his contemporaries. Yet Merikanto differed from his contemporaries in that he did not try to place his national background at a distance; on the contrary, he more tended to place it in the foreground."⁴⁵ He believed in writing music that was beautiful, for he felt beauty had intrinsic value.

Writing in 1909, Merikanto said, "Music will return to simple forms, clarity and esprit if the currents of the time dissolve into peace and harmony". He sought to be a voice of musical calm during a very unrestful time in Finland's history, a time that saw the urbanization and industrialization of the nation as well as the stirrings of political unrest against Russian dominance. His songs became one with the hearts of the Finnish people. They became so popular that many Finns considered his music as part of the folk tradition and not that of one man. "Thus Oskar Merikanto may well be called Finland's best known but not always best recognized composer."⁴⁶

Merikanto's song *Oi, muistatko vielä sen virren* (O do you remember that Hymn) is an example of the style of writing that gained popularity with Finns in the late nineteenth century. The text is from Finnish poet Eino Leino and bears the sentimental stamp for which Merikanto was famous. Throughout, Merikanto is aware of the natural words stress in Finnish, which is always on the first syllable.

Oi, muistatko vielä sen virren
 Oi, muistatko vielä sen virren,
 jota lapsena laulettin,
 kun yö liki ikkunan liikui,
 se virsi se viihdytti niin.
 Se antoi rintahan rauhaa,
 se usoka unehen loi.
 Jos muistat vielä sen virren,
 laula, laula se, oi!

Oi, muistatko vielä sen virren,
 jota äitini lauleli,
 kun peinoista helmahan unten
 hän hellästi tuoditteli.
 Se rauhan enkelit taivaan
 luo lapsosen vuotehen toi.
 Oi, musitahan vielä sen virren
 mut laulaa, laulaa, en voi.

O do you remember that hymn,
 O do you remember that hymn
 That we sang when we were children?
 When night came close to the window,
 That hymn was a comfort to us,
 It put peace in our hearts
 And faith in our dreams
 If you still remember that hymnny
 Then sing it, sing it now!

O do you remember the hymn
 That my mother used to sing
 When she rocked her baby
 Softly to sleep?
 That hymn brought angels from Heaven
 To watch the baby's bed.
 O, I do remember that hymn.
 But cannot sing it now.

Oi, vielä mä kerran sen virren
 sun kanssasi laulelen,
 kun siivin puhtahin tullen
 saan luoksesi taivaaseen.
 Saan uuden kirkkahan hengen,
 mi Luojani lahjaksi soi.
 Ja silloin, silloin sen virren
 taas laulan, laulan mä, oi!

Eino Leino

O, once I shall sing that hymn again
 with you.
 When with pure and shining wings
 I shall enter Heaven.
 I shall be given a new bright spirit
 As a gift from my Lord.
 And then I shall sing that hymn,
 I shall sing it as never before!

Translation: Jaakko Mäntyärvi

Written in a simple harmonic style and accompanied by block chords, the song is in fact very reminiscent of church hymns through its emphasis on melody, its organ styled accompaniment and its strophic structure.

The original key for this song is G flat major. The basic harmonic movement throughout the song is between tonic and dominant as is evident in the root position chords of the first eight measures. The phrases are short and relate as antecedent and consequent. The opening phrase features a pick up note which leads to and establishes the tonic. The consequent phrase answers, but the full harmonic answer is delayed by one measure (m. 8). The effect is one of regular textual phrase length, but irregular harmonic phrase length, an effect that is featured in many Finnish compositions and relates back to the earliest roots of Finnish runo singing.

Andantino

Oi, muis-tat-ko vie-lä sen vir-ren, jo-ta lap-se-na lau-let-tiin,
 Säg, min-nes du psal-men vi-sjön-go i vår barndom, då skymntes-gen

mm. 1-8

This simple hymn-like style is only varied harmonically with a brief journey to the subdominant in the third phrase of the song.

Se an-toi rin-ta-han rau-haa, se us-ko-a u-ne-hen loi -
 Den skänkte oss kraft att hop-pas, vi dröm-de att vin-tern flytt -

mm. 17-24

The third phrase ends with a return to the dominant through the secondary dominant key of A flat major.

vir-ren. nyt lau-la, lau-la se. oi!
 psal-men. så sjung den, sjung den på nytt!

mm. 28-39

The predominance of the melody and the subservient feature of the harmony is a feature associated with most of Merikanto's compositions, reflecting his affinity for Italian opera. The meter choice of 2/4 is of one of the preferred meters of the *rekilaulu*. (see p. 46)

This is the style of song that was popular among Finns in the late nineteenth century, an interesting genre that combines elements of classical music with those of the more popular styles of the day. While not folk music, it is so reminiscent of folk music that it has become part of the cultural heritage of Finland. It bears witness to an emerging culture which is still in the infancy of its own cultural awareness. Though of a bygone age, this song is still popular in Finland today and serves as a way to understand the tremendous leap forward Finnish music was to take under Jean Sibelius.

Jean Sibelius (1865-1957)

"The dominant force in Finnish musical life, Jean Sibelius was not only the first great Finnish musician, but also the first Finn the rest of the world had heard of. He is at once their Dante and their Shakespeare. Although his greatest works were composed in the early years of this (the twentieth) century, Sibelius died in only 1957; his legacy therefore remains a palpable one."⁴⁷ Few other musicians can claim to literally be the "father" of music in their respective countries, for it is through his work that the true national musical language of Finland was established.

Sibelius was born in 1865 into a Swedish speaking family in the small Finnish town of Hämeenlinna. He entered the first Finnish speaking grammar school at the age of eleven and began to acquire the rudiments of

the Finnish language, but did not fully master the language until much later. In his early years he demonstrated promise both as both a composer and a violinist, but it was not until he was fourteen that he began serious study of the violin. He developed an interest in chamber music and many of his early compositions are for piano trio and piano quartet. During his school years he became interested in the *Kalevala*, which was to prove a major source of inspiration for his later compositions. In 1885 Sibelius enrolled at the University of Helsinki as a law student. During this time, his true passion for music emerged and he became a pupil of Martin Wegelius in composition at the Helsinki Institute of Music (now known as the Sibelius Academy). "In 1893...Wegelius, the founder and principal of the Helsinki Music Institute published a 600-page work entitled *A Summary of Western Music*---a new venture as far as Finland was concerned. He mentioned Finland only briefly in the final sentences of the book. He referred to the pioneering musical work of Fredrik Pacius and continued with the following: 'In Finland, a history of music must be created before it can be written, and in this respect, the rising generation will probably be able both to experience and accomplish far more remarkable things than we have. But for the young generation which will one day make history, it is not unimportant to study and draw knowledge and guidance from history, and in dedicating this book to the youth of Finland studying music, we would remind them of Shakespeare's words:⁴⁷

'There is a history in all men's lives,
Figuring the natures of the times deceas'd:
The which observ'd, a man prophesy,
With a near aim, of the main chance of things
As yet not come to life...'"

Perhaps Wegelius was already acknowledging the brilliance of his young pupil and his hope for Finnish music in the future.

Sibelius was an aspiring violinist during the years of 1885-89 and even auditioned for the Vienna Philharmonic in 1891. He also gained many acquaintances during these years including studies with Ferruccio Busoni (1866-1924) as well as the Finnish conductor and Wegelius' rival, Robert Kajanus. Sibelius left to study abroad in 1889 and made his way to Germany where he was able to hear an enormous amount of music with his friend Busoni not only in Berlin, but Leipzig as well. However, his visit to Vienna was not without trials. "His financial extravagance and heavy drinking, characteristics he shared with his father, presented problems both in Berlin and subsequently in Vienna, where he had applied for a second year of foreign study."⁴⁸ It was in Vienna that Sibelius began to develop as an orchestral composer. He returned to Finland and wrote *Kullervo* (based upon the character from the *Kalevala*) in 1892, which clearly established him as the leading Finnish composer of his generation—a position he would never relinquish.

"His marriage in June 1892 to Aino Järnefelt moved Sibelius into one of the most influential nationalist liberal families in Finland."⁴⁹ Sibelius found himself swept up in the growing nationalist fervor of the late 1890's and much of his music during this period was filled with patriotism. Sibelius again turned to the *Kalevala* for inspiration with his four *Lemminkäinen Legends*. Perhaps the most famous of these, the *Swan of Tuonela*, was originally conceived as the prelude to an opera that never materialized, *Veenen luominen* (The Burning of the Boat). Many scholars feel that his

visit to Bayreuth in 1894 made Sibelius feel that he could not undertake operatic composition. "Wagner's achievement almost certainly deterred him from embarking on an operatic course".⁵⁰

Sibelius gained an international reputation in the first decade of the twentieth century. Through the influence of his friend, Adolf Paul, Sibelius acquired a continental publisher in Breitkopf and Härtel and in 1900, Kajanus took the newly founded Helsinki Philharmonic on its first European tour, which culminated in their appearance at the Paris World Exhibition. Many of Sibelius' works including *The Swan of Tuonela*, *Lemminkäinen's Return* and *Finlandia* were well received. In 1901 Sibelius was invited to conduct his own music in Heidelberg and the following year in Berlin. His music was also acquiring a following in England under the baton of Granville Bantock.

In 1903, with mounting debts and bouts of heavy drinking, Sibelius' domestic life was under considerable strain. In 1904 he bought a plot of land at Järvenpää, not far from Helsinki, and built a home which he named "Ainola", after his wife. It was in this home that he was to spend the rest of his life. In 1908 he underwent a series of operations in Helsinki and Berlin for suspected throat cancer and was forced to give up alcohol and cigars. "The bleak possibilities which the illness opened up may well have served to contribute to the austerity, concentration and depth of the works which followed in its wake."⁵¹ He traveled extensively up until the beginning of World War I and was awarded numerous honors including the Legion of Honor in 1906, the Chair of Composition at the Imperial Academy of Music, Vienna (1912) and an honorary doctorate from Yale in 1914.

World War I interrupted Sibelius' compositions (apart from his fifth symphony). Due to his loss of revenue from Brietkopf and Härtel and few conducting commitments abroad, Sibelius composed smaller works for the domestic market. In 1917, Finland declared its independence with the October Revolution, but early in 1918 the Red Guards attempted a bloody coup and Finland was immersed in a civil war. Sibelius fled Järvenpää, as his sympathies were with the Whites (the Finnish nationalists).

Between 1920 and 1925, Sibelius' career as a composer began to draw to a close. The works of Schoenberg and Stravinsky had convinced him that music was moving in a direction that he did not share and the deaths of many of his closest friends increased his feelings of isolation. His drinking was beginning to take its toll on his health and his sense of self-doubt drove him into a self-imposed retirement, living in his villa Ainola. He outlived his last important works by more than 30 years.

In the 1930's Sibelius' fame continued to rise in both England and America. Sibelius never left Finland to bask in the glow of these accolades. The Sibelius Society was founded and his works were recorded by Kajanus. "On his 90th birthday, he received 1200 telegrams, presents from all of the Scandinavian monarchs, cigars from Churchill, tapes from Toscanini and the inevitable plethora of concerts and other festivities."⁵² He died at Ainola from a cerebral hemorrhage at the age of 91, leaving behind a legacy that has yet to be matched in Finnish music. "Although there has been much written about the birth of genuine Russian music from the pens of the "Mighty Five", a parallel phenomenon in Finland has been largely ignored. What the Five accomplished in Russia, Sibelius did all alone in Finland."⁵³

Sibelius' songs reflect many aspects of his complex character. His passion for nature drew him to the great Swedish nature poets, particularly Johan Ludvig Runeberg (1804-77), as is evident in the many song settings of his poetry. Sibelius was always keenly aware of his national identity and his propensity for nationalism may be the result of his interest in folksong. Sibelius visited Karelia in 1892 and though he took little scholarly interest in collecting folk music, he heard the singing of ancient runic poetry by Larin Paraske. While these folk melodies never directly manifested themselves in his music, there can be little doubt that their spirit is imbued in much of his music, including his songs.

Sibelius composed songs throughout his active compositional life. In fact, his first published composition, *Serenade*, was a song set to the words of J.L. Runeberg. He continued to write songs through the last years of World War I. After that, he wrote very few in the genre, with several emerging in the 1920's.

Sibelius' composition of songs can be divided into roughly four periods. The first was the 1890's when he produced his op. 13 and some of his songs from op. 17. They represent an emerging composer and are uneven in quality, yet several show tremendous promise such as the wonderful song in Swedish, *Våren flyktar hastigt* (Spring flees fast).

Many of his best loved songs emerged at the turn of the century in a very short span of time. Between 1899-1903 he produced his op. 36-38 songs. Included among this group are *Den första kyssen* (The First Kiss), *Flickan kom ifrån sin älksings möte* (The Tryst) and perhaps his most famous song, *Svarta Rosor* (Black Roses). Each of these songs is distinctive and the variety

of musical treatments Sibelius explores is wide, yet all of the songs are more mature compositions that embrace the spirit of Romanticism.

Sibelius' third song period is centered around the years 1908-1910, during which time Sibelius contributed many more songs to his repertoire. Published in four different opuses, (no. 35, 57, 60 and 61), many of these songs reflect an almost conflicting set of qualities. After his throat operation in 1908 Sibelius' musical style became more introverted and reflective. Compositions from this time (often referred to as his "metaphysical period") reflect a wide range of expression which Sibelius himself once described as "pathetic and grandiose".

The last major period of song composition came between 1915-17. Twenty-three songs emerged from this period (op. 72, 86, 88 and 90) including his only song cycle, *Flower Songs*, composed for Ida Ekman, who frequently performed Sibelius' songs. While many of the songs from this period are simple, others such as *Norden*, (op. 90) are powerful, brooding compositions showing Sibelius at his most austere.

Sibelius produced roughly one hundred solo songs during his lifetime. Ninety-two of the songs are in Swedish: testimony to the fact that Swedish was the language he considered native. Most of them, other than *Svarta Rosor*, have remained unknown outside Finland. This is probably because the melodies are often chromatic, and lead the listener in unexpected directions. Still others seem more instrumentally conceived than vocal. His songs often end suddenly, without a sense of resolution and leave the listener restless. His unexpected modulations and colorful writing often present challenges to even more experienced audiences. Yet, at his finest, the songs of

Sibelius are the works of an undisputed master that set the stage for generations to follow.

Ilalle

Oi, terve! tumma,
vieno tähti-ilta,
sun haaveellista
hartauttas lemmin
ja suortuvaisi yötä
sorjaa hemmin,
mi hulmuaapi
kulmais kuulamilta.

Kun oisit ilta,
oi, se tenhosilta,
mi sielun multa
siirtäis lentoisemmin
pois aatteen maille
itse kun ma emmin,
ja siip' ei kannan aineen kahlehilta!

Ja itse oisin miekkoinen
se päivä,
mi uupuneena saisin
luokses liittää,
kun tauonnut on työ
ja puuha räiva,

kun mustasiipi yö jo silmään siittää
ja laaksot, vuoret
verhoo harmaa häivä—
oi, ilta armas,
silloin luokses kiittää!

A.V. Forsman

To Evening

Come, gentle evening,
Come in starlit splendour!
Your fragrant hair is so soft
And darkly gleaming!
Oh let me feel it round
My forehead streaming!
Let me be wrapped in silence,
Warm and tender.

Across your bridge of magic,
Smooth and slender.
My soul would travel towards
A land of dreaming.
No longer burdened,
Seeming sad or heavy.
I'd willingly surrender the cares of life!

The light itself whose bonds
you sever daily,
Would flee, exhausted,
Seeking out those places
Where your soft hands toil
and remove all cares.

And weary of life's clamour
and strife
I too have greatly yearned
For your embraces.
Oh, quiet evening, let me rest forever.

Translation: Timothy Binham

In this poem (popular among Finnish composers), the evening and twilight are subjects that capture the imagination of Finns who relish the long Arctic summer evenings. This setting is one of the few Sibelius songs always sung in Finnish and is the sixth of his set of op. 17 songs published in 1906.

The piece begins with a series of insistent triplet figures in A flat major and the tempo indication *commodamente* (comfortably). This figure is the predominant rhythmic structural device throughout the song; Sibelius never relinquishes the figure. The voice enters with a light and repetitive figure which gives the impression of breathlessness and anticipation.

Commodamente. declamando

Oi, ter - ve! tum - ma,
Ge - grüßt mir, duu - kel

p

vie - no täh - ti - il - ta, Sun haaveel - lis - ta har - ta - ut - tas' lem - min
samt - ner Ster - nen - a - bend, Dein schwärme - ri - sches Fei - ern laß mich lie - ben,

mm. 1-5

Throughout the rest of the song, Sibelius continues to use this rhythmic driving figure coupled with harmonies including B flat minor 7

and V9 chords (E flat MmM). These added harmonies along with the insistent rhythm create a shimmering effect and sense of excitement.

The song is essentially in a modified strophic form. The second stanza is accompanied in exactly the same manner and with the same harmonies as the first verse. The only true change in harmony occurs at the beginning of the third verse in mm. 18-19 with a move to F minor.

Ja it - se oi - sin miek - koi - nen se päi - vä,
 Wä'r' ich äer Tag, ich ärm - lich Men - schen - we - sen,

mm. 18-19

The musical score for measures 18-19 consists of three staves. The top staff is the vocal line in G minor, featuring a melodic line with eighth notes and a final half note. The middle staff is the piano accompaniment, showing a dense texture of chords and eighth notes. The bottom staff is the bass line, featuring a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'mm.' (measures).

Sibelius abandons the driving eighth notes in the vocal line for a brief time in mm. 23-25 to give emphasis to the words "työ ja puuha räivä," (where your soft hands toil and remove all cares).

työ: ja puu - ha räi - vä,
 Plag' und Miih' ge - ne - sen:

mm. 23-25

The musical score for measures 23-25 consists of three staves. The top staff is the vocal line in G minor, featuring a melodic line with a long note on 'työ' and a half note on 'räivä'. The middle staff is the piano accompaniment, showing a dense texture of chords and eighth notes. The bottom staff is the bass line, featuring a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'mm.' (measures).

The rapid eighth note setting of the text requires that the singer pay attention to the declamation of the text. Although Sibelius was not as comfortable setting the Finnish language, he paid careful attention to the idea that the natural agogic stress of the words should fall on the strong beats in each measure and this provides some assistance. This song is suitable for light, high voices. The dynamic level never rises above mezzo piano until the third stanza, and then only briefly.

Toivo Kuula (1883-1918)

Known as the most talented Finnish composer of his generation, Toivo Kuula was a representative of the national romantic movement which was influenced by Sibelius. He has been called "Finland's Tragic Romantic" for his fiery temper, his passionate and romantic style of writing and the tragic way in which his life was cut short. Kuula displayed the lyricism, brooding depth and wild defiance associated with his native region of Ostrobothnia (in southwestern Finland).

Born in Vaasa in 1883, Kuula came from a poor home. His father was a policeman and could not afford to educate his sons. Nevertheless, Kuula entered the Helsinki Music Institute in 1900 where he studied with indifferent success (at times literally starving) until 1903 when, disillusioned and despondent, he returned to his home town. In 1906, the composer Selim Palmgren noticed some of Kuula's compositions while visiting Vaasa and encouraged him to return to the Institute later that year. Kuula returned bringing a new level of maturity and commitment to his studies. Still, he was no child prodigy. His violin teacher even went so far as to suggest that he

consider farming instead of music! Kuula was undaunted and eventually his perseverance paid off. In 1907 he received some attention for his violin sonata and was assigned to study composition with Sibelius. His very first breakthrough came in 1908 with his first concert of compositions. "The first concert of Kuula's music on October 7, 1908 was a brilliant success. The papers published leading articles on the piano trio, which was regarded as a notable addition to the slight volume of Finnish chamber music literature existing at the time."⁵⁴

Soon after this concert, he went abroad, as did so many of his countrymen, to study composition. "Finnish musicians were accustomed to continuing their studies mainly in Germany, and especially at the highly-thought of Leipzig Conservatory. Toivo Kuula studied at Leipzig, but his studies at Bologna (with Enrico Bossi) and in Paris (with Marcel Labey) are regarded as more significant."⁵⁵ Although his destination was Bologna, Kuula moved to Leipzig and then Paris within the same year, returning to Finland in 1910. He then worked as a conductor before returning to Germany to study composition in Berlin in 1911. His career as a composer was on the rise when, at his second concert of compositions in Helsinki in 1911, a music critic remarked that Kuula's music was second only to that of Sibelius. He continued to conduct: in Oulu (1910-1911), in Helsinki (1912-1916) and in Viipuri from 1916 until his death in 1918. His violent death cut short a career which was just beginning to blossom.

He died in the aftermath of a May Day party in Viipuri (now in Russia) which followed the bloody civil war of 1918. Circumstances surrounding his death have never been fully revealed, but accounts of the evening state that

much liquor was consumed and that the party escalated into a full scale brawl during which Kuula was shot in the head by a drunken soldier. He was taken to Viipuri hospital where he died on May 18th. The case of the murder was never fully resolved.

The bulk of Kuula's extant works are compositions for solo voice or chorus. Kuula's solo song output consists of twenty-four songs as well as two sets of Ostrobothnian folksong settings which number seven and five respectively. He had a gift for writing songs, as can be seen in the lasting popularity of even his earliest compositions in the genre. "His choral compositions have always been highly popular, but nevertheless, it is as a writer of solo songs that he has achieved an almost unrivaled position among Finnish singers and audiences...Kuula was not a master of large structures. He was more of a miniaturist, who readily sought support from poetry and the atmosphere it conjured up. Although his few orchestral works are still performed now and then, he was at his best as a composer of songs."⁵⁶

The impetus for his devotion to this genre certainly must have come from his relationship with Alma Silventoinen (later Alma Kuula), who was one of the best known Finnish Lied singers of her day. In addition to Lied, she performed concerts of new French songs and new Finnish vocal music with Kulla's music a staple in her concert repertoire. She and Kuula performed many of the songs together as they toured throughout Finland; she remained the best interpreter of his songs during her lifetime.

"Analytical study of Toivo Kulla's songs does not of itself throw up any great surprises. In terms of harmony and melody he stuck to late Romantic

solutions, with only the few modest touches of colour brought by his study trips to France."⁵⁷ From his stay in Paris, Kuula was influenced by the music of Debussy and Ravel, yet his true tonal language is that of a romanticist. He is known for the pathos, darkness and richness of his songs and his melody and harmony often bear the influence of the church modes. Many of his works also show an affinity for contrapuntal writing and the music of Bach. For his texts, Kulla turned to Finland's greatest poets, particularly Eino Leino and V.A. Koskenniemi. The remainder of his song texts are taken mostly from the work of other Finnish poets, including Lauri Pohjanpää, Antti Rytönen and Eero Eerola.

"Although they show off the strength and richness of his message, to some extent the songs are limited by an inescapable heavy-heartedness. It is precisely Kuula's heartfelt pathos and the minor keys that have struck a chord with Finnish audiences and artists."⁵⁸ Kuula's songs typically start out dark and somber and then build up to a romantic climax only to return to the mood of the opening. Darkness, however, does not permeate all of his settings: *Aamulaulu* (Dawn Song, 1905) and *Sinipiika* (Forest Maidens, 1912) are notable exceptions. "His treatment of the piano, too, is ultimately typical of the stock, Scandinavian—and in places Russian—ballad accompaniment."⁵⁹ The piano accompaniments are mostly full, rich and sonorous in the romantic tradition, but there are several exceptions again in which he explores lighter textures.

In his songs, Kuula caught something of the essence of the Finnish character. The piano texture is generally very rich and thick. The dramatic nature of most of the songs requires a mature singer capable of handling the

vocal demands of the piece. Additionally the singer must be a skilled interpreter to bring the depth of Kuula's texts to life. Additionally, most of Kuula's songs are better suited to higher voices. The few songs appropriate for lower male voice types include *Yö Nummella* (Night on the Moor), *Syystunnelma* (Autumnal Mood), and *Aamulaulu* (Morning Song).

"Usually the tessitura is fairly broad and transposing the accompaniment is awkward because of the changes in the colour of the piano setting."⁶⁰

Many feel that Kuula's works are of such artistic merit that they deserve a chance to be heard outside Finland. Baritone Jorma Hynninen has performed Kuula's songs in recitals in Russia, Germany and the United States with great success. According to Hynninen, "Kuula's songs have been well received abroad. Of course for most people they are national curiosities, which always increases the audience's interest, but there is definitely more to it than that. In Kuula's style of song, things are presented and interpreted on a fairly straight-up and personal level. This is a feature that works with audiences wherever you are in the world."⁶¹

As with his contemporaries, Kuula shared a fascination with folk music and the ancient Finnish runos. While living in Italy he wrote, "They tell of experience, they depict nights, plains and distant forests, they are profound, bottomless, broad in sunshine and broad in the darkness of night. They are seasoned through experience, that is to say they may be compared with a solemn man whose life has been a battle that he has borne valiantly and in which he has triumphantly conquered."⁶²

Kuula first recorded folk tunes in the summer of 1905. Late in the summer of 1907, he was awarded a grant of fifty marks to continue his

research and was able to make a more thorough trip collecting folk tunes. In all he recorded roughly 362 songs and thirty-four instrumental melodies which were to influence his later work. Like many of his contemporaries, this longing for ethnicity and "place" may be one of the reasons for Kuula's appeal to his countrymen and the impetus for his twelve Ostrobothnian folksong settings.

In Kuula's obituary, his composer colleague, Leevi Madetoja (1887-1947), described a scene that demonstrated the depth to which Kuula's music spoke to others: "At the Music College...I remember once when Armas Järnefelt, then head of the College, sat at the piano singing and playing something that appeared to move him deeply. He got more and more caught up in the intense feeling of the piece and on reaching the end he said, pointing to the manuscript: 'This Toivo Kuula is some fellow!' I read the title of the work, *Long I stared into the fire ...*"⁶³

Kuula remains today somewhat a mystery. His career cut short, Kuula only achieved what might be called his "first" period of composition in that he was just beginning to emerge fully into his burgeoning style. Still, his work left an indelible stamp on the emerging Finnish musical landscape that has remained to this day.

Kuula's most famous song, *Tuijotin tullehen kauan* (Long I stared into the fire), displays all of Kuula's best known trademarks. The deeply psychological and brooding text by Eino Leino is filled with pathos and longing:

Tuijotin tulehen kauan
Tuijotin tulehen kauan,
liikuttelin lieden puita,
ajattelin armastani,

Long I stared into the fire
Long I stared into the fire,
stirring the sparking embers,
dreaming of my beloved,

muistin mustakulmaistani.
 Hiilet hehkui, kuvat kulki,
 ajat armahat samosi.
 Liiteli suviset linnut,
 keikkuivat kesäiset päivät,
 poski hehkui, suu hymysi,

silmät muita, muistutteli.
 Vierin maita, vierin soita,
 vierin suuria saloja.
 Salossa savu sinen,
 savun alla armas mökki,
 mökissä ihana impi,
 kulta kangasta kutovi,
 helmellistä helskyttävi.
 Kelle kangas kultaloimi?
 Häiksi metsän morsiolle.
 Kelle neiti näätarinta?
 Hiihtäjälle hiiden korven.
 Ei hyvä hylätyn kauan
 liikutella lieden puita.
 Vesi silmihin tulevi,
 pää käsihin tuiskahtavi,
 kurkussa korina käypi,
 sylkytys sydänelässä.

Eino Leino

Her eyes, as dark as the coals.
 Flickering images passed before me,
 Of days when I was happy.
 Birds darted hither and thither,
 Soft was the summer's day.
 Hot was your cheek, a smile graced
 your lips,
 My eyes traveled far away,
 To distant lands and secret marshes,
 Hidden in the wilds.
 Deep in the forest I saw a cottage,
 Smoke rising into the air.
 Saw in the cottage a maiden weaving
 a cloth of gold,
 studded with silver pearls.
 Tell me, why the gold and silver?
 It is for the forest bride.
 And the maid in furs of marten?
 Forest-dweller's joy and pride.
 Stir no longer
 the dying embers;
 my eyes are filled with tears.
 Into my hands I sink my head
 There's a rushing in my ears,
 And my heart beats wildly in my
 breast.

Translation: Susan Sinisalo

As with many of Kuula's songs, the introduction prepares the audience for the text to come. In this setting, the bleak, open chords paint a portrait of despair and longing and the key of B flat minor helps add to the scene.

Andante semplice

mm. 1-4

The song is basically in a form which can best be described as ABB¹A. The opening vocal statement is chant-like and plaintive. The text is set over the chords established in the introduction and the harmonies are derived from them as well.

p

Tui-jo-tin tu-le-hen kau-an,
Läng-e såg jag in i glö-den,
Lan-ge starr-te ich ins Feu.er,

p sempre legato

mm. 5-6

lü-kut-te-lin lie-den pui-ta, a-jat-te-lin ar.mas-ta-ni,
rör-de om i bra-sans brän-der, tänk-te på den vän jag mis-tat,
schür-te lang das Holz des Her-des, dach-te an mein hol-des Lieb-chen,

mm. 7-10

There is a brief lyrical melodic figure introduced in mm. 12-14 which recurs at various points throughout the song. This motif is reminiscent of the past and introduces the idea of the recollection of a pleasant memory.

p

Hii - let heh - kui, ku - vat kul - ki, a - jat ar - ma - hat
 Ko - len glöd - de, bil - der ging - o, bil - der från de kää - ra
 In den Glu - ten sah ich Bil - der schö - ner Zeit vor - ü - ber

mm. 12-14

At measure 16, a new section of thematic material begins with running triplet figure in the bass line and a move to G flat major. The livelier movement accompanies the text, which describes a soft summer's day filled with many images of nature (a characteristic of Kuula's work).

Poco più mosso *cresc. poco a poco*

Lii - - te - li su - vi - set lin - nut, keik - - kui - vat
 Svä - - va - de som - ma - rens fåg - lar, böl - - ja - de
 Lenz - - vö - gel flat - ter - ten, sü - ße Som - mer - zeit —

cresc. poco a poco

mm. 16-18

Measure 28 introduces yet another musical motive. The dynamic level changes to subito piano and the score indication "con calore" indicates this passage is to be sung and played with warmth. The new musical motive is introduced in the right hand of the piano and the text centers around the description of a small cottage deep in the forest where the singer pictures his lost love.

The image shows a musical score for measures 28-31. It consists of two systems of staves. The top system contains the vocal line and the piano accompaniment. The vocal line is written in a single staff with lyrics in Swedish and German. The piano accompaniment is written in two staves. The score includes dynamic markings such as *mp*, *con calore*, *p subito dolce e grazioso*, and *cresc. poco a poco e string.* There are also performance instructions like *3* (triplets) and *3* (triplets) in the piano part. The lyrics are:

Sa - los - sa sa - vu si - ni - nen, sa - vun al - la ar - mas

Ljus.blå rök lög i sko - - gen, un - der rö - - ken kää - ra

Blau.en Rauch sah ich im Wal - de, un - term Rauch ein lie - bes

mm. 28-31

The reminiscence grows more powerful and the imaged more vivid as the dynamic level builds to its highest level in mm. 36-38. These measures also take the voice to its highest pitch in the song and provide the climactic moment for the piece.

ff sempre string.

hel - - mel - - lis - - tä hels - - -
 klin - - gan - - de av guld - - -
 per - - len - - rei - - ches Gold - - -

f *ff*

mm. 36-38

Measures 41-47 feature a piano transition based on thematic material based on motives from the B section and leading the singer back in measure 48 to ask the fateful questions that provide some clue to the despondent nature of the song: "Tell me why the gold and silver? It is the forest bride, and the maid in furs of marten? Forest-dwellers pride and joy." These words are set to short motifs derived from the more lyrical B section, but the harmonies are set over an F pedal point which serves as an extended dominant complex to help re-establish the original key of B flat minor.

Tempo I
dolce

Kel - le kan - gas kul - ta - loi - mi? Häk - si met - sän mor - si - ol - le.
 Säg, för vem du ty - get väv - de. Bröl - lops - dräkt åt sko - gens tär - na.
 Sag, für wen sind Gold und Per - len? Für des Wal - des Braut zur Hoch - zeit.

pp dolce

mm. 48-51

The song concludes with a return to the opening A motive in B flat minor. The text describes the despair the main character feels: "Stir no longer the dying embers; my eyes are filled with tears. Into my hands I sink my head, there's a rushing in my ears and my heart beats wildly in my breast." Rather than have the song end in a passionate *forte*, the piano dynamic and the lyrical motives from the B section transform the song with an introspective and brooding ending. There is a lack of a sense of conclusion to the song, fostered by the fact that the voice dies away in a near whisper on a weak triplet figure in measure 71.

syl - ky - tys sy - dän - a - las - sa.
 hjär - tat bör - jar hårt att klap - pa.
 schwerklopfes un - ter dem Her - zen.

m. 71

This is followed by a piano postlude which finally brings the song to a conclusion in B flat major, again using the reminiscence figure from the B section.



mm. 74-80

Kuula's songs are all very romantic and dramatic. They are obviously influenced by both Russian and German musical idioms and are practically neo-Wagnerian in their use of motivic material and scope. As such, they demand mature voices capable of delivering the extreme dynamic range and variety of expression. They are filled with a passionate sense of longing and require a mature interpreter. The accompaniments also make many demands and require a skilled accompanist. They embody Finnish spirit from a very unstable time in Finland and represent the height of Romantic song composition in a country just being born.

Yrjö Kilpinen (1892-1959)

After Sibelius, Yrjö Kilpinen is probably the most important Finnish composer to gain lasting international status. His contributions to the art song repertoire are estimated to number between 750 and 800. The 381 published songs reveal settings of German and Swedish poetry as well as his native Finnish. In total, they comprise a substantial addition to the Finnish

song repertoire; individually they reveal a composer of great versatility and tremendous compositional facility.

Born in Helsinki on February 4, 1892, Kilpinen grew up during the height of Finnish nationalism. The third of five sons, he came from a modest family background. Kilpinen entered the Helsinki Music Institute in 1908 where he studied sporadically for the next decade. Further studies took him to Vienna and to Berlin, but in spite of this he remained largely self-taught. It was in the 1930's and 40's that Kilpinen's reputation reached its peak in not only the northern countries, but in Germany and England as well. Hailed during these years as the great hope of the Lied, Kilpinen continued a tradition of romantic song composition begun by Schubert and developed by Hugo Wolf. In fact, Kilpinen's unforced lyricism and attention to textual declamation earned him the title "The Schubert of the North".

It is difficult to fully assess the impact of Kilpinen's work. In a century that included the works of Stravinsky and Schoenberg, it is understandable that Kilpinen's songs have fallen into eclipse. For, his continuation of the nineteenth century German romantic Lied tradition, while proving to be the perfect vehicle for Kilpinen, did not prove to be the preferred musical vehicle of the twentieth century. Musicians in the Third Reich saw Kilpinen's work as an extension of German nineteenth century traditions. It is ironic that in spite of this favorable view of his compositions in Germany, many of Kilpinen's songs were lost at sea as he fled the Nazis. Packed into two large trunks which were washed overboard, the songs were never recovered. In spite of this, he continued to write and promote Lieder

throughout his life aided by his wife Margaret, a pianist who accompanied many famous singers in performances of his songs.

In 1942, Kilpinen received an honorary professorship at the Finnish Academy and in 1948 he became the initial recipient of the chair reserved for distinguished composers. He died in 1959 having contributed a substantial amount to both the body and the development of Finnish song.

Kilpinen's songs are filled with inspiration drawn from his homeland. Writing songs in extended cycles, in the tradition of Wolf, he produced a vast and diverse collection of vocal pieces which contain songs of great exuberance and liveliness, but also works of a more reflective nature. His three sets of *Tunturilaulu* (Songs of the Fells Op. 52, 53 and 54) reveal both sides of Kilpinen's expressive capabilities. Other notable collections include his settings of the poet Christian Morganstern; the *Songs of Love*, Op. 60 and 61 as well as the *Songs of Death*, Op. 62. More than any other composer, Kilpinen made extensive use of texts taken from the *Kanteletar*.

While comfortable with a wide variety of subjects and styles of composition, Kilpinen was at his best in his more quiet and introspective compositions which reflect the austerity of the landscape, the severity of the climate, and the reserved, earnest and often melancholy nature of the Finnish people.

His song *Laululle* (To the Song) is one of Kilpinen's better known compositions and one that represents his more private and contemplative style of writing. His choice of a text by Finnish poet V.E. Törmänen reveals images of nature, of the Finnish countryside and the bittersweet character of the Finnish people in this gentle tribute:

Laululle

Kuin tunturilla puro hiljaahelää,

Ja luopi kultatähkät pajurukaan,

Niin sinäkin, sä Laulu,

Saata kukkaan sen ihmismielen jossa kaiho elää.

Ja sikksi kiitän sua laulu hento:

Sä siunat kaihonkukin elämäni,

sä helkyt sillonkin,

kun edessäni on syksy,

jolloin uupuu, verten lento.

V.E. Törmänen

To the Song

As the brook flows gently from the hills,

and brings forth new buds from the frozen willows,

So do you also, my song,

Bring the hopes of man to blossom.

So let me thank you for what you have given me,

Your voice fills all of my days,

Your voice grows even clearer

when autumn is approaching

and the flowers softly fade.

Translation: Susan Sinisalo

Throughout the song, Kilpinen is sensitive to the agogic stress of the words. Strong syllables are without exception set on strong beats and usually on longer notes. Weak syllables are frequently used on weak beats, on notes of shorter value and in situations where they serve an anacrusic function.

The image shows a musical score for the song. It consists of two systems of music. The top system is the vocal line, written in a single staff with a treble clef and a key signature of one flat (B-flat). The melody is simple and stepwise, with some leaps. The lyrics are written below the staff in three lines: Finnish, Swedish, and English. The bottom system is the piano accompaniment, written in two staves (treble and bass clefs) with a key signature of one flat. The piano part features a simple harmonic accompaniment with some dynamics like *mp*, *cresc.*, *mf*, and *colla parte*. The score is marked with *mf* and *ten.* (tenuto) markings.

luo - pi kul - ta - täh - kät pa - ju - ruk - kaan, niin si - nä - kin, sä Lau - lu,
 gyll - ne blom - ur ka - ja söl - gen loc - kar, så du o, Sång, du trols - ka,
 gibt der Wei - de ih - re goldnen Äh - ren, so bringst o Lied, du hol - des,
 yields new gold - en buds to fro - zen wil - lous, so too dost Thou, O My Song,

mm. 5-8

The melody is simple, tuneful and easily singable. The melodic line is frequently stepwise in motion, but also utilizes leaps of not more than a major sixth which frequently outline chord tones. The compass of the

melodic range is never more beyond an octave and the dynamic range is limited in scope from *piano* to *mezzo forte*. The predominant use of quarter and eighth notes set to the agogic stress of the text combined with frequent alternation between simple duple and triple based meters de-emphasizes the metrical values in the song and places the emphasis squarely on the words themselves.

The musical score consists of two staves. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. The vocal line has lyrics in three languages: Swedish, German, and English. The piano accompaniment features a simple harmonic structure with a *cresc.* marking and a *poco rit.* marking. The score is for measures 9-12.

saa - tat kuk - kaan sen ih - mis - mie - len, jos - sa kai - ho e - lää. Ja
 fär att blom - ma det män - sko - hjär - ta, där en läng - tan bor. Mitt
 mir zum Blü - hen die Seh - sucht, die in mei - ner See - le lebt. Lass
 bring to blos - som the hopes of man wher - e - ver long - ing dwells. So

cresc. *poco rit.*

mm. 9-12

In this short poem, Kilpinen has set nine musical phrases around the nine phrases of text. Musical phrases are of irregular length and are constructed according to the length of the textual phrase. They reveal a phrase length pattern of three measure (mm. 2-4), two measures (mm 5-6), two measures (mm. 7-8), four measures (mm. 9-12), three measures (mm. 13-15), two measures (mm. 16-17), three measures (mm. 18-20) and finally two measures (mm. 21-22) and (mm. 23-24).

The overall structure is modified strophic and the two stanzas may be diagrammed as A A1. The simple diatonic harmonies are imbued with the folk-like character of the runo. The quiet, simple accompaniment and modest tempo (*andante cantabile* as indicated by Kilpinen) create a hymn-like

underlay which contributes to the reverent atmosphere Kilpinen is striving to create.

The short introductory phrase and equally brief concluding phrase based on the same material serve respectively as prelude and postlude. Their brevity reflects Kilpinen's predilection for concise musical ideas and distaste for extraneous musical material.

Andante cantabile $\text{♩} = \text{etwa } 50$
mp

Kuun tun - tu - ril - la
 Som högt bland fjäl - len
 So wie vom Fels die
 As from the fells the

mp rit. - - a tempo

mm. 1-2

a tempo rit.

p *pp*

mm. 23-24

Within this seemingly limited range of tools Kilpinen is able to fashion a sensitive and highly personal testimony to song like many of the Lieder composers before him, a song firmly in the tradition of Schubert's *An die Musik*.

Another song which illustrates Kilpinen's ability to construct lyrical, flowing melodies is the gentle and joyous, *Kirkkorannassa* (Come, Oh Wave). This piece harkens from a time when people in Finland went to church by boat. Each summer Sunday a boat would come to each island to pick up

isolated groups of Finns to bring them to church for weekly worship. The text by V.E. Törmänen is a gentle invocation to the sea to wash up on the shore by the church:

Kirkkorannassa

Tule aaltonen kirkkorantaan,
Tule unhosta ulappain!

Lyö merkisi hienoon santaan
kuin muistoksi unelmain!

Tule tuulen saattoa kiitä!
Suvivirsi nyt huminoi.
Sä siihen laulusi liitä,
Soi aaltonen ulapan soi!

V.E. Törmänen

Come, Oh Wave

Come, oh wave, from the wide sea,
to the shore where the church tower
gleams.

Oh, leave your traces on the sand,
in memory of youthful dreams.

Come, oh wind, come gratefully singing;
now that summer is ringing with song.
You, too may join in the singing,
For your songs belong to summer!

Translation: Susan Sinisalo

This simple strophic piece is suitable for singers of all ability levels. The range is limited to an octave and one half (from D⁴ to G⁵) and the diatonic melody is largely scalar with the most difficult intervallic leap being an octave. It is both easy and charming, making it an excellent choice for beginning singers.

The harmonic structure is likewise simple, moving from tonic to dominant at the end of the first section and immediately returning to the tonic in the second.

The piece gains much of its charm from the ascending ostinato bass line which is evident in the opening two measures of accompaniment. This figure not only provides the primary structural device in the song, but depicts the waves washing up on the shore.

Quasi allegretto. ma non troppo $\text{♩} = \text{ca } 66$ *p*

Tu - le, aal - to - nen kirk - ko -
 Kom. o böl - ja till kyr - ku -
 Komm. o Wei - le zur Kirch am
 Come. Oh wave. from the sea's wide

mm. 1-3

The text is divided into two principal sections. Each of the large sections can be divided into two smaller groups of four measures each, moving between tonic and dominant and functioning as antecedent and consequent. Measures 3-6 illustrate the first portion of the first phrase group.

ran - taan. tu - le un - hos - ta u - lap - pain! Lyö
 strau - den och de blå - nan - de fjär - dar glöm! Sätt ditt
 Stran - de und ver - ge - sse das wei - te Meer! Be-
 spa - ces to the shore where the church tower gleams. Oh,

mm. 4-6

Measures 7-10 constitute the musical answer and also gain variety through not only a slower tempo, but an interruption of the ostinato figure.

rall. - - - *- molto -* - *Andante* $\text{♩} = \text{ca } 54$ *mf* *p*

merk - ki - si hie - noon san - taan kuin muis - tok - si u - nel - main!
 mur - ke i gyll - ne san - den till min - ne av stum - nen drom!
 gra - be im wei - ssen San - de die Sehn - sucht der Wan - der - zeit!
 leave on the sand your tra - ces, in mem - ry of youth' - ful dreams.

p *rall.* - - - *- molto -* *mf* *p*

legato

mm. 7-10

The song immediately returns to the original tempo and the second section is an almost literal repetition of the first, save the declamatory ending of the second phrase which takes the melodic line up to G⁵ in mm. 16-17.

- *molto* - - - *Andante*

lii - tä, soi aal - to - nen u - la - pan,
 böl - ja, sjung, böl - ja, din som - mar - säng,
 Lie - der, sing Wel - le dein Som - mer - lied,
 sing - ing, for your songs to sum - mer be -

- *molto* - - - *quasi f*

mm. 16-17

The song closes with a held note on the word *soi* (to sound or resound) in mm. 18-19.

Tempo I

mp *p* *D.C. ad lib.*

soi!
sjung!
sing!
long.

mp *dim. e rit.*

mm. 18-19

With hundreds of songs by Kilpinen in print, his repertoire constitutes one of the great untapped reservoirs of art song in the twentieth century. The same few songs (largely those whose original poetry is in German) seem to have found their way into at least a small amount of song literature. Still, there are many more songs in Finnish from this master of the Lied that deserve to be heard; songs that fit a plethora of pedagogical needs and vocal demands for both performers and teachers.

Contemporary Composers

Seppo Nummi (1932-1981)

A composer who is little known outside Finland, Seppo Nummi was one of the finest of the modern generation of Finnish song composers. "He... produced a large number of solo songs which serve as examples of the very best in Finnish vocal music. His legacy was a total of about 230 solo songs, as well as some choral madrigals and a few chamber works. For him, composition had been—along with his beloved work in administrative fields—just as important and vital as the act of breathing".⁶⁴

Born in Oulu in 1932, Nummi studied composition with Yrjö Kilpinen from 1949-1954 while simultaneously taking courses at the Sibelius Academy and Helsinki University during 1951-52. Like other Finnish composers, Nummi studied abroad in a particularly diverse group of countries including Germany, Switzerland, Italy, France, China, the Soviet Union and the United States.

In addition to composition, Nummi was active as a music critic, founder of music libraries, educator, accompanist and especially as an administrator of cultural events. He was active in founding and serving as artistic director for the Jyväskylä Summer Festival. In 1960, he was active in helping launch the Turku Music Festival and in 1967, the famous Savonlinna Opera Festival. From 1969-1977 he also worked as executive director of the Helsinki Festival. His desire to promote cultural events throughout Finland led him to found the Finland Festivals in 1969, a "cultural umbrella" organization for Finnish cultural events which now

consists of eleven major events in different parts of the country. Because of the demands placed upon him as an administrator, the bulk of Nummi's active compositional life took place prior to 1956, the year of his premier concert in Helsinki.

In 1977, Nummi retired because of health reasons (after a second heart attack), and returned to composing. During the last four years of his life he produced some of his most beautiful songs, including the cycle *Syyspäiviä* (Autumn Days) in 1979 as well as the ballad *The Shepherd* and *The Weaving Girl*. In addition, his last years were devoted to planning and composing a chamber opera to the text of Saint Exupéry's *Le Petit Prince*. He passed away before the work was completed. When Nummi died in 1981 at the age of 49, he left behind a highly regarded musical output in addition to the legacy of his unusually diverse and influential career.

Seppo Nummi composed some choral and instrumental music during his life, but he was primarily a composer of songs. Before he was twenty, he created a large repertoire of solo songs, the best of which he refined and developed throughout his life in addition to the new ones that emerged at irregular intervals throughout his career. Nummi had an extensive knowledge of German poetry as well as the other Nordic languages, but he also had a deep love of Chinese poetry which was fostered by living in China as a child while his parents were there as missionaries. In fact, he first set Chinese poetry to music in 1944 at the age of twelve when he set these words of Chinese Poet Li Tai-po:

"The autumn day shakes the film of the water. The man
collects glowing frog-bits.
The lotus looks on caressingly. Man is sorrowful until death."

This song eventually became part of his set *Lauluja hyljättyltä seudulta* (Songs from a Deserted Region) under the title *Venheessä* (In a boat).

Chinese poetry remained close to Nummi's heart, as was the poetry of his brother, Lassi Nummi. It is testimony to the influence of these elements that the preponderance of song settings by Nummi are settings of Chinese poetry translated into Finnish or settings of Finnish poetry by his brother.

His choice of texts reflect his love of the landscape, but rather than displaying overt nationalism, Nummi's settings transcend these barriers into the landscape of human soul. His songs frequently explore emotions and their connection to the human cycles of life and death as expressed metaphorically through the changing of the seasons.

Nummi's unique compositional style is as multi-faceted as his choice of texts. Above all, Nummi envisioned himself as a composer of European song in the Lieder tradition of Schubert, Wolf, Kilpinen, and even Benjamin Britten. His harmonic language is tonal and yet reflects the many cultural influences in his life; his rich palate of colors displays itself against the backdrop of the underpinnings of the Western musical tradition. Like Schubert, Nummi treats the singer and accompanist as equals.

The range of his songs is best described by the words he wrote (himself) as a critic: "Is there such a thing as external monumentality? If the interior of a person is small and narrow, he hardly sees greatness anywhere. If, on the other hand his spirit has truly great dimensions, immortality, then he sees only the great and the immortal around him: the same monumentality from the flower of the field to the wildness of the mountain. The Lied contains in its restricted form the whole musical universe. If it is regarded as a

miniature, then this process is a distortion, for in itself it displays the proportions of a greater music, the eternal laws."⁶⁵

Nummi arranged most of his songs in small cycles. While many are settings of Chinese poetry, *Vuoripaimen* (The Mountain Shepherd) is a collection of six settings of Finnish poetry by Nummi's brother Seppo. The songs in this cycle show many of the best features of Nummi's music, haunting, lyrical, tightly constructed and intimately connected to the text. The first song, *Ajatuksia* (Thoughts), is filled with many of Nummi's best features. The text is as follows:

Ajatuksia

Ajattelmista minä helveksin syvästi
ja raskaita aatoksia minä kovin vihaan.
Varmaan ovat aivoni pinemmät kuin gemssin.

Kuuluupa kuintenkin myös minulle
vuorituulen avara laulu,
—vain pajua siellä ja minnä,
vain vaatimattomat ja onnelliset siellä
asustavat.
(Näenpä minäkin huikean kilon päivänpuolisilla
rinteillä.)

Juoksenpa minäkin
gemssin huiman ja nauravan juoksun.
Tunnenpa itseni toisinaan
oikein rikkaaksi ja mahtavaksi minäkin

Nain on tapanani tuumia joskus:
—Mahtaako rikkan kyläkauppiann kaunis
tytär tietää,
kenen huilu ylhäällä vuorilla—?

Lassi Nummi

Thoughts

Thinking I deeply despise,
and I hate all weighty notions.
My brains must be smaller than a
goat's.

Sometimes however, I also hear
the broad song of the mountain wind
—only willows there and me,
only the humblest and happy live
there.
(I also see the sharp gleam on the sunlit
side of the slopes).

I also run the laughing, madcap gallop
of the goats.
Sometimes I too feel
very rich and powerful
and in the distance my shouts rival
the mountain wind.

But sometimes I think like this:
—Can the beautiful daughter of the
village shopkeeper
know whose flute it is up there
in the mountains—?

Translation: John Skinner

As with the music of Schubert and other fine song composers whom Nummi emulates, the accompanist is truly a partner with the singer,

producing some thematic material that is unique to the accompaniment and always aware of the partnership between the two. *Ajatuksia* is basically through-composed, but structured around several thematic ideas. The song begins in D major with a flute-like passage in the accompaniment which is a recurring theme throughout, reminiscent of the shepherd's pipe.

The musical score is for the beginning of the song 'Ajatuksia'. It is in D major and 3/4 time, marked 'Vivo'. The score shows the first three measures of the piano accompaniment. The right hand features a flute-like melody with triplets and slurs. The left hand provides a harmonic accompaniment with triplets and slurs. Dynamics include 'f' (forte) in the first measure and 'mp' (mezzo-piano) with 'acc.' (accent) in the second measure.

mm. 1-3

The entrance of the voice in measure 6 is simple and reflective. The rhythms Nummi chooses give the impression of recitative and while metered, are carefully aware of the agogic stress of the language.

A - jat - te - le - mis - ta mi - nä hal - vek - sin
 Think-ing, al - ways think-ing! I have ne - ver thought
 Al - les. was den - ken heisst. ich ver - ach - te es

sy - väs - ti, ja ras - kai - ta aa - tok - si - a mi - nä ko - vin
 much of it. And pon - der - ous, deep i - de - as, how I real - ly
 grenz-en - los, und tief - sin - ni - ge Ge - dan - ken kann ich gar nicht

mm. 4-12

The key change to E major at measure 25 signals the arrival at the second principal theme in the song, that of the singer himself. The lyrical vocal melody represents the text "I hear the mountain songs, they're mine as well" and is suspended over the simple rhythmic chordal accompaniment. Additionally, in this section the vocal melody frequently moves out of the chord tones before the accompaniment responds, creating a brief *appoggiatura*.

mf *rall.* *f*
 kui - ten - kin myös mi - nul - le vuo - ri - tuu - len a - va - ra lau - lu.
 mountain songs, they're mine as well, songs the moun - tain wind sings a - round me.
 hō - ren a - ber auch des Berg - win - des wei - te Ge - sän - ge.

mm. 26-30

The third thematic idea occurs in mm. 31-33. This haunting, lyrical theme is presented in both voice and piano. The piano presents the theme in its full form while the voice sings an abbreviated version of it which is constructed according to the text.

Teneramente *p* *mp* *p*
 Vain pa - ju - ja siel - lä ja mi - nä. vain
 The wil - lows grow gent - ly be - side me. where
 Nur ein - zel - ne Wei - den und ich da. nur

mm. 31-33

Nummi continues to weave these themes together throughout the rest of the work, often juxtaposing them against one another, or layering them and always with attention to the text. This is further made evident in one brief, unique statement in mm. 49-52 where the singer declares his challenge to the mountain storms, which is again followed by the reintroduction of the shepherd's pipe theme.

ff ten. *acc. molto* *Vivo*

ja kau - an huu - dan kil - paa vuo - ri - tuu - len kans - sa.
 who, shout - ing. hurls a chal - lenge to the moun - tain tem - pests.
 und lan - ge hab ich mit dem Bergwind wett - ge - ru fen.

mm. 49-52

As with many of Nummi's songs, the conclusion is a piano postlude which gently recapitulates the principal musical themes in the song in the original key of D major.

mm. 77-84

This cycle is most often sung by tenors, but many of the songs can be used by sopranos as well. All songs in the cycle are appropriate for lighter voices. The piano is lightly scored throughout and Nummi takes care that it never overpowers the vocal line. The songs are filled with many subtle dynamic nuances, in the changes of tempi, and in the length and character of the phrases. The shading required in the voice to interpret these songs, demands a mature singer who can command the interpretive tools required.

Another song from this cycle which again displays a more folk-like character is *Mutta jkun olen runoniekka* (But as I am a poet).

Mutta kun olen runoniekka
 Mutta jos olisin maalari!
 Mutta jos olisin taitava maalaari!—
 Heti siveltimelläni maalaisin,
 mitä laaksossa äsken näin!

But as I am a poet
 But if I were a painter!
 But if I were a skillful painter!—
 I would paint at once with my brush
 what I just saw in the valley!

Mutta jos olisin piirtäjä!
 Mutta jos olisin kirjainten piirtäjä!—
 Sata rytmin riviä laatisin siitä,
 min laaksossa äsken näin!

But if I were a writer!
 But if I were a writer of characters!—
 I would pen a hundred rhythmic lines
 on what I just saw in the
 valley!

Mutta kun olen runoniekka,
 Mutta kun olen vain runoniekka—
 vain kepeitä säeitä neidosta laulan,
 min laaksossa äsken näin!

But as I am a poet,
 but as I am a poet,—
 I only sing light verses of the maiden
 that I just saw in the valley!

Lassi Nummi

Translation: John Skinner

Like the previous song, this selection also exemplifies strong thematic unity through the simple jocular melodic figure introduced by the accompaniment in the first bars. The harmony in measure 2 is modal.

mm. 1-3

This is followed by a theme suggesting mountain horn calls in measures 4-5 and is contrasted with a more lyrical theme in measure 6.

mm. 4-6

The voice then enters with the opening thematic material in measure 8 in the original key of G major.

Musical score for measure 8. The voice part (top staff) begins with a *mf* dynamic. The lyrics are: "Mut - ta jos o - li - sin maa - la - ri, / If I could, I would paint pret - ty things. / A - ber wenn ich jetzt ein Ma - ler wär,". The piano accompaniment (bottom staves) also begins with a *mf* dynamic and features a long, sweeping melodic line across the right and left hands.

m. 8

This is then followed by a statement in measure 11 of the same thematic material in F major, further reinforcing the modality of the piece.

Musical score for measure 11. The voice part (top staff) begins with a *mp* dynamic. The lyrics are: "mut - ta jos o - li - sin / If I could, I would paint / a - ber wenn ich jetzt ein". The piano accompaniment (bottom staves) also begins with a *mp* dynamic and features a long, sweeping melodic line across the right and left hands.

m. 11

As with *Ajatuksia*, Nummi inserts brief sections of recitative into this essentially modified strophic form. The first of these occurs in measure 14. It is immediately answered by yet another recurring theme in the vocal line in measure 16, a theme that appears whenever the text refers to the shepherd observing things he has seen "in the glen".

come recitativo

he - ti si - vel - ti - mel - lä - ni maa - lai - sin, mi - tä laak - sos - sa äs - ken näin, mi - tä
How my brush would fly quick-ly to paint it all - all I saw in the glen be - low, all I
 cät ich gleich mit mei-nem Pin-sel hin - ma-len, was ich e - ben im Tal ge - sehn, was ich

f

mm. 14-16

The piece is comprised of these basic thematic elements through a variety of keys including F major, G minor, C minor and the eventual return to G major in measure 53, where the piano recapitulates the themes of the piece in an extended postlude.

The form is essentially strophic, but each stanza of the poem has a different character to it. Nummi's key changes transform this jaunty theme into distinctly different characters to correspond to the demands of the text. In mm. 28-30 the G minor key and the preceding programmatic suggestion in the score (*Triste* m. 22) suggest a more reflective nature as the shepherd wishes he could write beautiful words.

Recit. molto piu mosso a tempo

Mut - ta jos o - li - sin piir - tä - jä. kir - jain - ten piir - tä - jä.
 If I could, I would pen love - ly words. I would pen love - ly words.
 A - ber wenn ich jetzt ein Zeich - ner wär. Zeich - ner von Buch - sta - ben.

mf

mm. 28-30

Nummi transforms the theme yet again in mm. 39-41. The move to C minor and the marking (*Tempo doloroso*) combined with the text "But I am just a ballad-maker, only a shepherd boy ballad-maker," suggest that the shepherd is self-effacing.

Tempo doloroso rit.

Mut - ta kun o - len
 But I am just a
 A - ber da ich ja

p mp rit.

mm. 39-41

Yet his answer to this statement in mm. 45-48 reveal his ardent feelings for a maiden with the loudest dynamic marking in the song (*Forte*) accompanied by a rise to F^5 in the vocal line.

vain ke - pei - tä sä - kei - tä nei - dos - ta lau - lan,
I spin sim - ple words for the song of a maid en.
 be - sin - ge ich sie nur in luf - ti - gen Ver - sen,
 8va -

mm. 45-48

In both songs, the phrases are of irregular length, always corresponding to the demands of the text. The words are almost exclusively set syllabically, with only very occasionally melismatic treatment.

As with the previous song, Nummi never lets the piano overpower the voice, always preserving the sense of equality shared by the two through interchanging themes and the opportunity for both to contribute to the overall effect.

These songs are charming in performance in the same way as the Lieder of Schubert and the songs of Nummi's teacher, Yrjö Kilpinen. They draw the artistic elements together in a miniature representation of emotion and musical ideas that are tightly constructed, highly unified, complex and lyrical. They allow both singer and pianist to explore the subtleties of performance through nuance in the tradition of the finest song composers. They invite the exploration of dynamics softer than *mezzo forte* and suggest an intimacy that few composers achieve today. These songs in particular deserve further exposure and exploration.

Einojuhani Rautavarra (b.1928)

Einojuhani Rautavaara is the heir apparent among contemporary Finns as the champion of Finnish music. His composition *Cantus Arcticus* (1972) rekindled a nationalistic fervor in Finland and Rautavaara's name became a Finnish household word.

Born in 1928 in Helsinki, Rautavaara is the son of opera singer and cantor Eino Rautavaara and a doctor, his mother Elsa Teräskeli. Both of his parents died before 1945 and Rautavaara was adopted by his mother's sister. At the age of seventeen he began studying the piano in Turku and completed his schooling there in 1948. He went on to study musicology at Helsinki University and earned his masters degree in 1953. Additionally, he studied composition at the Sibelius Academy with Aare Merikanto and graduated with his diploma in composition in 1957. In the midst of these years, Rautavaara spent the spring of 1955 in Vienna again pursuing his compositional studies and developing insight into the musical world beyond Finland. This year was a turning point in the young Rautavaara's career. "The same year the Koussevitzky Foundation awarded Jean Sibelius a scholarship in honour of his 90th birthday to enable a young Finnish composer of Sibelius' choice to study in the United States, Sibelius selected Rautavaara who spent 1955 and 1956 studying with Vincent Persichetti at The Juilliard School of Music in New York and also took part in the summer courses of 1955 and 1956 at Tanglewood given by Roger Sessions and Aaron Copland."⁶⁶ In 1957 Rautavaara continued his studies with Vladamir Vogel in Asconsa, Switzerland and in 1958 with Rudolf Petzold at the Staatliche Hochschule für Musik in Cologne.

From 1957-59 Rautavaara taught at the Sibelius Academy and from 1959-61 he was acting general manager of the Helsinki Philharmonic. He also served as director of the Käyylä Music School in Helsinki and as lecturer in music theory at the Sibelius Academy in from 1966-76. In 1971 he was awarded the title of Arts Professor by the Finnish state and from 1978-88 he was professor of composition at the Sibelius Academy. Since 1988, he has worked exclusively as a composer in Helsinki.

In addition to his work as a composer, Rautavaara has served on the board of the Finnish copyright bureau Testo and from 1989-91 as a member of the music panel of the Finnish Arts Council. In addition, he has worked as a music critic and musical essayist as well as crafting the librettos for several of his operas.

Not since Sibelius has a Finnish composer received as much international recognition as Rautavaara. He is a member of the Royal Swedish Academy of Music and holds an honorary doctorate from Oulu University. He has won a total of fifteen international composition prizes from various competitions including Cincinnati in 1954 for *A Requiem in our Time*, and Camden, London in 1966 for his 3rd String Quartet. In 1961 he received the Arnold Bax Medal and in 1965 the International Sibelius Prize of the Wihuri Foundation in Helsinki. In 1985 he was awarded the Music Prize of the Finnish State.

Rautavaara's musical style is eclectic. His earliest compositions display the influence of the neo-classicism of Stravinsky and Hindemith, but also show an affinity for Russian music, most specifically Mussorgsky as is the case with his piano suite *Ikonit* (The Icons) of 1956. The use of modality and bi-

tonality also reveal the influence of Debussy and perhaps Messiaen. Later in the 1950's Rautavaara began to employ the twelve tone method, but with warmth that is evident in his song cycle *Die Liebenden* which has been compared to the solo songs of Alban Berg.

One of the most important genres for Rautavaara throughout his career has been opera. His eight operas are evenly distributed throughout his compositional life and have helped establish his success. His first opera *Kaivos* (The Mine) was written in 1957-58/63 as a political piece against the background of the Hungarian Uprising of 1956 and produced for television in 1963. Other works such as *Thomas* (1984-85), the Christmas mystery play *Marjatta matala neiti* (Marjatta the lowly maiden, based on the *Kalevala*) for children's chorus (1975), and *Runo 42: The Abduction of the Sampo* also based on the *Kalevala* (1974) explore the mythological world of the *Kalevala* juxtaposed against the modern world. His remaining works include his comic opera *Apollon contra Marysas* (1970), *En dramatisk scen* (1975-76), the international success *Vincent* (1986-87), and *The House of the Sun* (1990). His affinity for opera has perhaps continued to develop after his marriage to opera singer Sinikka Koivosto (Rautavaara) in 1984 and the future will undoubtedly present new works to add to this list.

The collection entitled *Pyhiä Päiviä* (Church Windows) from 1953, is one of Rautavarras's most obscure collections. The four poems in the set are based upon poems centered around feast days of the church year. These songs have never been recorded and were not published until 1972. In 1953, Rautavarras had just finished his Master's degree in Helsinki. His music

during this time reflects several musical influences including neo-classicism as well as the music of Russia.

Kynttilänpäivä (Candlemas) is a setting of a poem centered around the feast of Christ's presentation in the temple (traditionally February 2nd). It is a powerful song which reflects the influence of Russian music, the power of the poetry and the Russian Orthodox church.

Kynttilänpäivä

Hän Luoja taivaan ihmeitten,
on Herra, voima voimen,
käy sana Hältä,
käypi lailla salaman.

Sen alla vahvat vapisee
ja valheen huulet vaikkenee.
Jää silloin yksin ylpeät
ja sammuu heilä kynttilät.

Mut myöskin pilveen,
pimeään ja sielunhätään,
hämärään soi halki la kaiken kaunis
niin tää sama sana sydämiin:

Hän köyhät, kurjat korottaa
ja heikot hältä voiman saa;
niin heille tähdet syttvät
ja palavat taas kynttilät.

Siis hälle kansat,
kaiki maa jho uusi virsi veisatkaa!
Hän yksin suurin ylin on,
hän, Herra armon tuomion!

Kustavi Lounasheimo

Candlemas

He creator of heaven's wonders
is the Lord of power.
A word from him
comes like a flash of lightning.

And under that
the strong shake
and the lips of liars are quieted
and the proud person will be left alone
and their candles snuffed out.

But the sound of this same
beautiful word speaks through the
dark distresses of the soul
and penetrates our hearts.

He lifts up the poor and cowardly,
and the weak are strengthened
To them, the stars are born
and the candles are lighted again.

So all people and nations
sing a new hymn to Him!
He alone is the greatest, highest,
Lord of merciful judgement.

**Translation: Shari Warner and
Tuulikki Harju**

The song begins with one measure of introduction on two recurring pitches (C⁴ and D⁴). With the entrance of the voice, these pitches are augmented by the addition of B natural which is then lowered to B flat and then A. Other pitches are then introduced and a layered, clustering effect is

the result. This effect coupled with the *forte* dynamic provides an ominous and powerful opening supporting the content of the text: "He, the creator of heaven's wonders, is the Lord of power".

Allegretto non troppo

Hän, Luo - ja tai - vaan ih - meit - ten, on Her - ra, voi - ma
Han. him - la - lju - sens Ska - pa - re, i makt den all - ra

(legato)

mm. 1-4

The accompaniment doubles the vocal line at times, and at other times supports it with pitches in different octaves. This creates a heterophonic effect between voice and accompaniment. Additionally, the shocking cluster chords in measure 8 provide moments of word painting to illustrate the effect of lightning.

voi - mi - en, käy sa - na Häl - tä, kirk - ka - han se käy - pi lail - la sa - la - man.
star - kas - te, ger med sitt san - na ord ej fred, en åskvigg likt det ljung - ar ned.

mm. 5-9

Throughout the song, the text provides the impetus for the music. In measure 11, the hushed dynamic prepares the text "and the lips of liars are quieted." The pitches of the cluster are altered to include new additions, but the same continuous movement of quarter notes established in the introduction continues.

mf

Sen al - la vah - vat va - pi - see ja val - heen huu - let
 Då flyr de star - kas hop förskräckt, då ti - ger den som

p

mm. 10-14

At measure 19, Rautavarra introduces a new rhythmic figure, and ascending line in the accompaniment punctuated by accents which depicts the bells of the church.

mf

Sen al - la vah - vat va - pi - see ja val - heen huu - let
 Då flyr de star - kas hop förskräckt, då ti - ger den som

mm. 19-22

The entrance of the voice in m. 23 is hushed and raised an octave from the initial entrance in measure 1. The pitches are similar to those found in the opening, and in mm. 28-33, though rhythmically altered to fit the agogic stress of the text, they are exactly those found in mm. 4-9. This creates a strophic effect which continues as mm. 34-42 mirror mm. 11-19.

The bell effect returns in mm. 42-45 which in turn leads to the final sequence of the song. This last statement is marked *fortissimo* by Rautavarra and is sung over powerful tonal chords which set the text: "so all people and nations sing a new hymn to him. He alone is the greatest, highest, Lord of merciful judgment!" This provides a grandiose climax to the song in the tradition of Mussorgsky, Rachmaninoff, or Dvorak.

häl - le kan - sat, kaik - ki maa jo uu - si vir - si vei - sat - kaa! Hän
bli - ve dä vart jor - dens folk den ny - a säng - ens gia - da tolk. Han

ff

mm. 46-50

In contrast, the charming setting of *Joulun virsi* "Christmas hymn", is reminiscent of the songs of Kilpinen and Merikanto. The song begins with a simple introduction which establishes the key of A major.

Joulun virsi-elämän virsi
 Taas joulun virren säveliin,
 kuin aamuun, heräjämme.
 Taas taivaan tähtiin tuhansiin
 me täällä tähyämme.
 Ja sydämemme, kittäen,
 me kanssa köyhäin paimenten
 maan yöstä ylennämme.

Nyt kun tää joulun virsi
 saa vain kunnian ja vullan,
 niin sydämistä sulataa se
 silloin roudan hallan.
 Ja silloin meitä lapsiaan hän,
 isä siunaa rauhallaan:
 me elämähän jäämme!

Kustavi Lounasheimo

Christmas hymn—life hymn
 Again, like waking in the morning,
 we awake to the sounds of the
 Christmas hymn.
 Again, we on earth gaze at the
 thousands of stars in the heavens.
 And with thankful hearts,
 we, with the poor shepherds in the
 earth's darkness,
 see the glory.

Now, when this Christmas hymn is
 given to the honor and power,
 Only then will it melt the frost
 from our hearts.
 And when we His children,
 are blessed with the peace of the
 father.
 We are given new life!

**Translation: Shari Warner and
 Tuulikki Harju**

Semplice

mm. 1-2

The syllabic setting of the text is straightforward and hymn-like. The simplicity of the tune is supported by largely diatonic harmonies. However, the harmonies are filtered through a twentieth century lens in that they often contain added pitches which contribute color.

Taas jou-lun vir-ren sä-ve-liin, kuin aa - muun, he-rä-jäm- me.
 Nyt kuntää jou-lun vir-si saa vain kun - ni - an ja val- lan,
En julpsalms to-ner oss i - gen till ljuv - lig morgon väck- er.
När psalmens budskap i - nom kort bemäk - ti - gar se j sjä- len,

mm. 3-7

The phrase structure while also simple, is based around five measures. This belies the connection to traditional Finnish poetry and runo singing and supports the text which is based upon alternately 3/4 and 2/4 time. The strophic setting befits traditional hymn structure and represents the text which is based upon the peace brought to earth by a child through the incarnation.

memme, kiit-tä - en, me kans-sa köy-häin pai-men-ten maan yös-tä y - len - näm - me.
 mei-tä lap-si - aan hän, i - sä siu-naa rau-hal-laan: me e - lä-mä-hän jääm - me!
na till lov och pris på for - na ring-a her-dars vis, från jor-dens mörker hö - jer.
barn väl-sig-nar blid han, Fa - dern med sin ri - ka frid och ger oss kraft att le - va.

mm. 14-19

As challenging as the first song is, the second song is appropriate for all voice types. And while the first song demands a powerful, dramatic interpretation, the second song does not make extreme dynamic or interpretive demands. They both demonstrate Rautavara's gifts as a composer, representing two different styles: one influenced by Russian grandeur and the other reminiscent of his Finnish roots and the hymn-like songs of Oskar Merikanto.

Aulis Sallinen (b. 1935)

While not producing a large number of solo songs to date, Aulis Sallinen is at the forefront of Finnish vocal music for not only his choral works, but his many contributions to the Finnish operatic literature, many based upon nationalistic themes.

Born in 1935, Sallinen studied under Aare Merikanto and Jonas Kokkonen at the Sibelius Academy from 1955-1960 and later returned there to teach theory and composition. From 1960-1970 he was superintendent of the Finnish Radio Orchestra and from 1971-74 served as chairman of the Society of Finnish Composers.

Sallinen's most creative period began in the early seventies. Subsidized by the government, Sallinen left his positions at both the Finnish Radio Symphony Orchestra and the Sibelius Academy to concentrate solely on composition, producing many works for chamber ensembles in a musical language that embraced serialism and experimented with twelve tone composition. His style continued to evolve through the use of micro-intervals and the development of a lyrical melodic style. Eventually, like

many composers of the mid-eighties and early nineties he arrived again at the use of tonality, though tempered by his previous experiments. This style, labeled "neo-romanticism", is perhaps the best descriptor of the music being produced today by this composer who tries to deny the existence of musical inspiration. Rather, Sallinen sees composition as hard work and finds no difference between writing for commissions and writing "for pleasure". Today, his music is characterized as having "a strong tonal stamp, simple thematic formulas, clarity of formal construction, and above all a use of repetition which pervades every level of the music."⁶⁷

During the Finnish "opera boom" in the mid 1970's Sallinen produced many new works for the stage and discovered perhaps his most successful genre to date. He embraced national themes, a more traditional compositional language, and an unerring desire for the highest quality of staging and stage direction. He worked with the director Kalle Holmberg, who was responsible for directing his stage works at Sallinen's request. In doing so, he helped achieve what Sallinen describes as the "dramatic truth" in his quest for realism. His opera, *Ratsumies*, won a competition designed to celebrate the quincentenary of the castle of Olavinlinna where the Savonlinna Opera Festival is held. It was staged there in 1975 and was hailed as an artistic triumph. In addition, the work also won the Nordic Music Prize in 1978. Since then, he has continued to compose for the operatic stage and enjoys a particularly rich relationship with the Savonlinna Festival which continues to this day.

His five operas include *Ratsumies* (the Horseman) in 1973-74 which firmly established his reputation as a stage composer, *Punainen viiva* (The

Red Line) in 1976-78 based on a novel by Ilmari Kianto and filled with characters and themes related to the Finnish peasants of the previous century. The Red Line became Finland's most popular international touring production, enjoying success in London, Stockholm, Moscow and New York. Additional stage works include *Kunigas lähtee Ranskaan* (The King goes forth to France) in 1983, which was written in response to a joint commission from the Savonlinna Festival, The Royal Opera House, Covent Garden and the BBC; *Kullervo*, based upon the character from the *Kalevala* in 1986-88 and *Palatsi* (the Palace) in 1991-93. He remains active as an operatic composer and seems poised to lead Finland's continuing development of works for the stage into the next millennium.

His solo song output consists of the song cycle *Neljä laulua unesta* (Four Dream Songs) to texts by Paavo Haavikko, which provided the initial impetus for the opera *Ratsumies, Simppeli Simme ja Hamppari Hamme* (Simple Simme and Homeless Hamme), dedicated to the memory of Sallinen's bear-hound, Poju, and *Mies, ei-mikään, ei kukkan*, (Man, is nothing, is no one) for baritone and piano.

In addition, Sallinen has composed several orchestral cycles for baritone including *Elämän ja kuoleman lauluja* (Songs of Life and Death) and *Kolme lyyrillistä laulua kuolemasta* (Three lyrical songs of Death). The *Four Dream Songs* also exist in an orchestrated version.

Unesta tehty mies, (Man made from sleep), from his Four Dream Songs, exemplifies the serial experimentation stages of Sallinen's career. Produced in 1972, the song also already shows signs of the neo-Romanticism that marks his later compositions.

Unesta tehty mies

Hän tulee unessa unesta tehty mies.

Hän tulee yöllä unen kautta
ja se on liin julmaa.

Hänen on kylmä, hänen on ikävä,
hän ei tule pyytämällä,
eikä mene pyytämällä,
hän ei puhu puhuttamalla,

hän ei nuku nukuttamalla.

Hänen on kylmä, hänen on ikävä.

Minä en voi kärkeä pois miestä joka on
kuollut.

Mitä minä teen miehelle joka tulee unessa?

Paavo Haavikko

Man made from Sleep

He comes in sleep man made from sleep.

He comes to me at night in sleep and it
is far too cruel.

He is so cold, he is so full of sorrow,
He does not come when I tell him,
he does not go when I tell him,
He does not speak when I tell him
"Speak!"

He does not sleep when I tell him
"Sleep!"

He is so cold, he is so full of sorrow.

I cannot tell him "Leave me now!" this
man who is dead, is dead.

Ah, what shall I do when the man
comes at night in sleep?

Translation: Philip Binham

The piece begins with clusters of tones consisting of B flat, C and D flat in both the right and left hand. Immediately and ostinato pattern built on the pitches of the cluster is introduced in the right hand and then transferred to the left. This cluster provides many of the pitches for the song and the rhythmic devices serve as structural devices for several sections of the accompaniment.

The musical score shows the beginning of the piece. It features a piano accompaniment and a vocal line. The tempo is marked as quarter note = 96. The piano part starts with a cluster of tones (B flat, C, and D flat) in both hands. The vocal line enters with a similar cluster. The score includes dynamics such as *p*, *poco cresc.*, *mf*, and *p*. There are also some markings like *ba* and *be* above the notes, possibly indicating breath or articulation.

mm. 1-3

A haunting, lyrical figure is introduced in the right hand in measure 3, which represents the spectral figure of the man who comes in dreams. The voice enters in measure 7 with low pitches centered on D flat⁴ and C⁴ (derived from the original cellular cluster of the introduction).

Musical score for measures 7-10. The top staff is the vocal line with lyrics: "Hän tu-lee u-nes-sa u-" and "He comes in sleep man". The bottom staves are piano accompaniment. Dynamics include *p*, *poco*, and *mp*. There are fermatas and slurs over the piano accompaniment.

mm. 7-10

This cell is developed to include other pitches beginning in measure 17, and with it the melody begins to develop outlining triadic harmonies over the developing cluster.

Musical score for measures 17-20. The top staff is the vocal line with lyrics: "lä u-nen kaut-ta ja se on ill-an jui-" and "at night in sleep and it is far too cru-". The bottom staves are piano accompaniment. Dynamics include *poco*, *mp*, and *p*. There are slurs and accents over the piano accompaniment.

mm. 17-20

The ostinato figure built around the original cluster returns in measure 21 along with the apparition figure in the right hand at the text "he is so cold, he is so full of sorrow".

Hä-nen on kyl - mä. hä-nenon i - kä - vä, hän ei tu - le
 He is so cold, he is so full of sor - row, he does not come

mp *p* *poco*

mm. 22-24

At measure 24 a new figure is introduced in the left hand consisting of a trill and glissando from A¹ to down to B flat. This establishes a new pattern of accompaniment around the portion of the text concerned with the man not heeding the singer's entreaties: "he does not come when I tell him, he does not go away when I tell him."

pyy - tä - mäl - lä, ei - kä me-ne pyy - tä - mäl - lä.
 when I tell him, he does not go when I tell him,

p

mm. 25-27

This section culminates in the climax of the piece which occurs in mm. 33-36 with a sustained F sharp³ on the word "sleep" followed by a chromatic, plaintive vocal line depicting the longing and sadness of the character.

la.
"Sleep!"

f *mp* *p*

mm. 33-36

At measure 38, the original cell has been transposed up one half step to B natural, C sharp, D. At the recurrence of the text "he is so cold", the musical scheme of measure 22 reappears, also raised one half step from the original.

mp

Hä-nen on kyl - mä,
He is so cold.

m. 22

mp

Hä-nen on kyl - mä,
He is so cold.

m. 38

Sallinen continues to explore and revisit the various devices he has already introduced including the ostinato figure, the trill introduced in

measure 24 and the original cell. He also continues to manipulate the cell by displacing the C of the cluster by one octave and thus, creates a new figure in measure 42 which he utilizes through the end of the song in both the right and left hands. In measure 45 the vocal line also returns to the low pitches found in the first entrance of the voice. Sallinen, however, ends the piece by returning to the figure outlining an F major triad to the text, "at night in sleep". This figure was introduced in measure 17 to the same text, but here it provides a fleeting glimpse of tonality as the last remnants of the original cell die away.

The image shows a musical score for measures 47-49. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The vocal line has lyrics: "tu - lee u - nes - sa?" and "night in sleep?". The piano part features a complex texture with many beamed notes and rests. There are markings for "dim." (diminuendo) above the vocal line and "pp" (pianissimo) below the piano part. The number "2" appears above the piano part in several places, likely indicating fingerings or accents. The score is written in a style typical of a musical manuscript.

mm. 47-49

While the vocal demands of this song are not extensive, the musical demands are considerable. Both the pianist and singer must be capable of deciphering Sallinen's work and bringing forth the nuances of both the text and the largely non tonal score. As such, this song makes the same demands in many modern songs that utilize the same structural devices. The overall fleeting sense of tonality and lyricism of the vocal line are reminiscent of the

music of Berg and some of the songs of Hugo Wolf. While not truly tonal, this song bears the stamp of Romanticism through its overall melodic unity and its lyrical depiction of the text and its chromatic alteration of the cellular clusters that form the basis for its structure.

VII. CONCLUSION

The songs of Finland represent not only a rich and diverse collection of musical styles, but a strong connection to an often misunderstood cultural heritage. These songs represent a musical tradition that has primarily developed during the last century. As a result, the songs produced in Finland represent, as does the country itself, a vast unexplored landscape filled with songs of great diversity, uniqueness, integrity and musical quality. These songs can enrich the opportunities for singers and performers who choose to explore them. They represent for the modern teacher and performer, a chance to observe first hand, the development of a musical tradition during a period of years much shorter than those of other European countries. This opportunity is a unique one from a musicological perspective, because few musical traditions can boast at being as "young" as that of the Finns which have earned a place in the Western Musical heritage. Like a volcano giving birth to an island, Finland's musical tradition is still in its infancy, but indeed the eruption is producing vast amounts of new literature.

Finland is a nation that not only supports its musical heritage but seeks to promote the music of the future through governmental support of

composers and performers. And indeed, many composers are emerging on the Finnish musical landscape including Paavo Heininen, Erkki Salmenhaara and Juha Koskinen. Exploring the most contemporary techniques, they continue to contribute new songs to this ever expanding repertoire. At the Sibelius Academy, music on the "cutting edge" of their folk music program explores new fusions of folk music with classical musical forms from around the world seek to transcend international borders in the pursuit of pan-national musical styles.

Finland has just written its first history of music. Released in 1997, this four volume work is testimony to Finland's devotion to continuing the musical legacy established by Sibelius and developed by subsequent Finnish composers. Musical organizations such as the Finnish Music Information Center, seek to promote Finnish music beyond Finland's borders while institutions like the Sibelius Academy continue to develop and produce composers, conductors and performers of world-class caliber. The excellent publication, Finnish Music Quarterly, continues to explore and disseminate information about Finland's musical past, while promoting Finland's brightest musical stars of the future. With these things in mind, it is indeed evident that the creative flame burns brightly in my ancestral homeland.

Appendix A

Pronunciation Chart

Vowels

Vowel sounds: There are eight vowel sounds in Finnish. In general they are more sharply and vigorously pronounced than in English. They are also represented by short and long sounds. (*-represents no equivalent sound in English.)

<u>Vowel</u>	<u>IPA Symbol</u>	<u>Pronounced</u>	<u>Short Sound</u>	<u>Long Sound</u>
i	[i]	ee-(beet)	nimi (name)	niin (so, yes)
e	[ɛ]	e-(set)	me (we)	menee (he goes)
ä	[æ]	a-(cat)	sä (you)	sää (weather)
y	[y]	i + u	syksy (autumn)	syy (reason)
ö	[Y]	I + u	hölmö (fool)	Töölö (district in Helsinki)
u	[u]	u-(pull)	uni (sleep)	uuni (oven)
o	[ɔ]	o-(hot)	jo (already)	joo (yes) colloq.
a	[a]	a-(father)	ja (and)	Janna (name)

Diphthongs

There are also a large number of diphthongs. Each vowel in a diphthong is pronounced in the same way as when it is in a single word. As a rule, diphthongs are not difficult to sing in Finnish, they are usually sung on one note just as the long vowels and the more open one is always the longer of the two.

<u>Diphthong</u>	<u>IPA Symbol</u>	<u>Pronounced</u>	<u>Short Sound (no long sounds)</u>
ei	[ei]	a-(gate)	ei (no)
äi	[æi]	*	nain (like this)

<u>Diphthong</u>	<u>IPA Symbol</u>	<u>Pronounced</u>	<u>Short Sound</u>	<u>(no long sounds)</u>
yi	[yi]	*	hyinen	(freezing cold)
öi	[øi]	*	öinen	(nightly)
ui	[ui]	*	ui	(he swims)
oi	[oi]	oy-(boy)	voi	(butter)
ai	[i]	igh-(high)	nainen	(woman, lady)
äy	[æy]	*	näy	(is not to be seen)
öy	[øy]	*	löydan	(I find)
iu	[ju]	you	viulu	(violin)
eu	[eu]	*	neula	(needle)
ou	[ou]	*	nousta	(get up)
au	[ou]	ou-(house)	sauna	(Finnish bath)
ie	[ie]	*	mies	(man)
yö	[yø]	*	yö	(night)
uo	[uo]	*	Suomi	(Finland)
			Tuomi	(cherry tree)

Consonants

The pronunciation of consonants is more relaxed in Finnish than in English. This is especially true with the stop-plosive consonants *p*, *t* and *k* which are always unaspirated. There are long and short consonant sounds in Finnish.

<u>Consonant</u>	<u>IPA Symbol</u>	<u>Pronounced</u>	<u>Short Sound</u>	<u>Long Sound</u>
p	[p]	p-(spin) long p-(top-part)	papu (bean)	pappi (clergyman)
t	[t]	t-(stop)	ota! (take) t-(at-table)	ottaa (he takes)

<u>Consonant</u>	<u>IPA Symbol</u>	<u>Pronounced</u>	<u>Short Sound</u>	<u>Long Sound</u>
k	[k]	k-(skin) k-(sick-king)	kuka (who)	kukka (flower)
d	[d]	d-(do)	sade (rain)	
m	[m]	m-(mix) m-(room-mate)	oma (own)	amme (tub)
n	[n]	n-(net) n-(man-name)	sana(word)	Sanna (name)
nk	[nk]	n-(think)	kenka (shoe)	
ng	[ŋ]	ng-(singing)	kengät (the shoes)	
l	[l]	l-(million)	eli-(he lived)	Elli (name)
r	[r]	slightly rolled r-(brr...cold!)	rouva (Mrs.)	herra (Mr.)
s	[s]	s-(sit) s-(this-sample)	viisi (five)	hissi (elevator)
h	[h]	h-(hen) h-(stronger at the end of a syllable)	hän (she) ihme (wonder)	
v	[v]	v-(veal)	vain (only)	
j	[j]	y-(yes)	jos (if)	

Recent consonant additions that occur in loan words:

b	[b]	b-(boat)	banaani (banana)
g	[ɟ]	j-(judge)	geologia (geology)
f	[f]	f-(farm)	filmi-(film)

Other Rules

Finnish spelling is phonetic. Each letter always represents the only one and the same sound with one exception. The letter *n* may also have the sound of *ng* [ŋ] before *ka*, *dn*, and *g*. There are no silent letters in Finnish.

Short sounds are always written with one letter, long sounds with two letters.

x and *z*, which may occur in recent loan words or names are pronounced [ks] and [ts] respectively.

Stress

The main stress is always on the first syllable. In compound words, which are very numerous, the first syllable of the second section (not always the second syllable) carries a secondary stress.

kahvi ['ka vi] (coffee) *kuppi* ['ku pi] (cup) *kahvikuppi* ['ka vi , ku pi]

Syllabic Division

In most cases, songs are already set by the composer in such a way that the syllabic division is correct. Still, this may not always be the case. The rules for syllabic division are as follows:

Syllables are divided:

Before one consonant:

ka-tu (street), *tuo-mi* (cherry tree) *suo-ma-lai-nen* (Finn)

Between two consonants:

kyl-lä (yes), *A-me-rik-ka* (America), *hy-vä* (good)

Before the last of three consonants:

Rans-ka (France), *kort-ti* (card)

Between two vowels which do not form a diphthong:

lu-en, I read, *mai-to-a* (milk), *ha-lu-ai-sin* (I'd like to)

A syllable ending in a vowel is called *open*.

A syllable ending in a consonant is called *closed*.

Appendix B

List of Finnish Song Composers

Early Finnish solo song composers

Name	Dates	Number of songs extant
Borenius, Henrik	1840-1909	
Byström, Thomas	1772-1839	ca. 10
Collan, Karl	1828-1871	ca. 50
Crusell, Bernard Henrik	1775-1838	ca. 30
Ehrström, Frederik August	1801-1850	ca. 40
Eimele, Fredrik	1804-1871	ca. 20
Engelbel, August	1817-1850	
Fabritius, Ernst	1842-1899	
Faltin, Richard	1835-1918	ca. 15
Flodin, Karl	1858-1925	
Genetz, Emil	1852-1930	
Greve, Conrad	1820-1851	
Haapasalo, Kreetta	1813-1893	
Hannikainen, P.J.	1854-1924	
Hällström, Karl Theofron	1860-1917	ca. 20
Hämäläinen, Lauri	1832-1888	
Ingelius, Axel Gabriel	1822-1862	
Kajanus, Robert	1856-1933	
Lagi, Rudolf	1823-1868	
Laethén, Jakob Rafael	1845-1898	
Leander, Adolf	1833-1899	
Linsén Gabriel	1838-1914	
Lithander, Frederik Em.	1777-1823	
Mielck, Ernst	1877-1899	
Moberg, Ida	1859-1947	ca. 20
Moring, Karl Johan	1832-1868	
Pacius, Frederik	1809-1891	ca. 50
Pahlman, Knut Emil	1837-1890	
Filip von Schanz	1835-1865	ca. 20
Rudolf Sjögren	1835-1891	
Tawaststjerna, Frans A.	1821-1882	
Wasenius, Carl Gustav	1821-1889	
Wegelius, Martin	1846-1906	ca. 20
Willibrand, Reinhold Felix v.	1858-1935	

Finnish national romantic solo song composers

Aaltonen, Erkki	1910-1991	ca. 10
Aaltoila, Heikki	1905-1992	ca. 15
Anderssén, Alfred	1887-1940	ca. 20
Cajanus, Einar	1881-1945	
Carlson, Bengt	1890-1953	
Carlsson, Sune	1892-1966	ca. 15
Diktonius, Elmer	1896-1961	ca. 10
Ehrström, Otto	1891-1978	
Eloka, Ossi	1904-1991	ca. 50
Elovaara, Toivo	1907-1978	ca. 50
Fougstedt, Nils-Erik	1910-1961	ca. 30
Haapalainen, Väinö	1893-1945	ca. 15
Haapalainen, Väinö jr.	1916-1977	ca. 30
Hannikainen, Ilmari	1892-1955	ca. 100
Hannikainen, Väinö	1900-1960	ca. 20
Hela Martti	1890-1965	ca. 100
Hirn, Carl	1886-1949	
Härkönen, Leo	1904-1978	ca. 10
Ikonen, Lauri	1888-1966	over 100
Ingman, Olavi	1903-1990	ca. 50
Konsta, Jylhä	1910-1984	ca. 70
Järnefelt, Armas	1869-1958	ca. 50
Karjalainen, Ahti	1907-1986	ca. 20
Karte, Onni	1899-1974	ca. 15
Kaski, Heino	1885-1957	over 100
Kauppi, Emil	1875-1941	ca. 60
Kilpinen, Yrjö	1892-1959	over 700
Klami, Uuno	1900-1961	
Klemetti, Heikki	1876-1953	ca. 60
v. Kothen, Axel	1871-1927	over 100
Kotilainen, Otto	1868-1936	ca. 150
Krohn, Ilmari	1867-1960	ca. 80
Krohn, Felix	1898-1963	ca. 100
Kuula, Toivo	1883-1918	ca. 25
Kuusisto Taneli	1905-1988	ca. 70
Laitinen, Arvo	1893-1966	
Leiviskä, Helvi	1902-1982	ca. 20
Linjama, Jaakko	1909-1983	ca. 10
Linko, Ernst	1889-1960	ca. 35
Linnala, Eino	1896-1973	ca. 50
Linnavuori, Frans	1880-1926	

Luolajan-Mikkola, Vilho	1911-	ca. 35
Maasalo, Armas	1885-1960	ca. 70
Madetoja, Leevi	1887-1947	ca. 50
Marvia, Einari	1915-	ca. 100
Melartin, Erkki	1875-1937	over 300
Merikanto, Aare	1893-1958	ca. 20
Merikanto, Oskar	1868-1924	ca. 150
Mikkola, Viljo	1871-1960	ca. 20
Mäkinen, Rikhard	1875-1944	ca. 50
Nyberg, Mikael	1871-1940	ca. 120
Palmgren, Selim	1878-1951	ca. 100
Penttinen, Toimi	1905-	
Pesonen, Olavi	1909-	ca. 200
Pesola, Väinö	1886-1966	ca. 35
Piiparinen, Mika	1911-1991	ca. 20
Pingoud, Ernst	1888-1942	
Pohjanmies, Juhani	1893-1959	ca. 60
Polón, Edith		
Pulli, Jaakko	1906-1983	ca. 25
Putro, Mooses	1848-1919	ca. 20
Pylkkänen, Tauno	1918-1980	ca. 60
Ritio, Väinö	1891-1945	ca. 10
Ranta, Sulho	1901-1960	ca. 120
Roiha, Eino	1904-1955	ca. 10
Ruskeepää, Raito	1916-1989	ca. 25
Räikkönen, Arvo	1906-1978	ca. 30
Saarenpää, Toivo	1882-1948	
Saikkola, Lauri	1906-	ca. 60
Salonen, Sulo	1899-1976	ca. 20
Sibelius, Jean	1865-1957	ca. 90
Silmä, Aapo	1891-1972	ca. 10
Siukonen, Wilho	1885-1941	ca. 10
Sivori, Emil	1864-1929	
Sonninen, Ahti	1914-1984	ca. 70
Suolahti, Heikki	1920-1936	
Strähle, Lars Johan Gustav	1894-1965	ca. 50
Sundberg, John	1891-1963	
Tolonen, Jouko	1912-1986	ca. 40
Turunen, Martti	1902-1979	ca. 75
Tuukkanen, Kalervo	1909-1979	
Tuuri, Jaakko	1884-1947	ca. 50
Vanne, Kerttu	1905-1963	
Vehanen, Kosti	1887-1957	

Modern Finnish solo song composers

Agopov, Vladimir	1953-
Aho, Kalevi	1949-
Almila, Atso	1963-
Bergman, Erik	1911-
Borg, Kim	1919-
Fordell, Erik	1917-1981
Gustafsson, Kaj-Erik	1942-
Heininen, Paavo	1938-
Heiniö, Mikko	1948-
Hämmeenniemi, Eero	1951-
Johansson, Bengt	1914-1989
Kaipainen, Jouni	1956-
Karjalainen, Kullervo	1932-
Kokkonen, Joonas	1921-
Kortekangas, Olli	1955-
Kostiainen, Pekka	1944-
Kuusisto Ilkka	1933-
Kyllönen, Timo-Juhani	1955-
Linjama, Jyrki	1962-
Lindberg, Magnus	1958-
Marttinen, Tauno	1912-
Meriläinen, Usko	1930-
Mononen, Sakari	1928-
Nevanlinna, Tapio	1954-
Nordgren, Pehr Henrik	1944-
Nummi, Seppo	1932-1981
Raitio, Pentti	1930-
Raitio, Väinö	1891-1945
Rautavarra, Einojuhanni	1928-
Ringbom, Nils-Eric	1907-1988
Rodstedt, Guy	1915-
Rydman, Kari	1936-
Saariaho, Kaija	1952-
Sallinen, Aulis	1935-
Salmenhaara, Erkki	1941-
Salonen, Esa-Pekka	1958-
Segerstam, Leif	1944-
Sermilä, Jarmo	1939-
Sipilä, Eero	1918-1972
Tuomela, Tapio	1958-
Tuominen, Harri	1944-

Törmälä, Jouko	1938-
Wessman, Harri	1949-
Vilén, Asko	1946-
Vuori, Harri	1956-

Additional Finnish solo song composers

Brük, Fridrich	1937-
Chydenius, Kaj	1939-
Erkkilä, Eero	1941-
Hongisto, Mauri	1921-
Jalkanen, Pekka	1945-
Kuorikoski, Ahti	1939-
Mårtenson, Lasse	1934-
Norontaus, Veikko	1930-
Panula, Jorma	1930-
Sarmanto, Heikki	1939-
Tikka, Kari	1946-

Information in this appendix extracted from Laulutunti: Suomalaisia yksinlauluja. Fazer F 08374-1.

Appendix C

Key to Finnish Music Publishers

Abbreviations

AL	Alphonse Ledue
B & B	Bote & Bock
B & H	Breitkopf and Härtel
F	Edition Fazer
L	Robert Lienau, Berlin
MIC	Musiikin Teidotuskeskus/Finnish Music Information Center
REW	Oy R. E. Westerlund Ab
WH	Edition Wilhelm Hansen
WSOY	Werner Söderström Oy
Y.K.-Seura	Yrjö Kilpinen - Seura ry.
YLE Company	Suomen Yleisradio/Finnish Broadcasting

Appendix D

Songs of Jean Sibelius (1865-1957)

Note: While virtually all of these songs bear four titles (in Swedish, Finnish, English and German respectively) they are listed here in the language of their original publication. I have included the English title as well.

<u>Title</u>	<u>Op.</u>	<u>No.</u>	<u>Publisher</u>
A			
<u>Arioso</u> (REW 1914) An arrangement for soprano and piano from the original work for soprano and string orchestra.	3		F
<u>Aus banger Brust</u> (Richard Dehmell) <i>Heavy sigh</i>	50	4	L 1907
<u>Älven och snigeln</u> (Ernst Josephson) <i>The Snail</i>	57	1	L 1910
B			
<u>Blåsippan</u> 1923 (Franz Michael Franzén) <i>The Anemone</i>	88	1	WH
<u>Blommans öde</u> 1923 (Johan Ludvig Runeberg) <i>The Flower's Destiny</i>	88	6	WH

<u>Bollspelet vid Trianon</u> 1904 (Gustav Fröding) <i>Tennis at Trianon</i>	36	3	B & H
D			
<u>De bägge rosorna</u> 1923 (Frans Michael Franzén) <i>The Two Roses</i>	88	2	WH
<u>Demanten på marssnön</u> 1912 (Josef Julius Wecksell) <i>The Diamond on the March Snow</i>	36	6	B & H
<u>Den första kyssen</u> 1904 (Johan Ludvig Runeberg) <i>The First Kiss</i>	37	1	B & H
<u>Der Wanderer und der Bach</u> 1916 (Martin Greif) <i>The wanderer and the Brook</i>	72	5	B & H
<u>Die Stille Stadt</u> (Richard Dehme) <i>The Silent Town</i>	50	5	L 1907
<u>Det mörknar ute</u> 1919 (Zachris Topelius) <i>O'er Hill and Dale</i>	1	3	REW F 1967
<u>De trenne blinda systrar</u> <i>The three blind sisters</i> This is an arrangement of Scene II No.6 from Pelleas et Mélisande	46		L 1905

<u>Dolce far niente</u> 1911 (Karl August Tavaststjerna) <i>Dolce far niente</i>	61	6	B & H
<u>Dold förening</u> 1923 (Carl Snoilsky) <i>Hidden Union</i>	86	3	WH
<u>Drömmen</u> 1906 (Johan Ludvig Runeberg) <i>The Dream</i>	13	5	B & H
E			
<u>En blomma stod vid vägen</u> (Ernst Josephson) <i>The Wild Flower</i>	57	2	L 1910
<u>En slända</u> 1906 (Oscar Levertin) <i>A Dragon Fly</i>	17	5	B & H
F			
<u>Fåfäng önskan</u> 1911 (Karl August Tavaststjerna) <i>Idle Wishes</i>	61	7	B & H
<u>Fågelfångaren</u> 1920) (from Six Songs on texts of Johan Ludvig Runeberg) <i>The Bird-Catcher</i>	90	4	F (REW

<u>Fågellek</u> 1910 (Karl August Tavaststjerna) <i>Enticement</i>	17	3	B & H
<u>Flickan kom ifrån sin älsklings möte</u> 1904 (Johan Ludvig Runeberg) <i>From her lover's tryst a girl returned</i>	37	5	B & H
H			
<u>Håillilå, uti strom och i regn</u> 1910 (William Shakespeare) <i>When I was a Tiny Little Boy</i> From two songs from Twelfth Night	60		B & H
<u>Harpolekaren och hans son</u> 1904 (Viktor Rydberg) <i>The harper and his son</i>	38	4	B & H
<u>Hennes budskasp</u> (REW 1918) (from <u>Six Songs on texts of Johan Ludvig Runeberg</u>) <i>Her Message</i>	90	2	F
<u>Hertig Magnus</u> (Ernst Josephson) <i>Baron Magnus</i>	57	6	L 1910
<u>Hjärtats morgon</u> 1906 (Johan Ludvig Runeberg) <i>The Heart's Morning</i>	13	3	B & H
<u>Höstkväll</u> 1906 (Viktor Rydberg) <i>Autumn Night</i>	38	1	B & H

<u>Hundra vägar</u> 1916 (Johan Ludvig Runeberg) <i>A Hundred Ways</i>	72	6	B & H
I			
<u>Ilalle</u> 1906 (A.V. Forsman) <i>To Evening</i>	17	6	B & H
<u>Im Feld ein Mädechen singt</u> (Margarete Susman) <i>A Maiden Sings there</i>	50	3	L 1907
<u>I natten</u> 1908 (Viktor Rydberg) <i>In the Night</i>	38	3	B & H
<u>I systrar, I bröder, I älskande par!</u> 1923 (Mikael Lybeck) <i>Ye Sisters, Ye Brothers</i>	86	6	WH
J			
<u>Jag är ett träd</u> (Ernst Josephson) <i>The tree</i>	57	5	L 1910
<u>Jag ville jag vore i Indialand</u> 1904 (Gustav Fröding) <i>I would I were dwelling</i>	38	5	B & H
<u>Jägargossen</u> 1906 (Johan Ludvig Runeberg) <i>The Young Sportsman</i>	13	7	B & H

<u>Jubal</u> 1910 (Ernst Josephson) <i>Jubal</i>	35	1	B & H
<u>Julivisa</u> 1919 (Zachris Topelius) <i>Christmas Song</i>	1	4	REW F 1967
K			
<u>Kaiutar</u> 1916 (Larin-Kyösti) <i>The Echo Nymph</i>	72	4	B & H
<u>Kom nu hit, död!</u> 1910 (William Shakespeare) <i>Come Away, Death</i> From two songs from Twelfth Night	60		B & H
<u>Koskenlaskijan morsiamet</u> 1905 (A. Oksanen) <i>The Ferryman's Brides; also the Rapid Rider's Brides</i> This piece is an arrangement from the original ballad for Baritone, Mezzo Soprano and Orchestra	33		B & H
<u>Kullervon valitus, Kullervos Wehruf</u> 1966 <i>Kullervo's Lamentations</i> An arrangement from mvmt. 3 of Kullervo for Baritone and piano.	7		B & H
<u>Kvarnhjulet</u> (Ernst Josephson) <i>The Millwheel</i>	57	3	L 1910

<u>Kysse</u> 1915 (Johan Ludvig Runeberg) <i>The Kiss</i>	72	3	B & H
<u>Kyssens hopp</u> 1906 (Johan Ludvig Runeberg) <i>As I rested, dreaming</i>	13	2	B & H
L			
<u>Långsamt som kvällskyn</u> 1911 (Karl August Tavaststjerna) <i>Shall I forget thee?</i>	61	1	B & H
<u>Längtan heter min arvedel</u> 1923 (Erik Axel Karlfeldt) <i>Longing in vain is my heritage</i>	86	2	WH
<u>Lasse Liten</u> 1904 (Zachris Topelius) <i>Little Lasse</i>	37	2	B & H
<u>Lastu lainehilla</u> 1906 (Ilmari Calamnius) <i>Driftwood</i>	17	7	B & H
<u>Lenzgesang</u> (A. Fitger) <i>A Song of Spring</i>	50	1	L 1907

<u>Luonnotar</u> 1915 (Kaleveala I: 110-242) <i>The Spirit of Nature</i> This work is an arrangement for soprano and piano of the orchestra tone poem. The arrangement is by Sibelius.	70		B & H
 M			
<u>Maj</u> (Ernst Josephson) <i>May</i>	57	4	L 1910
<u>Marssnön</u> 1912 (Josef Julius Wecksell) <i>March Snow</i>	38	5	B & H
<u>Men min fågel märks dock icke</u> 1904 (Johan Ludvig Runeberg) <i>On the lake the Swan is mirrored</i>	36	2	B & H
<u>Morgonen</u> F(REW 1920) (from Six Songs on texts of Johan Ludvid Runeberg) <i>The Morning</i>	90	3	
 N			
<u>Näcken</u> (Ernst Josephson) <i>The Elving</i>	57	8	L 1910
<u>När jag drömmer</u> 1911 (Karl August Tavastsjerna) <i>When I Dream</i>	61	3	B & H

<u>Norden</u> 1918) (from Six Songs on texts of Johan Ludvig Runeberg) <i>The North</i>	90	1	F (REW)
<u>Nu så kommer julen</u> 1919 (Zachris Topelius) <i>Now is Christmas Coming</i>	1	2	REW F 1967
<u>Nu står jul vid snöig port</u> 1919 (Zachris Topelius) <i>Now stands Yule at the Snowy Gate</i>	1	1	REW F 1967
O			
<u>Och finns det en tanke</u> 1923 (Karl August Tavaststjerna) <i>And is there a thought?</i>	86	4	WH
<u>On hanget korkeat</u> (AEL 1901) (Wilkku Joukanhainen) <i>The Shining Snows are driven high</i>	1	5	F
P			
<u>På verandan vid havet</u> 1907 (Viktor Rydberg) <i>On a balcony by the sea</i>	38	2	B & H

R

<u>Romans</u> 1911 (Karl August Tavaststjerna) <i>Romance</i>	61	5	B & H
<u>Romeo</u> 1911 (Karl August Tavaststjerna) <i>Romeo</i>	61	4	B & H
<u>Rosenlied</u> (Anna Ritter) <i>The Song of the Roses</i>	50	6	L 1907

S

<u>Sångarlön</u> 1923 (Carl Snoilsky) <i>The Singer's Reward</i>	86	5	WH
<u>Sången om korsspindeln</u> 1899 (from incidental music to King Christian II by Adolf Paul) <i>Fool's song of the Spider</i>	27	4	B & H
<u>Säv. Säv. susa</u> 1906 (Gustav Fröding) <i>Sigh, sedges, Sigh</i>	36	4	B & H
<u>Sehnsucht</u> (Emil Rudolf Weiss) <i>Longing</i>	50	2	L 1907

<u>Sen har jag ej frågat mera</u> 1910 (Johan Ludvig Runeberg) <i>And I questioned then no further</i>	17	1	B & H
<u>Sippan</u> 1923 (Johan Ludvig Runeberg) <i>The Primrose</i>	88	4	WH
<u>Solitude</u> (Hjalmar Procopé) <i>The Jewish Girl's Song</i> Arranged and extracted from the incidental music to Belshazzars Feast	51		L 1907
<u>Soluppgång</u> 1904 (Tor Hedberg) <i>Sunrise</i>	37	3	B & H
<u>Sommernatten</u> F(REW 1920) (from Six Songs on texts of Johan Ludvig Runeberg) <i>Summer night</i>	90	5	
<u>Sov in !</u> 1910 (Karl August Tavaststjerna) <i>Slumber!</i>	17	2	B & H
<u>Svarta rosor</u> 1904 (Ernst Josephson) <i>Black Roses</i>	36	1	B & H
T			
<u>Teodora</u> 1910 (Bertel Gripenberg) <i>Theodora</i>	35	2	B & H

<u>Till Frigga</u> 1906 (Johan Ludvig Runeberg) <i>To Fricka</i>	13	6	B & H
<u>Törnet</u> 1923 (Johan Ludvig Runeberg) <i>The Thorn</i>	88	5	WH
U			
<u>Under strandens granar</u> 1906 (Johan Ludvig Runeberg) <i>Beneath the fir trees</i>	13	1	B & H
V			
<u>Våren flyktar hastig</u> 1906 (Johan Ludvig Runeberg) <i>Spring is flying</i>	13	4	B & H
<u>Var det en dröm?</u> 1904 (Josef Julius Wecksell) <i>Was it a dream?</i>	37	4	B & H
<u>Vårförnimelser</u> 1923 (Karl Sugust Tavaststjerna) <i>The coming of Spring</i>	86	1	WH
<u>Vårtagen</u> 1911 (Bertel Gripenberg) <i>The Spell of Springtide</i>	61	8	B & H

<u>Vattenplask</u> 1910 (Viktor Rydberg) <i>Lapping Waters</i>	61	2	B & H
<u>Vem styrd hit din väg?</u> F(REW 1920) (from Six Songs on texts of Johan Ludvig Runeberg) <i>Who has brought you here?</i>	90	6	
<u>Vilse</u> 1904 (Karl August Tavaststjerna) <i>Astray</i>	17	4	B & H
<u>Vitsippan</u> 1923 (Frans Michael Franzén) <i>The Wood Anemone</i>	88	3	WH

Appendix E

The Songs of Oskar Merikanto (1868-1924)

Solo songs with piano accompaniment

<u>Title</u>	<u>Opus</u>	<u>Number</u>	<u>Publ.</u>
A			
<u>Aamulaulu</u> (Huugo Jalkanen) <i>Morning Song</i>	82	2	
<u>Annina</u>	No opus		
B			
<u>Balladi</u> (Ilmari Calamnius) <i>Ballad</i>	69	4	
D			
<u>Die Sprach des Waldes</u> (1888) (Hermann Loewe) Text in German, from <u>Liebeslieder</u> for tenor or baritone	7	1	
E			
<u>Elämälle</u> (Ernst V. Knape) Finnish translation by Jussi Snellman <i>To Life</i>	93	4	

<u>Ewige Treue</u> (1889) (Werner) <i>Always true</i> text in German, from <u>Liebeslieder</u> for tenor or baritone	7	4
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H

<u>Hän kulkevi kuin yli kukkien</u> <i>She walks on flowers</i>	32	3
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<u>Huolissaan huokaileva</u> (Eino Leino) <i>Worried sigh</i>		
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<u>Hyvää Yötä</u> (L. Onerva) <i>Good night</i>	75	1
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I

<u>Illansuussa</u> (V.A. Koskenniemi) <i>At nightfall</i>	69	2
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<u>Iltakellot</u> ("Päivänpoika") <i>Evening Bells</i>	106	1
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<u>Ilta tuntureilla</u> <i>Night in the fells</i>	18	2
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<u>Itkeyä huilu</u> (Larin-Kyösti) <i>The weeping flute</i>	52	4
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K

<u>Kansanlaulu</u> (Folksong) <i>Folksong</i>	90	1
<u>Kas. oksa värähtää</u> (A Petöfi, Finnish translation by Jussi Snellman) <i>See the branch quiver</i>	32	2
<u>Käsittämätön Jumala</u> (Omar Khayam, Finnish translation by Ilta Koskimies) <i>God beyond comprehension</i>	109	2
<u>Kevätlaulu</u> <i>Spring Song</i>	58	4
<u>Kevätlinnuille etelässä (1891)</u> (J.H. Erkkö) <i>To the spring birds in the south</i>	11	1
<u>Kiitävi aatos kaipuun siivin</u> (Rafael Engelberg) <i>Fleeting thoughts</i>		
<u>Kiitos sulle, jumalani</u> <i>Thanks to Thee, my Lord</i>		
<u>Kottarainen</u> <i>Starlings</i>	36	2
<u>Kuin hiipuva hiilos tummentuu</u> (Severi Nyman) <i>Like the dying embers grow dark</i>	47	2
<u>Kullan murunen</u> <i>You are a nugget of gold</i>	20	1
<u>Kun päivä paistaa</u> <i>When the sun shines</i>	24	1

<u>Kyllän tiellä</u> <i>On the village road</i>	32	4
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L

<u>Laatokka</u> <i>Ladoga</i>	83	1
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<u>Lastentaru takkavalkealla</u> <i>Fairy tale by the fireside</i>	82	3
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<u>Lauantai-ilta</u> (Lauri Pohjanpää)	75	2
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<u>Laulaja taivaan portilla</u> <i>A singer at the gate of heaven</i>	74	2
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<u>Laulan lasta nukkamahan</u> <i>Singing My Child to Sleep</i>	30	1
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<u>Laula tyttö!</u> <i>Sing to me Girl!</i>	30	2
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<u>Laulelen pojalleni pikkuiselle</u> (Tuntematon)	107	1
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Louhen hyvästijättö tyttörelleen

Louhi ylistää tyttörelleen Väinön suuruutta

M

<u>Ma elän</u> <i>I am Alive!</i>	71	1
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<u>Merellä</u> (J.H. Erkkö)	74	4
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<u>Metsäkyyhkys</u> (J. Blicher-Clausen, Finnish translation by Ilta Koskimies) <i>The wood-doves</i>	47	2 (1)
<u>Miksi Laulan</u> <i>Why do I sing?</i>	20	2
<u>Miss' soutaen tuulessa</u> <i>Where rustling Birches bend</i>	90	1
<u>Muistellessa (1891)</u> (J.H.Erkko)	11	2
<u>Muistellessa</u> <i>Remembering</i>	11	2
<u>Myrskylintu</u> (Kasimir Leino)	30	3
 N 		
<u>Nocturne</u> (V.A. Koskenniemi)		
<u>Nuoruuden ylistys</u> (Iivo Härkönen) <i>In praise of youth</i>	69	3
 O 		
<u>Oi kiitos, sa Luojani armollinen</u> <i>O Thanks to Thee my merciful Lord</i>		
<u>Oi, minne emon lintunen lensi</u> (Eino Leino)	53	2
<u>Oi, muistatko vielä sen virren</u> <i>O, do you remember that hymn</i>	52	3

<u>Omenankukat</u> <i>Apple Blossoms</i>	53	1
<u>Onnelliset</u> <i>The happy ones</i>		
<u>Onneton</u> (1889) (Jooseppi Mustakallio) <i>Unhappy</i>	2	3
P		
<u>Pai, Pai, paitaressu</u> (1887) (Jooseppi Mustakallio) <i>Bye, Bye, my sweet swaddling boy</i>	2	1
R		
<u>Reppurin laulu</u> <i>Song of the Peddler</i>		
<u>Rukous</u> (Nino Runeberg) <i>Ave Maria</i>	40	2
S		
<u>Scheideblick</u> (1889) (Lenau) Text in German, from <u>Liebeslieder</u> for tenor or baritone	7	3
<u>Soi vienosti murheeni soitto</u> (Heikki Ansa) <i>Play softly thou tune of my mourning</i>	36	6 (3)

<u>Stille Sicherheit</u> (1888) (Lenau) Text in German from <u>Liebeslieder</u> for tenor or baritone	7	2
<u>Surun voima</u> <i>The power of sorrow</i>	78	3
T		
<u>Tule kanssani</u> (L. Onerva) <i>Come with me</i>	75	3
<u>Tuulantei</u>		
V		
<u>Vallinkorvan laulu</u> <i>The Vallinkorva Song</i>	24	2
<u>Vanha mummo</u> (1888) (Jooseppi Mustakallio) <i>Old Woman</i>	2	2
<u>Vertaus</u> <i>Parable</i>	20	3
Y		
<u>Yöllä</u> (1891) (J.H. Erkkö) <i>Overnight</i>	11	3

Appendix F

Songs of Toivo Kuula (1883-1918)

Title	Opus	Number	Pub
A			
Aamulaulu (Eino Leino)	2	3	F
Morgonsång <i>Morning Song</i>			
Ave Maria	23	3	F
E			
Eikä Sitä Sanaa <i>I shouldn't say such a thing</i> <i>from <u>South Ostrobothnian Folksongs No. 2</u></i>			F
Epilogi (V.A. Koskenniemi) <i>Epilog</i>	6	2	F
H			
Hae Pois Vaan Sormukses <i>Come and take back your ring</i> <i>from <u>South Ostrobothnian Folksongs No. 11</u></i>			F
Hautalan Heikki <i>Heikki Hautala</i> <i>from <u>South Ostrobothnian Folksongs No. 8</u></i>			F
Huuda Hautas Pohjasta <i>Shout from thy grave</i> <i>from <u>South Ostrobothnian Folksongs No. 3</u></i>			F

I

Imandran laulu (Larin Kyösti)	30c	4	F
Imandras Sång <i>Imandras Song</i>			

J

Jääkukkia (V.A. Koskenniemi)	24	2	F
Isblommor Eisblumen <i>Frost Flowers</i>			

K

Karjapihassa (Larin Kyösti)	31a	1	F
I fägården <i>In the Cattleyard</i>			
Kesäyö kirkkomaalla (V.A. Koskenniemi)	6	1	F
Sommarnatt på kyrkogården Sommernacht auf einem Friedhof <i>Summer night in the Churchyard</i>			
Ketolan Jukka <i>Jukka Ketola</i> <i>from South Ostrobothnian Folksongs No. 10</i>			F
Kevätlaulu Vårsång <i>Spring Song</i>			F
Kohtalo (Lauri Pohjanpää)	23	4	F
Das Schicksal <i>Fate</i>			

L

Lauantai-ilta (Lauri Pohjanpää)	24	1	F
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Lördagsafton
Sonnabend
Saturday Evening

Luullahan Jotta on Lysti Olla <i>You may think I am Happy</i> <i>from <u>South Ostrobothnian Folksongs No. 12</u></i>			F
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Lyö sydän (Antti Rytönen)	16a	2	F
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Slå, hjärta
Beat, My Heart

M

Marjatan laulu (Eino Leino)	8	2	F
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Marias vaggsång
Marjatta's Song

N

Niin Kauan Minä Trampaan <i>I'll walk around this here village</i> <i>from <u>South Ostrobothnian Folksongs No. 1</u></i>			F
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P

Paimenet (Eero Eerola)	29a	3	F
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Herdegossa
Die Hirten
The Herdsmen

Pappani Maja F
My father's cottage
 from South Ostrobothnian Folksongs No. 5

Poijat ne Kulkee Kyliä F
The boys wander around
 from South Ostrobothnian Folksongs No. 6

Purjein kuutamolla	31a	1	F
(Kalle Wuokoski)			
Segelfärd im månsken			
Segelfahrt im Mondschein			
<i>Sailing in the Moonlight</i>			

S

Sinikan Laulu	16a	1	F
(Eino Leino)			
Vinden förde tvenne segel			
<i>Sinikaa's Song</i>			

Sinipiika	23	1	F
(V.A. Koskenniemi)			
Die Waldmaid			
<i>The Forest Maid</i>			

Suutelo	8	1	F
(Aarni Kouta)			
En kyss			
<i>The Kiss</i>			

Syystunnelma	2	1	F
(Eino Leino)			
Senhöst			
Herbstimmung			
<i>Autumn Mood</i>			

T

Tuijotin tulehen kauan (Eino Leino)	2	2	F
Länge såg jag in i glöden Lange starrte ich ins Feuer <i>Long I gazed into the Fire</i>			
Tule Armaani (V.A. Koskenniemi)	29a	1	F
Kom, älskade Komm. Liebste <i>Come, my Love</i>			
Tuoltapa Näkyy se punanen tupa <i>Yonder is the Red House</i> <i>from <u>South Ostrobothnian Folksongs No. 7</u></i>			F
Tuule se Taivutti <i>The Wind bent down</i> <i>from <u>South Ostrobothnian Folksongs No. 9</u></i>			F

V

Vanha syyslaulu (V.A. Koskenniemi)	24	3	F
Höstsång <i>Autumn Song</i>			
Voi Niitä Tuntia Tuhansia <i>Oh, these thousands of hours</i> <i>from <u>South Ostrobothnian Folksongs No. 4</u></i>			F

Y

Yli kukkien (Eino Leino)	23	3	F
Über den blumen <i>She walks on Flowers</i>			

Yö nummella (Finnish by Jussi Snellman)	24	4	F
Vårnatt på mon Heidezauber <i>Enchanted</i>			
Yö (Eino Leino) <i>Night</i>			F

Appendix G

Repertoire Lists and Printed Compositions

Yrjö Kilpinen (1892-1959)

Solo Songs with Opus Number

<u>Title</u>	<u>Op.</u>	<u>No.</u>	<u>Publisher</u>
A			
A small black bird	62	1	B & B
Aalto ja myrsky ne yhdessä kiiäin	39	1	WH
Aamu (Huugo Julkanen IV)	18	27	B & H
Aamulaulu (Huugo Jalkanen I)	15	5	B & H
Aamulla	19	12	WH
Abend (Ein einsam stilles Segel leuchtet—Gustav Ullman)	42	4	WH
Abend (Fern sinkt die Sonne— Huugo Jalkanen III)	17	16	B & H
Abend (Hinterm Wald die Sonne sank—L. Onerva)	10	2	B & H
Abendrot (Abendschimmer, Abend- glühen—Huugo Jalkanen IV)	18	26	B & H
Abendrot is nun längst ausgeglüht (V.A. Koskenniemi IV)	23	4	EF
Abendschimmer, Abendglühen (Huugo Jalkanen IV)	18	26	B & H
Abendsonnenstrahlen schweifen (V.A. Koskenniemi III)	22	5	EF
Abendstunden, trübe, lange	3	3	REW
Ach, du schöne Heimat (Kanteletar V)	100	38	EF
Ach, ich bin ein Naar gewesen (Kanteletar VI)	100	46	EF
Ach, ich wusst' nicht, als von dir (V.A. Koskenniemi IV)	23	5	EF
Ach, Ikarus du bist (V.A. Koskenniemi V)	24	5	EF
Ach, so viele Mägdlein gibt es (Kanteletar II)	100	10	EF

Adagio	31	1	WH
Ah, good ev'ning friend	62	3	B & B
Ah, Ikarus sa oot (V.A. Koskenniemi V)	24	5	EF
Ah, missä lienet nyt (Huugo Jalkanen II)	16	9	B & H
Ah, miten kimmeltää	10	9	REW
Aina laulan (Kanteletar IV)	100	9	EF
Alahan' on allin mieli (Kanteletar IV)	100	27	EF
Alla die, die sich veirrten	42	6	WH
Allein (Es führen über die Erde —Hermann Hesse)	97	5	B & B
Allein (Himmelszelt in hehrem Sterngefunkel —V.A. Koskenniemi V)	24	4	EF
Alles dunkel, alles still	95	1	B & B
Allmächt' ger hoch da droben (Kanteletar VII)	100	56	EF
Als ich noch zwanzig Jahre zälte (Kanteletar IV)	100	31	EF
Also ihr lebt noch	59	5	B & B
Also sagte mir die Mutter (Kanteletar V)	100	33	EF
Alte Buchen wie in frohem Bunde	39	2	WH
Alte Kirche, einsam und verlassen	54	1	EF
Alte Scheunen stehn Traumversunken (V.A. Koskenniemi IV)	23	3	EF
Altes Lied ist lange negend	41	1	WH
Altes Lied (V.A. Koskenniemi IV)	23	5	EF
Am Allerheiligentage (Huugo Jalkanen IV)	18	30	B & H
Am Fenster	95	3	B & B
Am Kirchenstrande (Fjeldlieder III)	54	2	EF
Am Morgen	19	12	WH
Am Strande (Hör es knirschen— (Eino Leino)	19	9	WH
Am Strande (Ich sehe dich sinnend am Strande—Ernst Josephson)	28	2	WH
An das Lied (Fjeldlieder I)	52	3	EF
An der Fjeldengrenze	32		WH

An dich der Zeiten Strom rührte nie (V,A, Koskenniemi)	20	2	EF
An einem Brunnen	40	4	WH
An einem Sommertag (Huugo Jalkanen I)	15	3	B & H
An einen Dichter	50	6	REW
An Elektra	51	4	REW
An's Meer	28	10	WH
Ancient church in forest lonely standing (Songs of the Fells III)	54	1	EF
And though I may never own thee	61	2	B & B
Andre haben ihn Schätzelein (Kanteletar VIII)	100	57	EF
Andren tönt die Kirchenglocke (Kanteletar VI)	100	41	EF
Anmutiger Vertrag (Lieder der Liebe II)	61	5	B & B
Anna Kiesus antajalle (Kanteletar IV)	100	30	EF
Anna mata Maariainen	3	2	REW
Apfelbaum und Birnenbaum	49	4	REW
Apfelblüten	19	4	WH
Armahain, puhu mulle	40	3	WH
Armas arkussa ajavi (Kanteletar VIII)	100	57	EF
Armottoman osa (Kanteletar IV)	100	27	EF
As from the fells the brook (Songs of the Fells I)	52	3	EF
Auf der Bank im Walde (Lieder der Liebe II)	61	5	B & B
Auf einem verfallenen Kirchoff	62	2	B & B
Aufsteig	99	1	B & B
Auringon nousu (V.A. Koskenniemi VII)	26	5	EF
Aus zwei Tälern	98	4	B & B
Ausklang	95	14	B & B
Autumn (Hermann Hesse)	98		B & B
Away to the Mountains (Songs of the Fells I)	52	4	EF

B

Bara du går över markerna	30	3	WH
Barn,—som jag smekt	33	8	WH
Barnet det lilla jag lullar	3	2	REW
Befreit ist der Tag	34	15	WH
Befriad är dagen	34	15	WH
Beim Kuckuksruf	7	2	REW
Beim Scheiden (Huugo Jalkanen I)	15	7	B & H
Berggeist	99	3	B & B
Besser wär' es mir gegangen (Kanteletar III)	100	22	EF
Beständighet	28	1	WH
Bleich lauchtet der Mon	19	6	WH
Blomman i solen stod	27	4	WH
Burschen haben wir im Dorfe (Kanteletar I)	100	6	EF
Burschen und Mädchen (Kanteletar I)	100	6	EF
Böljan och stormen förenade skrida	39	1	WH
Böse Worte (Kanteletar VIII)	100	59	EF

C

Came a bird to a tree (Songs of the Fells II)	53	3	EF
Come, Oh Wave (Songs of the Fells III)	54	2	EF

D

Dank an die Hausfrau (Kanteletar VIII)	100	62	EF
Dank sei unserem Herrn Und Gott (Kanteletar VIII)	100	62	EF
Dann singe ich (Kanteletar I)	100	5	EF
Danslek	43	5	WH
Das Dreschen verhallte	41	4	WH

Das Ende	95	13	B & B
Das Herz (Op. 30, 31, 32— Bo Bergman)			WH
Das Kind des Armen (Kanteletar III)	100	18	EF
Das Licht	95	2	B & B
Das Lied vom kleinen Olle	44	5	WH
Das Moor (Fjeldlieder I)	52	1	EF
Das Mädchen sass singend	51	1	REW
Das schlafende Glück (Kanteletar VI)	100	47	EF
Das Tönen von Trauerglocken (Fjeldlieder II)	53	2	EF
Das war des Frühlings warmer Hauch	75	4	B & B
Death and the lonely drinker	62	3	B & B
Deep the snow this winter night	62	4	B & B
Dein Lächeln is heller als meins	33	4	WH
Deine Finger mit Grübchen	50	2	REW
Deine Rosen an der Brust (Lieder der Liebe II)	61	3	B & B
Dem, der gibt, o Herr, gib wieder (Kanteletar IV)	100	30	EF
Den bleka måne	19	6	WH
Den djupa källan	49	5	REW
Den Fjelden zu (Fjeldlieder I)	52	4	EF
Den första gråt för mig (Dryaden II)	40	5b	WH
Den gamla kyrkan (Fjällsånger III)	54	1	EF
Den ljusa nattens ljusa fågeldrillar	49	3	REW
Den sista stjärnan	31	9	WH
Den unge Apollo	10	8	REW
Der Ansiedler (Huugo Jalkanen I)	15	6	B & H
Der ewige Morgen	41	6	WH
Der Frost in letzter Nacht	77	6	B & B
Der graue Nebel steigt (V.A. Koskennieme V)	24	3	EF
Der Heimatlose	79	2	B & B
Der Junggeselle (Kanteletar II)	100	16	EF
Der Kardinal mit viel Behagen	24	3	WH

Der Kimmung gleich schwinden	19	11	WH
Der Kirchturm	95	15	B & B
Der lauten Menge zeig ich mich nicht (V.A. Koskenniemi II)	21	3	EF
Der letzte Stern	31	4	WH
Der Marktplatz liegt vom Mond erhellt	95	8	B & B
Der müde Sommer senkt das haupt	98	1	B & B
Der Nachtfalter schlummerte	19	2	WH
Der neue Aladdin (Huugo Jalkanen IV)	18	28	B & H
Der Nöck	29	15	WH
Der Ruhelose	95	10	B & B
Der Schneewind packt mich	99	4	B & B
Der Skiläufer (Huugo Jalkanen IV)	18	31	B & H
Der Säemann	62	5	B & B
Der Tanz (Kanteletar II)	100	15	EF
Der Tod und der einsame Trinker	62	5	B & B
Der weissen Nächte helles Vogelsingen	49	3	REW
Der Zugvogel (Fjeldlieder II)	53	7	EF
Des Abends	19	7	WH
Des Menschen Los (Huugo Jalkanen II)	16	15	BH
Des Mädchens Lied (Huugo Jalkanen I)	15	4	B & H
Desdemonan Laulu	51	1	REW
Desdemonas Lied	51	1	REW
Desdemonas Sång	51	1	REW
Det borde vara skatter	44	3	WH
Der glider en liten stråle	47	2	EF
Det ligger ett land	47	1	EF
Detvar en gammal, gammal man	30	5	WH
Det var i vårens ljusta tid	45	2	WH
Det växer röda rosor	45	1	WH
Det är du, som skall bliva den yppersta	33	5	WH
Dich sah ich noch nie (V.A. Koskenniemi VII)	26	4	EF
Dicht fällt der Schnee auf Haide hin	47	3	EF
Die Abschiedsstunde (Huugo Jalkanen II)	16	8	B & H
Die Blume	27	4	WH
Die Drossel	40	2	WH
Die Dryade I (Du, die bei Jasminen)	40	5a	WH
Die Dryade II (Die ersten Tränen)	40	5b	WH
Die Dryade III (Nun wohn bei mir)	40	5c	WH

Die Ebene I (Es zittert meine Seele— V.A. Koskemmieme III)	22	1	EF
Die Ebene II (Ich liebe deinen Frieden— V.A. Koskennieme III)	22	2	EF
Die Ebene III (Nacht hüllt den Hof— V.A. Koskennieme III)	22	3	EF
Die Ebene IV (In der Felder trauervollem Wogen—V.A. Koskennieme)	22	4	EF
Die Ebene V (Abendsonnenstrahlen schweifen—V.A. Koskenniemi III)	22	5	EF
Die Ebene (Jede Zeit an Gutem sät— Anders Osterling)	41	3	WH
Die Elfe und der Kardinal	27	5	WH
Die ersten Tränen (Die Dryade II)	40	5b	WH
Die Fjeldquelle (Fjeldlieder I)	52	2	EF
Die Fusswaschung	59	1	B & B
Die Glocke	30	1	WH
Die goldene Wage des Lebens	79	5	B & B
Die Kindheit	98	7	B & B
Die Lerche (V.A. Koskenniemi VII)	26	4	EF
Die Luft ist heut so blau	48	2	REW
Die Multbeerblüte (Fjeldlieder II)	53	1	EF
Die Mutter	50	3	REW
Die Nacht (Huugo Jalkanen III)	17	17	B & H
Die Ruhe des Todes	46	2	WH
Die Schwäne	39	6	WH
Die Sonne scheint am Himmel blau	43	5	WH
Die Stadreise	19	8	WH
Die Stunden eilen-Mitternacht	98	3	B & B
Die Sturzwelle (V.A. Koskenniemi IV)	23	6	EF
Die tiefe Quelle	49	5	REW
Die Welt ruhet noch (Huugo Jalkanen IV)	18	27	B & H
Die Verwaiste (Kanteletar IV)	100	27	EF
Diese Rose von heimlichen Küssen schwer (Lieder der Liebe I)	60	3	B & B
Din mun är ljusare än min	33	4	WH
Dina gropiga fingrar	50	2	REW
Djup stod färgen på fura	29	5	WH
Djupare än djupaste hav	10	4	REW
Draussen am Fenster	19	10	WH
Draussen bricht das eis (Kanteletar IV)	100	25	EF
Draussen im winde	95	3	B & B

Drossel sang am Schornsteinkranze	40	2	WH
Dryaden I (Du, som bland jasminer)	40	5a	WH
Dryaden II (Den första gråt)	40	5b	WH
Dryaden III (Nu skall hos mig)	40	5c	WH
Drüben uberm Berge	98	5	B & B
Du bist mein fernes Tal	98	7	B & B
Du, die bei Jasminen (Die Dryade I)	40	5a	WH
Du gick (Fjällsångar II)	53	4	EF
Du gingst (Fjeldlieder II)	53	4	EF
Du junge Maid mit dem Rosenmund (Huugo Jalkanen I)	15	3	B & H
Du och jag	30	5	WH
Du samlar och du samlar	50	6	REW
Du samlar och du samlar	50	6	REW
Du sangst auch mir, o Nachtigall (V. A. Koskenniemi II)	21	1	EF
Du, som bland Jasminer (Dryaden I)	40	5a	WH
Du stummer Weggenosse mein (V.A. Koskenniemi VI)	25	2	EF
Du Trotz des Glaubens	79	7	B & B
Du und ich	30	5	WH
Du Welle, wuchtig und schaumgekrönt (V.A. Koskenniemi VI)	23	6	EF
Du wunderbare Frühglingszeit	95	5	B & B
Dunkel ist die kleine Kammer (Kanteletar VIII)	100	58	EF
Dunkle Augen	97	3	B & B
Durch alte Marmorhallen	79	4	B & B
Durch den lächelnden Morgen (V.A. Koskenniemi II)	21	6	EF
Durch die Lande auf und ab	62	5	B & B
Durch hohe Tannen	79	3	B & B
Dyningen susar med långa slag	48	1	REW
Dünungen rauschen mit langem schlag	48	1	REW
Dödens vila	46	2	WH

E

Efter lång sorg	41	2	WH
Aheu fugaces! (Huugo Jalkanen IV)	18	29	B & H
Ei maailman rikkan riemuista	10	8	REW

Ei minusta lienekänä (Kanteletar II)	100	12	EF
Ei runo rahatta laula (Kanteletar IV)	100	29	EF
Ei sula syän suruinen (Kanteletar IV)	100	25	EF
Ei, was tut es, wenn ich singe (Kanteletar V)	100	36	EF
Ei, was tut und Hirten fehlen (Kanteletar I)	100	1	EF
Ein Blatt im Wind ist des Menschen Los (Huugo Jalkanen II)	16	15	B & H
Ein einsam stilles Segel leuchtet	42	4	WH
Ein einzig Wort ist mein	33	9	WH
Ein Lenzrefrain	40	1	WH
Ein schwarzes Vögelein	62	1	B & B
Ein Sommerabend	31	2	WH
Ein Starker Geist	99	3	B & B
Ein Sumpf zu Eis gefroren (Fjeldlieder I)	52	1	EF
Ein Vogel durch den Abend fliegt	29	3	WH
Eine Frühlingsmelodie	43	1	WH
Eine Glocke läutet	98	4	B & B
Eine junge Mutter	50	2	REW
Eine kleine Frühlingsweise	43	3	WH
Eine Rune	42	1	WH
Einen Kranz Vergissmeinnichte	39	3	WH
Eines gibt's darauf ich mich freuen darf	62	6	B & B
Eingeschneite stille Felder	77	2	B & B
Einmal werden ein Licht mire entzünden am Grab	33	6	WH
Einmal, vielleicht noch als Kind (V.A. Koskenniemi I)	20	1	EF
Einsam bist du, o Menschenkind (V.A. Koskenniemi VI)	25	4	EF
Einsam muss ich Wasser tragen (Kanteletar VI)	100	42	EF
Einsam sing' ich armes Mädchen (Kanteletar IV)	100	26	EF
Einsamkeit und Stille (Huugo Jalkanen III)	17	25	B & H
Einst hatte ich nichts	49	1	REW

Einstmals			
(Huugo Jalkinen II)	16	11	B & H
Einstmals was ich fei vom Leibe			
(Kanteletar VIII)	100	58	EF
Eisiger Wind peitscht die Wogen			
(Huugo Jalkanen IV)	18	30	B & H
Ej jordisk fröjd jag offrar	10	8	REW
Elegia kauneudelle			
(V.A. Koskenniemi I)	20	1	EF
Elegia satakielelle			
(V.A. Koskenniemi II)	21	1	EF
Elegia yksinäisyydelle			
(V.A. Koskenniemi VI)	25	4	EF
Elegia yölle			
(V.A. Koskenniemi I)	20	5	EF
Elegia an die Einsamkeit			
(V.A. Koskenniemi VI)	25	4	EF
Elegie an die Schönheit			
(V.A. Koskenniemi I)	20	1	EF
Elektralle	51	4	REW
Emsig was das Glück der andern			
(Kanteletar VI)	100	47	EF
En blommande apel min lycka	19	4	WH
En fågel genom natten far	29	3	WH
En gång skall det brinna ett ljus			
på min grav	33	6	WH
En joukoin kulkevalle näy			
(V.A. Koskenniemi II)	21	3	EF
En kulu minä kutsuissa			
(Kanteletar VIII)	100	59	EF
En liten ballad	19	10	WH
En liten visa om våren	43	3	WH
En ma tiennyt, kun sun luota läksin			
(V.A. Koskenniemi IV)	23	5	EF
En runa	42	1	WH
En salaa suudelmaas mä pyydä	51	4	REW
En sommarafton	31	2	WH
En ung mor	50	2	REW
En unta saa			
(Huugo Jalkanen III)	17	21	B & H
En vårmelodi	43	1	WH
En vårrefräng	40	1	WH

Endymion			
(V.A. Koskenniemi I)	20	2	EF
Engelein holdes	30	4	WH
Ensam jag vandrade	19	7	WH
Erinnerung	45	3	WH
Erinnerungen			
(Huugo Jalkanen II)	16	12	B & H
Eron hetki			
(Huugo Jalkanen II)	16	8	B & H
Erotessa			
(Huugo Jalkanen I)	15	7	B & H
Erotus mielillä			
(Kanteletar III)	100	24	EF
Erwartung			
(Huugo Jalkanen II)	16	10	B & H
Es führen über die Erde	97	5	B & B
Es geht wohl die Mär	30	1	WH
Es gleitet ein Strahl der Sonne	47	2	EF
Es ist immer derselber Traum	97	7	B & B
Es ist Nacht			
(Lieder der Liebe I)	60	2	B & B
Es lieget ein Land	47	1	EF
Es löst ein Blatt sich	95	13	B & B
Es stürzten der Jugend Altäre zusammen	59	6	B & B
Es tropft auf die Dächer	95	11	B & B
Es wachsen rote Rosen	45	1	WH
Es war ein alter, alter Mann	30	5	WH
Es war zur holden Lenzeszeit	45	2	WH
Es wälzt der Strom	95	9	B & B
Es zittert meine Seele			
(V.A. Koskenniemi III)	22	1	EF
Ett enda ord är mitt	33	9	WH
Ett ensamt stilla segel lyser	42	4	WH
Ewig gesegnet sei mir, Geliebte			
(Huugo Jalkanen I)	15	2	B & H
Evig vår	19	11	WH
Ewige Trauer			
(Kanteletar VIII)	100	60	EF
Ewiger Frühling	19	11	WH

F

Fackeln im Sturme	41	5	WH
Facklor i stormen	41	5	WH
Fantasi och verklighet (Op. 27, 28, 29 Ernst Josephson)			WH
Fantasy and Reality (Op. 27, 28, 29 Ernst Josephson)			WH
Feldblumen, zarte, kleine	95	7	B & B
Fern sinkt die Sonne (Huugo Jalkanen III)	17	16	B & H
Fiat nox (V.A. Kosenniemi)	25	5	F
Fjeldlieder (Op. 52, 53, 54— V. E. Törmänen)			F
Fjällkällan (Fjällsånger I)	52	2	F
Fjällmyrren (Fjällsånger I)	52	1	F
Fjällsång (Fjällsånger III)	54	4	F
Fjällsånger (Op. 52,53, 54— V.E. Törmänen)			F
Flieder blühet im Maien (Huugo Jalkanen I)	15	1	B & H
Flockendichte Winternacht	62	4	B & B
Flügel der Sorglosigkeit	39	2	WH
Flyr du mig redan	10	5	REW
Flyttfågeln (Fjällsånger II)	53	3	F
Flög en fågel till trädets krona (Fjällsånger II)	53	3	F
For one thing I may ever	62	6	B & B
Fort muss ich nun (Huugo Jalkanen III)	15	7	B & H
Fort zeit der Frühling (Huugo Jalkanen III)	17	23	B & H
Fragt ihr mich, weswegen	51	1	REW
Framför en Mariabild	50	3	REW
Fred	4	1	REW
Freund der Nacht (Huugo Jalkanen IV)	18	28	B & H
Früher Frühling (V.A. Koskenniemi I)	20	3	F
Früher rief mein trauter Kuckuck (Kanteletar V)	100	35	F

Frühling	95	5	B & B
Frühlingsheller Tage (V.A. Koskenniemi I)	20	3	F
Fråga mig, varför	51	1	REW
Furan, den susade dystert	19	10	WH
Fågelungara Flögo ur bo	27	3	WH
Förgätmigejer	39	3	WH
Förledde vän	51	3	REW
För ägde jag intet	49	1	REW
Förälskad	19	3	WH

G

Gamla kyrkan står på öde åsen (Fjällsånger III)	54	1	F
Gammal sorg kan länge sjunga	41	1	WH
Gebet der Fischer	98	3	B & B
Gegen graue Pfastersteine (V.A. Koesenniemi V)	24	1	F
Geliebte mein, sieh'welch eine Mondscheinspracht (V.A. Koskenniemi I II)	21	2	F
Gesang	39	1	WH
Gleich wie Furchen von rollenden Rädern	10	3	REW
Glück	97	6	B & B
Goldkind, Goldkind, du Liebste mein	43	4	WH
Grabesnacht mein Liebchen verhüllt	3	3	REW
Grabeschrift über ein kleines Kind	51	2	REW
Grabestein (Hans Fritz von Zwehl)	80		B & B
Gravestone (Hans Fritz von Zwehl)	80		B & B
Gravskrift över ett litet barn	51	2	REW
Gravsten (Hans Fritz von Zwehl)	80		B & B
Grindelwald	99	2	B & B
Grunda bäckar, där de fara	49	5	REW
Gruss an ein neues Jahr	41	7	WH
Gullmor, gullmor, min hjärtans kär	43	4	WH
Gullivivan	51	1	REW
Guten Abend, Freund	62	3	B & B

Göcken ropar	7	2	REW
H			
Hab' daheim gelernt die Lieder (Kanteletar V)	100	34	EF
Habe einen stolzen Burschen (Kanteletar IV)	100	28	F
Habe gestrebt vergeblich (Huugo Jalkanen IV)	18	29	B & H
Hautakivi (Hans Fritz von Zwehl)	80		B & B
Heijastuksia (Op. 33, 34—Pär Lagerkvist)			WH
Heiligendamm	75	3	B & B
Heimat (Lieder der Liebe II)	61	1	B & B
Heimatlos (Huugo Jalkanen III)	17	19	B & H
Heiter spielt der See	19	3	WH
Heitä, jotk' on teillä harhain	42	6	WH
Hela världen är mig så kär	34	1	WH
Helisten soi tiu'ut, kellot (Huugo Jalkanen III)	17	22	B & H
Helluntai	39	5	WH
Heponenki hengähtävi (Kanteletar VIII)	100	63	F
Herbst (Hermann Hesse)	98		B & B
Herbst	98	2	B & B
Herbstklänge nun ziehn (Huugo Jalkanen II)	16	14	B & H
Herbstlied (Herbstklänge nun ziehn— Huugo Jalkanen II)	16	14	B & H
Herbstlied (Schon fallen die fahlen Blätter—Eino Lieno)	19	5	WH
Herbstregen (V.A. Koskenniemi V)	24	1	F
Herbstsonnett (V.A. Koskenniemi V)	24	3	F
Herz, du sollst blühen im Träumen	31	5	F
Heute ist alles teuer'worden (Kanteletar IV)	100	31	F

Hier die zarte Knospe ruht	51	2	REW
Hier grub man ein	80	1	B & B
Hiljaa, hiljaa huojuu latvat puiden	46	2	WH
Hiljaisuus (Huugo Jalkanen III)	17	25	B & H
Hillankukka (Tunturilauluja II)	53	1	F
Himmelszelt in hehrem Sterngefunkel (V.A. Koskenniemi V)			24 F
	4		
Himmlischer Gestirne Ruhe und Frieden (V.A. Koskenniemi I)	20	5	F
Hinterm Wald die Sonne sank	10	2	REW
Hirtenlied (Kanteletar I)	100	1	F
Hjortronblomman (Fjällsånger II)	53	1	F
Hjärtat (Op. 30, 31, 32— Bo Bergman)			WH
Hjärtat skall gro av drömmar	31	5	WH
Hoch auf Fjelden will ich wandern (Fjeldlieder I)	52	4	F
Hoch über Wolkenschnee	31	3	WH
Hochgebirgswinter (Hermann Hesse)	99		B & B
Home (Songs of Love II)	61	1	B & B
Honka se humisi ikkunan alla	19	10	WH
Horch auf das tiefe und grosse	32	1	WH
Huhti-, toukokuu	40	1	WH
Huolettuuden siivet	39	2	WH
Huomenen sydän	41	6	WH
Hyökyaalto (V.A. Koskenniemi)	23	6	F
Hälsning till ett nytt år	41	7	WH
Här hon göms	51	2	REW
Hätt'ich einmal weisse Schuhe (Kanteletar III)	100	23	F
Högfjällsvinter (Hermann Hesse)	99		B & B
Högt i det höga slår	31	3	WH
Hör, es knirschen am Strande	19	9	WH
Hör, hör, hör, ein Chor von Lerchen	51	4	REW

Hör, hör, hör en kör av lärkor	51	4	REW
Höst (Hermann Hesse)	98		B & B
Höstregn	10	7	REW
Höstvisa	19	5	WH
I			
I dag är luften blå	48	2	REW
I dina händers mjuka fågelbo	50	1	REW
I dina ögons klara morgonljus	50	1	REW
I fjällgransen	32		WH
Ich bitt' um keinen Kuss	51	4	REW
Ich danke dir, du stummer Stein	59	1	B & B
Ich fragte dich	97	4	B & B
Ich komme, ich komme			
(Kanteletar V)	100	37	F
Ich liebe deinen Frieden			
(V.A. Koskenniemi III)	22	2	F
Ich liess dich achtlos			
(V.A. Koskenniemi VII)	26	2	F
Ich möchte bauen ein kleines Heim	44	2	WH
Ich sagte nicht ein Wort zu dir	28		3
		WH	
Ich sang mich durch das deutsche Land	77	8	B & B
Ich schliess' die Augen zu	39	4	WH
Ich sehe dich sinnend	28	2	WH
Ich sehne mich hin zu Liebsten mein	44	1	WH
Ich singe wie die Vöglein singen			
(Kanteletar VI)	100	48	F
Ich stand in deiner Strasse	95	2	B & B
Ich trug ein Lied so gross und stumm	49	2	REW
Ich wandre wieder vertrauten Pfad			
(V.A. Koekenniemi II)	21	4	F
Ich weine blutig Zähren	29	4	WH
Ich weiss es nicht, was es wohl war	75	3	B & B
Ich wollt' ich wär' eine Blume	97	1	B & B
Ich wollt' ich wäre Tränen	50	4	REW
Ihme			
(V.A. Koskenniemi)	21	6	F
Ihmisen koti	48	5	REW
Ihmisen osa			
(Huugo Jalkanen II)	16	15	B & H

Ihr ewigen Sterne	77	1	B & B
Ihr Vögel im Gesträuch	98	2	B & B
Ikarus			
(V.A. Koskennimi V)	24	5	F
Ikuinen kevät	19	11	WH
Ikuinen suru			
(Kanteletar VIII)	100	60	F
Ikävä omia maita			
(Kanteletar IV)	100	26	F
Ikävässä kenttäin huokuvaisten			
(V.A. Koskenniemi III)	22	4	F
Ikävät on illat pitkät	3	3	REW
Illalla kävelin ma kangasta pitkin	19	7	WH
Illanrusko			
(Huugo Jalkanen IV)	18	26	B & H
Ilta (Pois painuu päivä—			
Huugo Jalkanen III)	17	16	B & H
Ilta (Päivä laskee metsän taa—			
L. Onerva)	10	2	REW
Iltakuva	42	4	WH
Iltarusko jo sammunut on			
(V.A. Kosenniemi IV)	23	4	F
Iltaruskon leimu läikehtii			
(V.A. Koskenniemi IV)	23	2	F
Im Feindesland die graue Spätherbstnacht	79	6	B & B
Im Mondschein			
(V.A. Koskenniemi II)	21	2	F
Im Traume seh' ich eine Stadt			
(V.A. Koskenniemi VII)	26	3	F
Im Walde liegt ein stiller See	75	1	B & B
Immer sing ich			
(Kanteletar II)	100	9	F
In a ruined churchyard	62	2	B & B
In das Städtchen fuhr der Knabe	19	8	WH
In deiner Augen klarem Morgenlicht	50	1	REW
In deiner Hände weichem Neste	50	1	REW
In der Felder trauervollem Wogen			
(V.A. Koskenniemi III)	22	4	F
In der Sommernacht			
(V.A. Koskenniemi II)	21	4	F
In frohen Tagen such' ich dich	95	6	B & B
In Schmerzen erschauernd			
(V.A. Koskenniemi VII)	26	1	F

In tausend Jahren geht	33	7	WH
Ingenting får störa vår stund med varandra	34	2	WH

J

Ja viikunalehdossa käy neito	51	1	REW
Jag ber ej om en kyss	51	4	REW
Jag gråter blodiga tårtar	29	4	WH
Jag har haft en stor, tyst sorg	49	2	REW
Jag längetar dit bort	44	1	WH
Jag läser om klocken	30	1	WH
Jag sade ej ett ord till dig	28	3	WH
Jag ser vad du tänker	28	2	WH
Jag sluter ögonen	39	4	WH
Jag vet en isig fjällmyr (Fjällsånger I)	52	1	F
Jag ville bygga ett litet bo	44	2	WH
Jag ville vara tårar	50	4	REW
Jag väntar ingen lycka	48	6	REW
Jahr, das nahet	41	7	WH
Japanisches Aquarell	29	3	WH
Japansk akvarell	29	3	WH
Jede Zeit an Gutem sät	41	3	WH
Jo lintuin helke puiston puihin hukkuu	49	3	REW
Jo luovutko luotani	10	5	REW
Jo muistot taivaltani varjostaa	10	6	REW
Jo pilvihän taivas peittyy	19	5	WH
Jo tulenki (Kanteletar V)	100	37	F
Jo vaikeni varstat	41	4	WH
Jopa joutuikin suvi armaisin (Tunturilauluja III)	54	3	F
Jos ma lauluille rupean (Kanteletar II)	100	13	F
Jos tuulisella nummella	51	2	REW
Jos vuotaa kyöneleinä	50	4	REW
Jospahan poloinen lienen (Kanteletar III)	100	21	F
Jotk' on teillä harhain	42	6	WH
Joulukirkkoon (Huugo Jalkanen III)	17	22	B & H
Joutsenein, joutsenein	46	1	WH

Joutsenet	39	6	WH
Joutsenparvi, näin ma, lensi	39	6	WH
Jugendflucht	98	1	B & B
Junge Vögel	27	3	WH
Jungfrau, sie schleicht im Waldgehege	7	3	REW
Jänkä (Tunturilauluja I)	52	1	F
"Jää hyvästi" ja "Näkemiin" (V.A. Koskenniemi VI)	25	3	F
"Jää hyvästi" me sanomme (V.A. Koskenniemi VI)	25	3	F
K			
Kaikissa yksin (Kanteletar VI)	100	42	F
Kaipuuni saari	44	1	WH
Kaks'oli meitä kauokaista (Kanteletar VII)	100	49	F
Kam ein Vöglein ins Tal geflogen (Fjeldlieder II)	53	3	F
Kangastuksina katoovat minun mieleni unelmat	19	11	WH
Kankalle lunta hiutalo	47	3	F
Kanteletar lauluja	100		F
Kanteletar Lieder	100		F
Kanteletar songs	100		F
Kanteletar sånger	100		F
Kasva mun kaurain, kaislani soi	43	1	WH
Kasvoi kummulla kuusi tuores	19	1	WH
Katso yli kedon kukkain	7	1	REW
Kaupungilla sataa (V.A. Koskenniemi V)	24	1	F
Kaupunkimatka	19	8	WH
Kehtoaulu (V.A. Koskenniemi IV)	23	4	F
Kein Glück ich je erhoffe	48	6	REW
Ken sä oot	48	4	REW
Kerran (Miksi milloinkaan sinut nähdä sainkaan—Huugo Jalkanen II)	16	11	B & H
Kerran lienen sun lasana ma naähnyt (V.A. Koskenniemi I)	20	1	F

Kesäisenä päivänä (Huugo Jalkanen I)	15	3	B & H
Kesän siunaus (Albert Sergel)	75		B & B
Kesän sointia	39	4	WH
Kesäyö (V.A. Koskenniemi IV)	23	3	F
Kesäyössä (V.A. Koskenniemi II)	21	4	F
Kevät keralla päiväin kuulakkain (V.A. Koskenniemi I)	20	3	F
Kevät on mennyt (Huugo Jalkanen III)	17	23	B & H
Kevätesikko	51	1	REW
Kevätkerto	40	1	WH
Kevätlaulu	10	9	REW
Kevät sävel	43	1	WH
Kevättä (Eila Kivikk'aho)	4		F
Kiitos emännästä (Kanteletar VIII)	100	62	F
Kiitos kaunoisen Jumalan (Kanteletar VIII)	100	62	F
Kind, das cih gekost	33	8	WH
Kirchfahrt zu Weinachten (Huugo Jalkanen III)	17	22	
B & H			
Kirkkorannassa (Tunturilauluja III)	54	2	EF
Kirkkotie	10	1	REW
Kirschen	51	5	REW
Kirsikoita	51	5	REW
Klein und kleiner wird der Freunde Kreis (V.A. Koskenniemi VI)	25	1	F
Kleine Ballade	19	10	WH
Kleiner Knabe liegt nun geschmückt	27	1	WH
Kleines Lied (Lieder der LiebeII)	61	2	B & B
Kleines Mädchen	43	2	WH
Kleinstadt im Frühling	95	8	B & B
Kling, kling zur Sabbathzeit	46	3	WH
Klockan	30	1	WH

Koditon			
(Huugo Jalkanen III)	17	19	B & H
Koi, nouse ylle vetten	42	5	WH
Kolea tuuli tohisee			
(Huugo Jalkanen IV)	18	30	B & H
Kom, o bölja till kyrkostranden			
(Fjällsånger III)	54	2	F
Komm, o komm, du lieber Bursche			
(Kanteletar VI)	100	44	F
Komm, o komme Hirtenmädchen/knabe			
(Kanteletar I)	100	4	F
Komm, o Welle zur Kirch' am Strande			
(Fjeldlieder III)	54	2	F
Komma den enviga morgonen nära	41	6	WH
Kommen, svallande vågor	28	5	WH
Kommt, ihr rauschenden Wogen	28	5	WH
Kransen av förgätmigejer	39	3	WH
Kuckuck rief im Fichtenwalde			
(Kanteletar VII)	100	52	F
Kuckucksrufen, goldner Sang schallt	7	2	REW
Kuin kalvaana päivänä	41	2	WH
Kuin lehdet tuulessa ihmiset on			
(Huugo Jalkanen II)	16	15	B & H
Kuin onnen täyden kaipuu	39	5	WH
Kuin pilvet	42	2	WH
Kuin tunturilla puro hiljaa helää			
(Tunturilauluja I)	52	3	F
Kuka kuuli laulavani			
(Kanteletar VI)	100	48	EF
Kukkalatva kuusi			
(Kanteletar I)	100	3	F
Kukkua käkesin kälkö			
(Kanteletar VII)	100	50	F
Kukkui muinainen käkeni			
(Kanteletar V)	100	35	F
Kulkea kaikkeusaamua kohti	41	6	WH
Kultatyttöni armahin	43	4	WH
Kummmaistako kuuleminen			
(Kanteletar II)	100	14	F
Kun ma kerran kengät saisin			
(Kanteletar III)	100	23	F
Kun mun kultani tulisi			
(Kanteletar VI)	100	43	F

Kun oisin paimenna paloinen (Kanteletar II)	100	11	F
Kun olin miessä nuorempana (Kanteletar IV)	100	31	F
Kun tuomet kukkivat	45	2	WH
Kun vuoksein kyynel vuosi sun (Sinipiika II)	40	5b	WH
Kuoleman lauluja (Christian Morganstern)	62		B & B
Kuolon tyven	46	2	WH
Kuti, kuti kultaseni (Kanteletar VI)	100	44	F
Kuu kalpea kulkevi kulkuaan	19	6	WH
Kuu painuu taakse taivaanrannan (Huugo Jalkanen IV)	18	27	B & H
Kuule, kuule kiurun laulu soi	51	4	REW
Kuusen juuret kuivettuvat (Kanteletar VII)	100	53	F
Kuusi ja lintunen	19	1	WH
Kuusi lauluja (Christian Morganstern)	59		B & B
Kuutamolla (V.A. Koskenniemi II)	21	2	F
Kuutako-oodi (Huugo Jalkanen III)	17	24	B & H
Kuvittelua ja totta (op. 27, 28, 29 —Ernst Josephson)			WH
Kvällning	42	4	WH
Kymmenen pitkää vuotta (Huugo Jalkanen IV)	18	29	B & H
Kyrkovägen	10	1	REW
Küssen und Kosen steht euch an	77	5	B & B
Kysyt, sulle ojennan miks' kevään ensi primulan	51	1	REW
Käki kukka käkesi (Kanteletar VIII)	100	60	F
Käki kukkui kuusikossa (Kanteletar VII)	100	52	F
Käki kukkuu, kultarinta	7	2	REW
Källa i fjällen, så djup (Fjällsånger I)	52	2	F
Käm' zu mir Geliebte mein (Kanteletar VI)	100	43	F

Kärlek	28	3	WH
Käy tanssiin	47	6	F
Körsbär	51	5	REW
Köyhän lapset (Kanteletar III)	100	18	F
L			
Lakeus I (Mun sieluni sun ylläs väräjää—V.A. Koskenniemi III)	22	1	F
Lakeus II (Sun rauhaas lemmin— V.A. Koskenniemi)	22	2	F
Lakeus III (Yön ihmeelliseen valoon— V.A. Koskenniemi III)	22	3	F
Lakeus IV (Ikävässä kenttään huojuvaisten —V.A. Koskenniemi III)	22	4	F
Lakeus V (Päivän viime säteet— V.A. Koskenniemi III)	22	5	F
Lakeus (On kylvöt aikain runsahat— Anders Österling)	41	3	WH
Landschaft	42	3	WH
Landskap	42	3	WH
Lang' ersehent' ich (Kanteletar II)	100	11	F
Lass fahren	42	2	WH
Laub und Gras, die trocken alle (Kanteletar VII)	100	53	F
Laula sydämeni	47	3	F
Laulaisinpa, taitaisinpa (Kanteletar IV)	100	29	F
Laulan ilman lainehilta (Kanteletar VI)	100	48	F
Laulan, laulan pieni piika (Kanteletar IV)	100	26	F
Laulelma	50	5	REW
Laulu	39	1	WH
Lauluja ja laulelmia (Thor Cnattingus)	43		WH
Lauluja pienestä kaupungista (Berta Huber)	95		B & B
Lauluja rakkaudesta I (Christian Morganstern)	60		B & B

Lauluja rakkaudesta II (Christian Morganstern)	61		B & B
Laululle (Tuntuillaulu I)	52	3	F
Laulun tieän, ehk' en laula (Kanteletar VIII)	100	64	F
Laulusarja (Hermann Hesse)	97		B & B
"Lebwohl" und "Auf Widersehn" (V.A. Koskenniemi VI)	25	3	F
Leer ist der Garten (Huugo Jalkanen II)	16	13	B & H
Lehdokki (V.A. Koskenniemi VII)	21	3	F
Leise geht der Tag zu Ende	95	4	B & B
Leivonen (V.A. Koskenniemi VII)	26	4	F
Leivonlauluja	51	4	REW
Lemmenlaulu (Huugo Jalkanen I)	15	2	B & H
Lemminkeitä	39	3	WH
Lerchenlied	51	4	REW
Let me wander to the mountains (Songs of the Fells I)	52	4	F
Levnadslustigt sjunger morgonböljan	19	3	WH
Leyhy tuuli (Huugo Jalkanen II)	16	12	B & H
Lieb die ganze Welt mir ist	34	1	WH
Liebe	28	3	WH
Liebes, kleines Mägdelein	43	2	WH
Liebeslied (Ewig gesegnet sei mir— Huugo Jalkanen I)	15	2	B & H
Liebeslied (Ich wollt' ich wär' eine Blume— Hermann Hesse)	97		B & B
Lied der Renate	79	5	B & B
Lieder Cycle (Hermann Hesse)	97		B & B
Lieder der Liebe I (Christian Morganstern)	60		B & B
Lieder der Liebe II (Christian Morganstern)	61		B & B
Lieder um eine kleine Stadt I—II (Berta Huber)	95		B & B

Lieder um den Tod (Christian Morganstern)	62		B & B
Liedercykel (Hermann Hesse)	97		B & B
Liederfolge	97		B & B
Likka tanssivi somasti (Kanteletar II)	100	15	F
Likt en häring försvinna	19	11	WH
Lilien, ihr weissen	51	3	REW
Liljat, te pääsiäisen	51	3	REW
Lilla Olles visa	44	5	WH
Lillebarn lilla	30	4	WH
Liten gosse smyckades nyss	27	1	WH
Liten jungfru, liten skatt	43	2	WH
Little Song (Songs of Love II)	61	2	B & B
Lumikukkia	48	2	REW
Luokseeni käy kuin sinipiika (Sinipiikia III)	40	5c	WH
Lustig klingen Schlittenschellen (Huugo Jalkanen III)	17	22	B & H
Lyss till det djupa och stora	32	1	WH
Långeliga, dunkelgråå bergsstränder	42	3	WH
Låt, Marie son, o Jesus	3	2	REW
Låt vara, de fara hän som skyar	42	3	WH
Låt vem som vill av sin flicka syryta	28	1	WH
Lähde	49	5	REW
Lähteelä	40	4	WH
Lämmin paita liinainenki (Kanteletar V)	100	38	F
Längliche und dunkelgraue Bergsstränder	42	3	WH
Längst vergangner Liebesfrühling	45	3	WH
Lärksång	51	4	REW

M

Ma sulle pienoisen majan teen	44	2	WH
Ma toivon kaikki aarteet	44	3	WH
Maan ylle pimeys lankee	48	5	REW
Maassa marjani makaavi	3	3	REW
Mag' wer da will	28	1	WH
Mainingit raskaasti rantaan lyö	48	1	REW

Maisema	42	3	WH
Makaaja onni (Kanteletar VI)	100	47	F
Man müsste Schätzen haben	44	3	WH
Mancher der mich singen höret (Kanteletar V)	100	34	F
Mancher Stunden Wehen	79	1	B & B
Marinkirche zu Danzig im Gerüst	79	7	B & B
Marisenko, marjasenko (Kanteletar I)	100	3	F
Mars, april och maj	40	1	WH
Med bergfriskt vatten	40	4	WH
Med strömmen	29	1	WH
Mein Geliebter, schläft im Sarge (Kanteletar VIII)	100	57	F
Mein Glück, es erblüht (Eino Leino)	19	4	WH
Mein Grab	29	2	WH
Mein Heim	48	5	REW
Mein Heimweh und meine Liebe	97	3	B & B
Mein Herz, der wilde Rosenstrauch	75	4	B & B
Mein Herz ist leer' (Lieder der Liebe I)	60	1	B & B
Mein kleines Liebchen sitzt so blass	31	2	WH
Mein Leben zieht	33	1	WH
Mein Märchenland	47	1	F
Mein Sehnsuchts Land	44	1	WH
Mein Stübchen	95	4	B & B
Mein Weg ist weit	95	10	B & B
Meine Sippe lebt in Trauern (Kanteletar VII)	100	55	F
Melodi	30	3	WH
Medlodie	30	3	WH
Mich flieht der Schlaf (Huugo Jalkanen III)	17	21	B & H
Mich verschleissen keine Feste (Kanteletar VIII)	100	59	F
Miksu en väsyisi (Kanteletar VIII)	100	63	F
Miksi milloinkaan sinut nähdä sainkaan (Huugo Jalkanen II)	16	11	B & H
Mikäs on poikana eleä (Kanteletar II)	100	16	F

Millä maksan maammon maion (Kanteletar V)	100	39	F
Min endaste, min käraste (Fjällsånger III)	54	4	F
Min grav	29	2	WH
Min lilla älskade så vit	31	2	WH
Min längtans ö	44	1	WH
Minnen, minnen	45	3	WH
Minä kuljen tuttua polkuain (V.A. Koskenneimi II)	21	4	F
Mipä meiän paimenien (Kanteletar I)	100	1	F
Miss' on, kussa minun hyväni (Kanteletar I)	100	2	F
Missä armahani (Kanteletar I)	100	2	F
Mit dem Strome	29	1	WH
Mit frischem Wasser lockt	40	4	WH
Miten kirkas ja kuulas on aamunkoi (Huugo Jalkanen I)	15	5	B & H
Miten on mieli miekkoisien (Kanteletar III)	100	24	F
Mitt liv går bort	33	1	WH
Mitt sagoland	47	1	F
Mitä tuosta, jos ma laulan (Kanteletar V)	100	36	F
Mitäpä suren sanoista (Kanteletar III)	100	21	F
Modern	50	3	REW
Mondschein (Huugo Jalkanen III)	17	24	B & H
Mont' on mulla morisanta (Kanteletar VI)	100	45	F
Mor, mor lilla mor	44	5	WH
Morgen (Huugo Jalkanen IV)	18	27	B & H
Morgenlied (Huugo Jalkanen I)	15	5	B & H
Morgonens hjärta	41	6	WH
Muien turvaset tulevat (Kanteletar VIII)	100	57	F
Muilla onni työn tekevi (Kanteletar VI)	100	47	F

Muinainen käkeni (Kanteletar V)	100	35	F
Muistoja (Leyhy tuuli—Huugo Jalkanen II)	16	12	B & H
Muistoja (Musitot, muistot, armaat muistot—Thor Cnattingius)	45	3	WH
Muistot, musitot	45	3	WH
Mulla murhe suur' on vain	49	2	REW
Multbeerblüht, arme Kleine (Fjeldlieder II)	53	1	F
Mun onneni kukki kuin väräjää (V.A. Koskenniemi III)	22	1	F
Murheen kellot (Tunturilauluja II)	53	2	F
Muut ne kuuli kirkonkellon (Kanteletar VI)	100	41	F
Muuttolintu (Tunturilauluja II)	53	3	F
Månen vandrar sin tysta stråt	19	6	WH
Måste jag döma	42	1	WH
Mägdlein hebt die Füsslein klein (Kanteletar II)	100	15	F
Människans hem	48	5	REW
März, April und Mai	40	1	WH
Möchte singen (Kanteletar IV)	100	29	F

N

Nach all dem Menschenlärm... (Lieder der Liebe II)	61	1	B & B
Nach dem Fest	98	6	B & B
Nach langem Leide	41	2	WH
Nacht	95	1	B & B
Nacht hüllt den Hof (V. A. Koskenniemi III)	22	3	F
Nacht und tiefe Ruh' (Huugo Jalkanen III)	17	24	B & H
Nachts aauf Posten	79	6	B & B
Nachtviole (V.A. Koskenniemi II)	21	3	F
Nahe dem ewigen Morgen	41	6	WH
Nattfjäriln den unga har slumrat	19	2	WH

Nein, ich kann nicht (Kanteletar II)	100	12	F
Nichts soll uns jetzt stören	34	2	WH
Niin monen äänen kaiku kuollut on (V.A. Koskenniemi I)	20	4	F
Niin monta on sortunut murheeseen (Huugo Jalkanen I)	15	4	B & H
Niin on meitä piikasia (Kanteletar II)	100	10	F
Niin on noita poikasia (Kanteletar I)	100	6	F
Niin oudot on tiet... (Huugo Jalkanen III)	17	19	B & H
Niin tulkoon yö ja kuolo (V.A. Koskenniemi VI)	25	5	F
Niinkuin raskahat rattaiden raiteet	10	3	REW
Niinkuin veljeskunta riemuntäysi	39	2	WH
Nio svanor såg jag flyga	39	6	WH
Nirwana	80	2	B & B
Nocturnus (Huugo Jalkanen II)	16	13	B & H
Noin kuulin saneltavaksi (Kanteletar I)	100	7	F
Noin sanoi minun emoni (Kanteletar V)	100	33	F
Notturmo (Huugo Jalkanen II)	16	13	B & H
Nouse päivä	42	5	WH
Now bells of sorrow are falling (Songs of the Fells II)	53	2	F
Now 'tis summertime (Songs of the Fells III)	54	3	F
Nu den kommen är (Fjallsånger II)	54	3	F
Nu lockas av sorgens klockor (Fjallsånger II)	53	2	F
Nu skall hos mig lik en dryad (Dryaden III)	40	5c	WH
Nu solen skiner på himlen blå	43	5	WH
Nu är det natt över jorden	48	5	REW
Nun hat Deines Herzens Geige	80	2	B & B
Nun ist es Nacht auf der Erden	48	5	REW
Nun wind un deine Stirne	77	4	B & B

Nuori Apollo	10	8	REW
Nuori äiti	50	2	REW
Nyt on kaikki kallistunna (Kanteletar IV)	100	31	F
Nyt päivyät paistavi	43	3	WH
Nyt silmät ummistan	39	4	WH
Nyt sumu harmaa nousee korven soissa (V.A. Koskenniemi V)	24	3	F
Nyt taivas hohtaen sinertää	43	5	WH
Nyt tanssi, mun nukkeni	47	6	F
Nyt vaiti, sydän	49	6	REW
Nyt värjyvät murheen kellot (Tunturilauluja II)	53	2	F
Näcken	29	5	WH
Näin oomme, armas, syksyyn saapuneet (V.A. Koskenniemi II)	21	5	F
Näkinkengät ne rannalla karskui	19	9	WH
När kardinaln en vacker dag	27	5	WH
När solen skiner och lärkan slår	43	3	WH
Nää, oi mun sieluni, auringon korkea nousu (V.A. Koskenniemi VII)	26	5	F
Nään usein unessa ma kaupungin (V.A. Koskenniemi VII)	26	3	F

O

O, Einzige, Geliebte Du (Fjeldlieder III)	54	4	F
O' grab mir, Totengräber	29	2	WH
O' gräv mig en grav	29	2	WH
O' Nacht, du Sternbronnen	59	2	B & B
O' Tage, ihr Tage (Huugo Jalkanen III)	17	20	B & H
O' wie bitter ein Knecht zu sein (Kanteletar VII)	100	54	F
O, wie närrisch sind die Burschen (Kanteletar III)	100	18	F
O Winternacht	34	4	WH
O vinternatt	34	4	WH
O, wär ich Arme ein Hirtenkind (Kanteletar II)	100	11	F

Ob ich gleich wenig nur taugte (Kanteletar III)	100	21	F
Och flickan satt sjungande	51	1	REW
Och stod du i den kalla blåst	51	2	REW
Och trödsborna tego	41	4	WH
Odotus (Huugo Jalkanen II)	16	10	B & H
Oh, dearest love, my only love (Songs of the Fells III)	54	4	F
Oh, päivät, te päivät (Huugo Jalkanen III)	17	20	B & H
Ohoh kullaista koita (Kanteletar V)	100	38	F
Oi, ainoisin, mun armahin (Tunturilauluja III)	54	4	F
Oi, armas, mikä ilta kuutamon (V.A. Koskenniemi II)	21	2	F
Oi, kesän yhden sa mullekin laulanut oot,satakieli—V.A. Koskenniemi II)	21	1	F
Oi Ukko, ylinen herra (Kanteletar VII)	100	56	F
Oi ystävään, se hurma	51	3	REW
Oisi mulla vallan meikka (Kanteletar I)	100	8	F
Okänd stjärna vid min födsel	10	1	REW
Ol' aika armas keväimen	45	2	WH
Oli mulla muoto muinen (Kanteletar VIII)	100	58	F
Olit tuskasta värysten herännyt syön (V.A. Koskenniemi VII)	26	1	F
Om aftonen	19	7	WH
Om morgonen	19	12	WH
Om tiotusen år	33	7	WH
Omat on virret oppimani (Kanteletar VIII)	100	61	F
Omena-ja luumupuu	49	4	REW
Omenakukat	19	4	WH
On ilma kuultavaa	48	2	REW
On jänkä aava jäinen (Tunturilauluja I)	52	1	F
On kaikki syksyn tähdet syttuneet (V.A. Koskenniemi V)	24	2	F
On kaukainen maa	47	1	F

On kumpiaki (Kanteletar I)	100	6	F
On kylvöt aikain runsahat	41	3	WH
On mennyt lemменkevät kultainen (Huugo Jalkanen II)	16	8	B & H
On purppuraiset ruusut	45	1	WH
On suuri sun rantas autius (V.A. Koskenniemi IV)	23	1	F
On the bank of the forest (Songs of Love II)	61	5	B & B
Onpa tietty tietyssäni (Kanteletar IV)	100	28	F
Oon onnea mä vailla	48	6	REW
Otettiin minusta outo (Kanteletar V)	100	34	F
Outo tähti silmähäni	10	1	REW
Ovat kuoppaiset sormes	50	2	REW
Over the Thousand Mountains (Songs of Love II)	61	4	B & B

P

Pah' on orjana eleä (Kanteletar I)	100	54	F
Paimelaulu (Kantletar I)	100	1	F
Paista päivänen Jumala (Kanteletar III)	100	17	F
Parempi minun olsi (Kanteletar III)	100	22	F
Parempi syntymättä (Kanteletar III)	100	22	F
Per aspera (Huugo Jalkanen III)	17	21	B & H
Petetylle ystävälle	51	3	REW
Pfingsten	39	5	WH
Phantasie und Wirklichkeit (Op. 27, 28, 29—Ernst Josephson)			WH
Pienen lapsen hautajirjoitus	51	2	REW
Pieni ballaadi	19	10	WH
Pieni kevätlaulu	43	3	WH
Pieni koti	44	2	WH

Pieni neito, kaunoinen	43	2	WH
Pikku Ollin laulu	44	5	WH
Pimeä isoton pirtti (Kanteletar VIII)	100	58	F
Pingst	39	5	WH
Pitkulaiset, tummanharmaat rantamat	42	3	WH
Pitkä on tuskan tie (Huugo Jalkanen III)	17	18	B & H
Poika nuori kaupunkihin läksi	19	8	WH
Pois painuu päivä (Huugo Jalkanen III)	17	16	B & H
Pois täytyy mun (Huugo Jalkanen I)	15	7	B & H
Poor, pale head	62	2	B & B
Primel	51	1	REW
Prolog (Huugo Jalkanen I)	15	1	B & H
Prologi (Huugo Jalkanen I)	15	1	B & H
Puna, puna kirskat	51	5	REW
Pyhain miesten päivänä (Huugo Jalkanen IV)	18	30	B & H
På kyrkostranden (Fjällsångar III)	54	2	F
På stranden	19	9	WH
Påskliljor, suckande vi se	51	3	REW
Päivä katsahti painuessaan	4	1	REW
Päivä laskee metsän taa	10	2	REW
Päivän viime säteet lankee (V.A. Koskenniemi III)	22	5	F
Päivänsäde	47	2	F
Pääsiäisliljoille	51	3	REW

Q

Quell' auf den Fjelden (Fjeldlieder I)	52	2	F
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R

Raikkahasti lulaa aamun aalto	19	3	WH
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Rakastunut	19	3	WH
Rannalla	19	9	WH
Rannalta I (On suuri sun rantas autius— V.A. Koskenniemi)	23	1	F
Rannalta II (Iltaruskon leimu— V.A. Koskenniemi)	23	2	F
Raskaat pilvetmun murheeni varjot (Huuga Jalkanen II)	16	10	B & H
Rastas lauloi piipun päällä	40	2	WH
Rauha	4	1	WH
Rausche mein Schilf	43	1	WH
Rauschet im Birkenwald (Huugo Jalkanen I)	15	6	B & H
Reflections (Op. 33, 34—Pär Lagerkvist)			WH
Reflexe (Op. 33, 34—Pär Lagerkvist)			WH
Reflexer (O. 33, 34—Pär Lagerkvist)			WH
Regen I (Es tropft auf die Dächer)	95	11	B & B
Regen II (Regen falle)	95	12	B & B
Regen peitscht und peitscht	34	3	WH
Regnet slår och slår	34	3	WH
Regungslos, ein grosser Schweiger	95	15	B & B
Re'n himlen av skyar skyles	19	5	WH
Reifen einst zwei Kuckucksvöglein (Kanteletar II)	100	14	F
Riimukirjoitus	42	1	WH
Ring, Ring till sabbatstid	46	3	WH
Ringelreihn	43	5	WH
Rings weisse Blütendolden	75	6	B & B
Rosa lill'	47	5	F
Rosen	45	1	WH
Rosor	45	1	WH
Rot stand die Blume	27	4	WH
Runoilijalle	50	6	REW
Ruusa pien', pois päivä käy	47	5	F
Ruusa pieni	47	5	F
Ruusuja	45	1	WH
Röselein, die Sonne sinkt	47	5	F

S

Sa, ken yöllä hiljaa (Sinipiika)	40	5a	WH
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Sa mykkä matkalainen maan (V.A. Koskenniemi VI)	25	2	F
Sa neita nuori, sa ruususuu (Huugo Jalkanen I)	15	3	B & H
Sag mir, Mütterlein	44	5	WH
Sag, warum geben wir der Welt	28	4	WH
Sag, wo weilest du (Huugo Jalkanen II)	16	9	B & H
Sagt, wie lebt, wer ledig ist und frei (Kanteletar II)	100	16	F
Saisinko käeltä kielen (Kanteletar VII)	100	50	F
Sanoissa kuluva (Kanteletar VIII)	100	59	F
Satumaani	47	1	F
Scheine helle, o Sonne (Kanteletar III)	100	17	F
Schicksal der Liebe (Lieder der Liebe I)	60	5	B & B
Schimmernd glüht empor das Abendrot (V.A. Koskenniemi IV)	23	2	F
Schlaf nur, schlaf (Kanteletar VII)	100	51	F
Schlaf und träume, du mein Kindlein (Kanteletar III)	100	20	F
Schlittenfahrt	99	4	B & B
Schlummre, schlummre sachte	44	4	WH
Schneeglöckchen	48	2	REW
Schon fallen die fahlen Blätter	19	5	WH
Schon manche selige Nicht	99	2	B & B
Schwanensang	28	4	WH
Schwanenweiss, Schwannenweiss	46	1	WH
Schwere Wolken verhüllen (Huugo Jalkanen II)	16	10	B & H
Schön ist es zu sterben im Kampfe (Kanteletar VII)	100	55	F
Schön Maria, meine Beere (Kanteletar I)	100	3	F
Se hur över ängens blommer	7	1	REW
Sechs Lieder (Christian Morganstern)	59		B & B
Sei still mein Herze	49	6	REW
Sei willkommen, lieber Thomas (Kanteletar IV)	100	32	F

Seichte Bäche, wo sie fließen	49	5	REW
Seitsemän laulua (Hans Fritz von Zwehl)	79		B & B
Selbst das Rösslein muss verschnaufen (Kanteletar VIII)	100	63	F
Selbst gelernt hab' ich meine Lieder (Kanteletar VIII)	100	61	F
Seppelviikon lemminkettä	39	3	WH
Septembersonett (V.A. Koskenniemi II)	21	5	F
Seven songs (Hans Fritz von Zwehl)	79		B & B
Sex sånger (Christian Morganstern)	59		B & B
Shy little brooklet (Songs of the Fells I)	52	2	F
Sie ist da, die leibliche Sommerzeit (Fjeldlieder III)	54	3	F
Seiben Lieder (Hans Fritz von Zwehl)	79		B & B
Sieben Schwäne sah ich schweben	39	6	WH
Sieh, meine Seele, die Sonne (V.A. Koskenniemi VII)	26	5	F
Siitä sinne tie menevi (Kanteletar VIII)	100	64	F
Silloin lualan (Kanteletar I)	100	5	F
Sind alle Herbstes Sterne (V.A. Koskenniemi V)	24	2	F
Sing, mein Herz	47	3	F
Singe, mein schönes Mädchen (Kanteletar V)	100	40	F
Sinipiika I (Sa, ken yöllä hiljaa)	40	5a	WH
Sinipiika II (Kun vuoksein kyynel vuosi sun)	40	5b	WH
Sinipiika III (Luokseni käy)	40	5c	WH
Sinä hyöky hurja ja vaahtopää (V.A. Kosekenniemi IV)	23	6	F
Siunatta olkoon, armas, sun tuese (Huugo Jalkanen I)	15	2	B & H
Six Songs (Christian Morganstern)	59		B & B
Sju sånger (Hanz Fritz ven Zwehl)	79		B & B
Sjung mitt hjärta	47	3	F

Sjung, sjung höstliga regn	10	7	REW
Skogen spelar, Älven rinner	32	2	WH
Skyarna sakta	31	9	WH
Skönt skimrar drivan	10	9	REW
Slumra, slumra sakta	44	4	WH
Slätten	41	3	WH
Snöblommor	48	2	REW
Snön faller tät bland en och ljung	47	3	F
So alt sind Wolken is der Höh'	34	5	WH
So brach nun, Liebste, Herbst um uns herein (V.A. Kosekenniemi II)	21	5	F
So fremd ist mein Weg (Huugo Jalkenen III)	17	19	B & H
So komm' denn Nacht und Sterben (V.A. Koskenniemi VI)	25	5	F
So lang du nach dem Glücke jagst "So lebwohl" wir sagen (V.A. Koskenniemi VI)	97	6	B & B
So manche erlagen Leid und Qual (Huugo Jalkanen I)	25	3	F
So mancher Stimme Klang erstarb (V.A. Koskenniemi I)	15	4	B & H
So schiedest du, mein Freund (Fjeldlieder II)	20	4	F
So tanze, mein Püppchen	53	4	F
So wie vom Fels die klare Quelle (Fjeldlieder I)	47	6	F
Soi juhlaa sunnuntain	52	3	F
Soi, kello sunnuntain	46	3	WH
Soi lähde raikas houkutellen luo	46	3	WH
Soi, soi syksyinen sade	40	4	WH
Soihdut	10	7	REW
Soikaatte koivikossa tuulet (Huugo Jalkanen I)	41	5	WH
Soitapas soria likka (Kanteletar V)	15	6	B & H
Soittoniekan lauluja (Albert Sergel)	100	40	F
Sol, sol på öde vikar	77		B & B
Solches hört' ich (Kanteletar I)	42	5	WH
Solen ler och skogen susar	100	7	F
Solen nickat sitt sista farväl	47	4	F
	4	1	REW

Sollen diesen Weg nun gehen (Kanteletar VIII)	100	64	F
Sollt' auch ich nicht ermüden (Kanteletar VIII)	100	63	F
Sollte ich richten	42	1	WH
Solstrålen	47	2	F
Som ett blommande mandelträd	33	3	WH
Som ett brödraskap med glada händer	39	5	WH
Som högt bland fjällen bäcken (Flällsånger I)	52	3	F
Som slätten vid havet	41	2	WH
Sommarens ljud	39	4	WH
Sommarens välsignelse (Albert Sergel)	75		B & B
Sommarsång (Fjällsånger III)	54	3	F
Sommerlied (Fjeldleider III)	54	3	F
Sommernacht (V.A. Koskenniemi IV)	23	3	F
Sommersegen (Albert Siegel)	75		B & B
Sommersegen	75	5	B & B
Sommertöne	39	4	WH
Sonett auf den Märchenvogel (V.A. Koskenniemi I)	20	4	F
Sonetti sadun linnusta (V.A. Koskenniemi I)	20	4	F
Song of the Fells (Songs of the Fells III)	54	4	F
Songs and Lyrics (Thor Cnattingius)	43		WH
Songs of a Little Town (Berta Huber)	95		B & B
Songs of a Musician (Albert Sergel)	77		B & B
Songs of Death (Christian Morganstern)	62		B & B
Songs of Love I (Christian Morganstern)	60		B & B
Songs of Love II (Christan Morganstern)	61		B & B

Songs of the Fells (Op. 52, 53, 54— V.E. Törmänen)			
Sonn', Sonn', auf öden Buchten	42	5	WH
Sonnenaufgang (V.A. Koskenniemi VII)	26	5	F
Sonnenschein und Waldessäusel'n	47	4	F
Sonnenstrahlen	47	2	F
Sopivaisia (Kanteletar I)	100	7	F
Sorg	10	4	REW
Sorgeklockorna (Fjällsänger II)	53	2	F
Sorglöshetens vingar	39	2	WH
Soria sotahan kuolla (Kanteletar VII)	100	55	F
Spelmans sånger (Albert Sergel)	77		B & B
Spiel ich wo zum Tanze auf	77	3	B & B
Spielmannssehnen	77	5	B & B
Sprich, Geliebte, o sprich	40	3	WH
Stadsresan	19	8	WH
Steiles Gestad', Erlengrün	29	1	WH
Sternauge, einst standest du	30	2	WH
Sterne strahlen so stille	48	3	REW
Still ruhn die Wälder (Huugo Jalkenen III)	17	17	B & H
Stilla, stilla trädens kronor susa	46	2	WH
Stiller, stiller Baumeskronen rauschen	46	2	WH
Stimmungslied	47	4	F
Stjärnorna äro så stilla	48	3	REW
Stjärnöga, du som jag mött	30	2	WH
Stormen kör i fjällen	32	3	WH
Strandens snäckor de knastrade muntert	19	9	WH
Strom bei Nacht	95	9	B & B
Stummes Leid	49	2	REW
Stupande strand, al och ek	29	1	WH
Sturm auf Fjelden toset	32	3	WH
Stämmingsvisa	47	4	F
Sua koskaan saavuta ei ajan vuo (V.A. Koskenniemi I)	20	2	F
Sua nähnyt en ma (V.A. Koskenniemi VII)	26	4	F

Suku suuresti surevi (Kanteletar VII)	100	55	F
Summer Song (Songs of the Fells III)	54	3	F
Summer's Blessing (Albert Sergel)	75		B & B
Sun kättes linnunpesään pehmeään Sun rauhaas lemmin (V.A. Koskenniemi III)	50 22	1 2	REW F
Sun silmäis aamuvaloon hehkuvan Sun tuskin huomasin ma siihen aikaan (V.A. Koskenniemi VII)	50 26	1 2	REW F
Suot sulavi, maat valuvi (Kanteletar IV)	100	25	F
Sure and Certain Hope	62	6	B & B
Surun mentyä	41	2	WH
Suruni on ssyvempi syvintä merta	10	4	REW
Susa min björk, och grönska min råg	43	1	WH
Susa, susa björk och lind	27	2	WH
Suven tuuli laulaa puissa	47	4	F
Suvilaulu (Tunturilauluja III)	54	3	F
Svanesång	28	4	WH
Svanevit	46	1	WH
Svanor	39	6	WH
Sweet Bargain (Songs of Love II)	61	5	B & B
Sydän (Op. 30, 31, 32—Bo Bergman)			WH
Syksy (Hermann Hesse)	98		B & B
Syyshuokaus	10	7	REW
Syyskuun sonetti (V.A. Koskenniemi II)	21	5	F
Syyslaulu (Jo pilvihän taivas peittyy —Eino Leino)	19	5	WH
Syyssonetti (V.A. Koskenniemi V)	24	3	F
Syyssävelet soi yli kaupungin (Huugo Jalkanen II)	16	14	B & H
Så dansa, min docka	47	6	F
Så gamla äro alla moln	34	5	WH
Sången	39	1	WH
Sånger om döden (Christian Morganstern)	62		B & B

Sånger om en liten stad (Berta Huber)	95		B & B
Sånger om kärleken I (Christian Morganstern)	60		B & B
Sånger om kärleken II (Christian Morganstern)	61		B & B
Sä menit (Tunturilauluja II)	53	4	F
Säg, flyr du mig redan	10	5	REW
Säg, varför giva vi de kval åt världen	28	4	WH
Säusle Birke, wehe Lind	27	2	WH
Säästät vain ja säästät	50	6	REW

T

Taas liukuvi säde pieni	47	2	F
Taivaala loistavat tähdet	48	3	REW
Taivas välkkyväisin jalokivin (V.A. Koskenniemi V)	24	4	F
Tala, älskade tala	40	3	WH
Talvi vuoristossa (Hermann Hesse)	99		B & B
Tannenbäumchen und Vöglein	19	1	WH
Tanssi (Kanteletar II)	100	15	F
Tanssilaulu	43	5	WH
Tanzleid	77	4	B & B
Tarhassa hiipii heinohelma	7	3	B & B
Tausend stille, weisse, blaue Blumen	75	2	B & B
Tell me, tell me, marschlandblossom (Songs of the Fells II)	53	1	F
Terve, te soihdut, syysyön	41	5	WH
Thalatta	59	6	B & B
The Bells of Sorrow (Songs of the Fells II)	53	1	F
The bog lies still and frozen (Songs of the Fells I)	52	1	F
The Cloudberry Flower (Songs of the Fells II)	53	1	F
The Fen (Songs of the Fells I)	52	1	F
The Heart (op. 30, 31, 32 —Bo Bergman)			WH
The Little Bird Despair	62	1	B & B

The Migrant (Songs of the Fells II)	53	3	F
The Mountain Brook (Songs of the Fells I)	52	2	F
The Roses on My Breast (Songs of Love II)	61	3	B & B
The Sower	62	5	B & B
Thro' the wide world to and fro	62	5	B & B
Tief lag Dunkel auf Föhren und Gestein	29	5	WH
Tien vierellä, Mariankuvan edessä	50	3	REW
Till Elektra	51	4	REW
Till en diktare	50	6	REW
Till fjälls (Fjällsånger I)	52	4	F
Till havet	28	5	WH
Till några påsklilor	51	3	REW
Till sången (Fjällsånger I)	52	3	F
To the song (Songs of the Fells I)	52	3	F
Todsüsses Gespenst	80	3	B & B
Toivon seppel	43	4	WH
Trasten sjöng på skorstenskransen	40	2	WH
Trauerlocken (Fjeldlieder II)	53	2	F
Traum	97	7	B & B
Traurig schwimmt das kleine Entlein (Kanteletar IV)	100	27	F
Tule, aaltonen, kirkkorantaan (Tunturilauluja III)	54	2	F
Tule aamuhun hymyilevään (V.A. Koskenniemi II)	21	6	F
Tule mielle Tuomas kulta (Kanteletar IV)	100	32	F
Tule tänne tyttö/poikapaimen (Kanteletar I)	100	4	F
Tuli lintunen laakson puuhun (Tunturilauluja II)	53	3	F
Tunnelma	47	4	F
Tunturilaulu (Tunturilauluja III)	54	4	F
Tunturilauluja (Op. 52, 53, 54 —V.E. Törmänen)			F
Tunturille mennä tahdon (Tunturilauluja I)	52	4	F

Tunturilähde, kirkas ja syvä (Tunturilauluja I)	52	2	F
Tuoll' yksinäinen purje hiljalleen	42	4	WH
Tuomet valkeina kyukki (Huugo Jalkanen I)	15	1	B & H
Tuomita voinko mennehen	42	1	WH
Tupa on täynnä tuppisuita (Kanteletar I)	100	5	F
Tutut aitat jo kaikki unelmoi (V.A. Koskenniemi IV)	23	3	F
Tuuti lasta, tuuti pientä (Kanteletar III)	100	20	F
Tuuti, tuuti tummaistani (Kanteletar VII)	100	51	F
Tuutulaulu (Kanteletar III)	100	20	F
Tuuvitan tuhoista lasta	3	2	REW
Tyhjä on puisto, autio, lohduton (Huugo Jalkanen II)	16	13	B & H
Tytön laulu (Huugo Jalkanen I)	15	4	B & H
Tähtien hiljaisuutta ja rauhaa (V.A. Koskenniemi I)	20	5	F

U

Uinahti jo lapsonen	51	2	F
Uniu, armas, uinu	44	4	WH
Uinu, uinu hiljaa	44	4	WH
Und ringsum Schnee	99	1	B & B
Und ständest du im kalten Sturm	51	2	REW
Und werden wir uns nie besitzen (Lieder der Liebe II)	61	2	B & B
Under vintergatan	31	3	WH
Ungersvennen for till sta'n	19	8	WH
Unggranen	19	1	WH
Unsere Liebe (Lieder der Liebe I)	60	3	B & B
Unter der Milchstrasse	31	3	WH
Unverlierbare Gewähr	62	6	B & B
Upp till fjällen vill jag vandra (Fjällsångar I)	52	4	F

Uppå kullen en unggran växte	19	1	WH
Uudenvuoden tervehdys	41	7	WH
Uusi Aladdin (Huugo Jalkanen I)	18	28	B & H
Uutisraivaaja (Huugo Jalkanen I)	15	6	B & H

V

Vaggvisa	27	2	WH
Vaiken i varstat	41	4	WH
Vaikk' kiittää kuin pilvet taikvahalla	42	2	WH
Vaikk' köyhä olin ennen	49	1	REW
Vailla laulun tenhovoimaa	49	5	REW
Vain aarteet sulle soisin	44	3	REW
Vaiti on metsä (Huugo Jalkanen III)	17	17	B & H
Valkeat kaupungit (V.A. Koskenniemi VII)	26	3	F
Vanha kirkko (Tunturilauluja III)	54	1	F
Vanha laulu (V.A. Koskenniemi IV)	23	5	F
Vanha murhe kauan soipi	41	1	WH
Vanitas vanitatum	10	3	REW
Var stilla hjärta	49	6	REW
Var tod, som kommer	41	3	WH
Varför smeker jag ibland	50	5	REW
Vasten kivitystä kadun sopipi (V.A. Koskenniemi V)	24	1	F
Vattnet rörs och vinden spelar	31	1	WH
Vem är du	48	4	REW
Venezianisches Intermezzo	79	4	B & B
Verbundenheit	95	6	B & B
Verführter Freund, die Reize	51	3	REW
Vergangen ist des Liebesfrühlings goldne Zeit (Huugo Jalkanen II)	16	8	B & H
Vergänglichkeit	98	8	B & B
Vergissmeinnichte	39	3	WH
Verliebt	19	3	WH
Vid en brunn	40	4	WH
Vid stranden	28	2	WH

Vie kaipuuni kauaksi armaan luo	44	1	WH
Viele Mädchen kann ich zählen (Kanteletar VI)	100	45	F
Viikon vuottelin käkeä (Kanteletar II)	100	11	F
Visa	50	5	REW
Visor och melodier (Thor Cnattingius)	43		WH
Vogelkinder entflogen	27	3	WH
Voi jos mie tok' miehen saisin (Kanteletar III)	100	19	F
Voi nuo narrit nuoret miehet (Kanteletar III)	100	18	F
Voll von Schweigern ist die Stube (Kanteletar I)	100	5	F
Vom Baum des Lebens fällt	98	8	B & B
Vom Strande I (Wie gross meines Strandes Öde sei —V.A. Koskenniemi IV)	23	1	F
Vom Strande II (Schimmernd glüht empor das Abendrot—V.A. Koskenniemi IV)	23	2	F
Von der Tafel rinnt der Wein	98	6	B & B
Von zwei Rosen	59	3	B & B
Vor einem Mariabild	50	3	REW
Vor Tau und Tag	77	6	B & B
Vorfrühling	79	3	B & B
Vuosi uusi, koskaan tuoksunut hurmaa et	41	7	WH
Vårsång	10	9	REW
Vähä ilo emottomalle käestä (Kanteletar VII)	100	52	F
Vöglein Schwermut	62	1	B & B

W

Wahrlich du wirstdie erst von allen sein	33	5	WH
Waldesrauchen, Stromesbrausen	32	2	WH
Wandernd am Abend	19	7	WH
Wandernd fremd und unbekannt	79	2	B & B
Warm ist selbst das Linnenhemdlein (Kanteletar V)	100	38	F
Warum durfte einst dich mein Auge			

schauen (Huugo Jalkanen II)	16	11	B & H
Warum kommst Du zu mir	80	3	B & B
Warum streichle ich so oft	50	5	REW
Was gehst du, armer, bleicher Kopf	62	2	B & B
Was kümmert mich (Kanteletar III)	100	21	F
Wasser wallt und Winde sppielen	31	1	WH
Weht, ihr Winde (Huugo Jalkenen II)	16	12	B & H
Weise	50	5	REW
Weisen und Melodien (Thor Cnattingius)	43		WH
Weiss noch Lieder, mag nicht singen (Kanteletar VIII)	100	64	F
Weisse Städte (V.A. Koskenniemi VII)	26	3	F
Weit ist der Leiden Weg (Huugo Jalkanen III)	17	18	B & H
Wenn der Bann gebrochen	80	4	B & B
Wenn der Wein nicht wär'	77	7	B & B
Wenn du am Abend müde bist	95	14	B & B
Wenn du gehst übern Blumenrain	30	3	WH
Wenn ich einen Mann bekäme (Kanteletar III)	100	19	F
Wenn ich Macht und Gelde hätte (Kanteletar I)	100	8	F
Wenn meni Lied ich beginne (Kanteletar II)	100	13	F
Wenn Sonnenschein	43	3	WH
Wer bist du	48	4	REW
Wer mich fröhlich singen höret (Kanteletar VI)	100	48	F
When all the toil of day is done (Songs of Love II)	61	1	B & B
Wie der Kuckuch möch' ich rufen (Kanteletar VII)	100	50	F
Wie ein blühender Mandelbaum is sie	33	3	WH
Wie engelt' ich meiner Mutter (Kantletar V)	100	39	F
Wie Flachland am Meere	41	2	WH
Wie gross meines Strandés Öde sei (V.A. Koskenniemi IV)	23	1	F

Wie ist ein frohes Herz (Kanteletar III)	100	24	F
Wie leuchtend, wie klar (Huugo Jalkanen I)	15	5	B & H
Wis vieles ist denn Wort geworden	59	4	B & B
Wie volle Herzen träumen	39	5	WH
Wie zwei Vögelein waren wir beide (Kanteletar VII)	100	49	F
Wiegenlied (Abendrot ist nun längst ausgeglüht—V.A. Koskenniemi IV)	23	4	F
Wiegenlied (Schlaf und träume— Kanteletar III)	100	20	F
Winter Night	62	4	B & B
Winter in the Mountains (Hermann Hesse)	99		B & B
Winternacht	62	4	B & B
Wir gehn durch goldnes Ährenfeld	75	5	B & B
Wir sind zwei Rosen (Lieder der Liebe I)	60	5	B & B
Wir sitzen im Dunkeln (Lieder der Liebe I)	60	4	B & B
With thy roses on my breast (Songs of Love II)	61	3	B & B
Wo ist die tiefe Freude	33	2	WH
Wo mag meine Heimat sein	97	2	B & B
Wo mag nun mein Schätzlein weilen weilen (Kanteletar I)	100	2	F
Wogen und Stürme vereinigt	39	1	WH
Wolken verschliessen leise	31	4	WH
Wollte rufen der Kuckuck mein (Kanteletar VIII)	100	60	F
Wunder (V.A. Koskenniemi II)	21	6	F
Wünschekranz	43	4	WH
Wächst am Hügel ein Tannenbäumchen	19	1	WH

Y

Yksin (V.A. Koskenniemi V)	24	4	F
Yksin oot sinä, ihminen (V.A. Koskenniemi VI)	25	4	F

Yksin vieno veet vetelen (Kanteletar VI)	100	42	F
Yli hohtavan hangen (Huugo Jalkanen IV)	18	31	B & H
Yli metsän kotti jo päivän koi You went away (Songs of the Fells II)	19	12	WH
Ystävien piiri pienentyy (V.A. Koskenniemi VI)	53	4	F
Yö (Huugo Jalkanen III)	25	1	F
Yö ja hiljaisuus (Huugo Jalkanen III)	17	17	B & H
Yön ihmeelliseen valoon peittyin (V.A. Koskenniemi III)	17	24	B & H
Yön ystävä, ruhtinas unten (Huugo Jalkanen IV)	22	3	F
Yöperhonen nuori se nukkui	18	28	B & H
	19	2	WH
Ü			
Über die tausend Berge (Lieder der Liebe II)	61	4	B & B
Über schneeige Weiten (Huugo Jalkanen IV)	18	31	B & H
Überm Wald erwachte das Morgenrot	19	12	WH
Å			
År, som stundar	41	7	WH
Ä			
Äiti	50	3	REW
Äiti, sanohan paikka onnelan	44	5	WH
Älvan och kardinalen	27	5	WH
Äppelblommorna	19	4	WH
Äppelträd och päronträd	49	4	REW
Ö			
Önskekransen	43	4	WH
Över skogen morgonens sol	19	12	WH

Appendix H

Finnish Composers of the Late Twentieth Century

Solo Songs

Paavo Heininen (b. 1938)

Solos Songs with piano accompaniment

<u>Title</u>	<u>Opus</u>	<u>No.</u>	<u>Pub.</u>
<u>Canto di Natale</u> (1961) Joululaulu for Soprano and piano (Jacopone di Todi) <i>Christmas Song</i> Song in Italian with Finnish translation by Aale Tynni	Op. 8		F
<u>Cantico delle creature</u> (1968) Text in Italian (St. Franciss of Assisi) <i>Song of the animals</i> This work is actually for baritone, piano organ and orchestra	Op. 17		F
<u>Love's Philosophy</u> (1968/1973) for tenor and piano Text in English Also exists in a version for tenor and string orchestra (1994)	Op. 19		F
1. The Cloths of Heaven (1968) (Yeats) 2. Love's Philosophy (1973) (Shelly) 3. True and False Compare (1973) (Shakespeare)			

- Schatten der Erde (1973) Op. 30 F
 Text in German
Shadows of the earth
 Also exists in a version for mezzo-soprano and string orchestra
1. Abend
 (Gryphius)
Evening
 2. Herbsttag
 (Rilke)
Autumn Day
 3. Hälfte des Lebens
 (Hölderlin)
Half of Life
- 3 songs from "Reality"(1978/1991) Op. 41b F
 for Soprano and piano
1. ...forse un mattino, io
 Text by Eugenio Montale
 (In Italian)
 2. ...elle avait trouvé
 Text by Pierre Jean Jouve
 (In French)
 3. ...when you are
 Text by Anaïs Nin
 (In English)
- Kustantajan tyyliharjoitukset (1988/1992) Op. 55 F
The Publisher's Exercises in Style
 from the opera The Knife
 Text by Veijo Meri (English translation by Andrew Bentley)
 In Finnish for baritone and piano
1. Runo syntyy
Poem birth

2. Kaksi puhetta
Two speeches

Runoilija puhuu (1988/92)

Op. 55a

F

The Poet Speaks

For tenor and piano

From the opera The Knife

Text by Veijo Meri in Finnish

1. Kiivaus
Vehemence
2. Shakki
Checkmate
3. Syntymää ja kuolema
Birth and Death

Eri-aikaisia lauluja (1990, 1992, 1961)

F

Multi-timely songs

For soprano and piano

1. Aamulaulu
Morning song
(vocalise)
2. Kesä-tai talvilaulu
(Veijo Meri)
Summer or Winter song
Text in Finnish
3. Jouulaulu Op. 8 (1961)
(Jacopone da Todi)
In Italian-see first entry

Seppo Nummi (1932-1981)

Solo Songs with piano accompaniment

Kiinalainen Laulukirja I-IV

1945-77

(Chinese Poets. trans. Eino Tikkanen)

Chinese Songbook

- I Lauluja hyljätyltä seudulta F
Songs from a Deserted Region
 A cycle of songs by Chinese poets translated into
 Finnish and German.
1. Venheessä (1945/49)
 (Li Tai-po)
 In a boat
 2. Hyljätty palatsi (1948)
 (Jyan Tsen)
 The deserted place
 3. Salaperäinen huilu (1947)
 (Li Tai-po)
 The Mysterious flute
 4. Ikilumiset vuoret (1959)
 (Tu Fu)
 The snow-capped mountains
 5. Hyljätty seutu (1948)
 (Jap Pit-fa)
 The deserted region
- II Kevätteiltä F
From Spring Roads
 A cycle of songs by Chinese poets translated into Finnish
1. Lähtömalja (1956)
 (Li Tai po)
 Farewell cup

2. Sydänyöllä (1955)
(Li Tai po)
In the heart of the night
3. Keväteiltä (1956)
(Li Tai po)
From spring roads
4. Korsikeinu (1954)
(folk lyric)
Straw Swing
5. Vuosipäivä (1956)
(Tshui-Hu)
Anniversary
6. Viinituvan walmassa (1960)
(Tu Mu)
In the shelter of the wine hut
7. Vuorella (1956)
(Li Tai po)
On the mountain

III Länsilinnan Lauluja

Songs of the Western palace

A cycle of songs based on lyrics by Chinese poets translated into Finnish.

F

1. Ikuinen runo (1978)
(Li Tai po)
The eternal poem
2. Kevätyö (1947/49)
(Wang An-shi)
Spring Light
3. Lemmenhurma (1961)
(Li Tai po)
Love's ecstasy

4. Hovinainen (1959)
(Ling Fu-tse)
The lady-in-waiting
5. Hibiscus-kukat (1958)
(anonymous)
The Hibiscus Blossom
6. Paimen ja kutojaneito (1979)
(Mai Tsheng)
The herdsmen and the weaving-maiden

IV Ioen lauluja

Songs of the River

A cycle of songs based on lyrics by Chinese poets translated into Finnish

F

1. Rohaisu (1948)
(folk lyric)
Encouragement
2. Virralta (1947)
(Wang Hsien-Jung)
From the stream
3. Luumunkukka (1948)
(Tsai-Tsing-Jung)
The plum flower
4. Itekevä neito (1947)
(Li Tai po)
The weeping maiden
5. Vuoden alkaessa (1946)
(Su Tsung-po)
With the dawn of the year

Kukkien aikaan

F

In the flowering season

A cycle of Finnish songs

written between 1948 and 1980

1. Toukokuulta
(Aila Meriluoto)
From May
2. Tuomi kukki
(Einari Vuorela)
The bird-cherry in bloom
3. Nocturno
(Eila Kivikk'aho)
4. Aamulaulu
(Lassi Nummi)
Morning song
5. Rannalla
(Saima Harmaja)
On the shore
6. Kuun paistaessa illoin
(P. Mustapää)
While the moon shines at night
7. Ruusunnuppuin aikaan
(P. Mustapää)
When the roses are in bud

Sydänmaa*The Heartlands*

Songs by Kalervo Hortamo

in Finnish

1. Taival (1948)
Journey
2. Hyräily (1948)
Humming

3. Suomalainen madonna (1948)
Finnish Madonna
4. Hautajaiset (1960)
The funeral
5. Vaaralaulu (1960)
Song of the Uplands
6. Laulu ulapasta (1948)
Song of the open sea
7. Sydänmaa (1948)
The Heartlands

Syyspäiviä
Autumn days
Words in Finnish

1. Syksyn (1979)
(Aale Tynni)
Autumn Festival
2. Metsässä (1978)
(Lassi Nummi)
In the Forest
3. Syyspäivä (1978)
(Aale Nummi)
Autumn Day

Vuoripaimen
The Mountain Herdsman
Songs set to poems by Lassi Nummi
Words in Finnish and English

1. Ajtuksia (1951)
Thoughts
2. Rakastunut (1951)
In Love

F

3. Mutta kun olen runoniekka (1951)
But the bard that I am
4. Tuoksua puutarhoista (1951)
Fragrances from the garden
5. Ikävä ikävä on mieli (1980)
Longing, this mood of longing
6. Mietteliäät vainiot (1951)
Pensive furrows

Harmaan päivän lauluja

Songs for a grey day

Songs set to poems by Lassi Nummi
words in Finnish

1. Lokit (1949)
Gulls
2. Puisto (1960)
The park
3. Pilvet ja tuuli (1947)
The clouds and wind
4. Huoneessa (1949)
In the room
5. Tumma kulkija (1950)
The dark stranger

Kaksi laulua Pär Lagerkvistin runoihin

Two songs to poems by Pär Lagerkvist

Words in Swedish and Finnish

Finnish translation by Y.A. Nummi

1. Det kom ett brev (1978)
A letter arrived
2. Livsbåten (1948)
The boat of life

Kevät*Spring*

Set to poems by Aale Tynni

words in Finnish

1. Vain taivasta Kukkaset katsovat (1948)
The flowers gaze is set on the sky
2. Leikkipuro (1948)
The brook of play
3. Kevät (1948)
Spring

Alla omenapuiden*Under the Apple Trees*

Words in Finnish

1. Voikukan hattarat (1948)
(Kalervo Hortamo)
Patches of dandelions
2. Nurmella (1949)
(Eino Leino)
On the grass
3. Rannalta (1948)
(Kaarlo Sarkia)
From the shore
4. Lammasidyllä (1947)
(Aale Tynni)
Idyll of the lambs
5. Metsäatähti (1948)
(Anna-Maija Raittila)
The star flower
6. Leppälintu (1948)
(Anna-Maija Raittila)
The redstart

7. Onnellinen laulu (1948)
(Oiva Paloheimo)
A joyful song
8. Joutsen (1948)
(Lassi Nummi)
The swan
(also in Swedish)

Yön hämyssä viileässä

In the cool twilight of the night

Songs set to poems by P. Mustapää

1. Paratiisi (1948)
Paradise
2. Yön hämyssä viileässä (1948)
In the cool twilight of the night
3. Oi, aika ihanin (1948)
Oh, moment most wonderful

Einojuhani Rautavarra (b. 1928)

Song Cycles

Three Sonnets of Shakespeare (1952)

A song cycle for medium or high voice and piano
(English)

F

Pyhiä Päiviä (1953)

A song cycle for high or medium voice and piano
Text: Aaro Hellaakoski, Kustavi Lounasheimo
(Finnish)

F

Sacred Feasts

Fünf Sonette an Orpheus (1954-55)

A song cycle for high, medium or low voice and piano
Text: Rainer Maria Rilke
(German)

F

Five Orpheus Sonnets

- Die Liebenden (1958-59) F
 A song cycle for voice and piano
 Text: Rainer Maria Rilke
 (German)
The Lovers
- Guds Väg (1964) F
 A song cycle for high or medium voice and piano
 Text: Bo Setterlind
 (Swedish)
Gods Way
- October (1972) F
 A song cycle for high or medium voice and piano
 text: Aaro Hellaakoski
 (Finnish)
October
- Matka (1977)
 A song cycle for medium voice and piano (unpublished)
 Text: Einojuhani Rautavarra
 Finnish/English
The Journey

Solo Songs

- Minäen puhu minä laulan (1986) F
 for voice and piano
 Text: Einojuhani Rautavarra
 (Finnish)
I never speak but sing

Aulis Sallinen (b. 1935)

Solo Songs

- Neljä laulua unesta (1972-1973) Op. 30 F
Four Dream Songs
 text by Paavo Haavikko
 words in Finnish

1. Unesta tehty mies
Man made from Sleep
2. Kehtolaulu
Cradle Song for a Dead Horseman
3. On kolme unta sisäkkäin
Three Dream each within each
4. Ei mikään virta
There is no stream

Simppeli Simme ja hamppari Hamme (1975)

Opus 40a

F

Simple Simme and Homeless Hamme -or-

Simple Simon and his Dog

Text by Paavo Haavikko

For baritone and piano.

Words in Finnish

Appendix I

Finnish Music Resources

The Finnish Music Information Centre: A nationally subsidized center for the promotion and publication of Finnish music. This organization is responsible for everything from assembling bibliographies of Finnish music, to the promotion of Finnish composers to disseminating information about Finland's summer music festivals. They are devoted to the promotion of classical music, but also distribute information about folk music, jazz and other contemporary musical idioms.

Finnish Music Information Centre
Lauttasaarentie 1
FIN-00200 Helsinki, Finland
Telephone. international +358-0-68101 311
Fax + 358-0-682 0770

Fazer Musik

Fazer Musiikki
PB 260, 00101 Helsinki, Finland
Alexi 11 ja Kluuvik 6
Telephone-(90) 435 012 70, 175 793
Fax (90)-435-012 69

Warner/Chappell Music: A publisher and promoter of Finnish music and recordings.

Warner/Chappell Music
Finland Oy
POB 126
Fin-00521 Helsinki, Finland

Finnish Music Quarterly: Finland's own national music magazine.

Finnish Music Quarterly
 Pieni Roobertinkatu 16
 FIN-00120 Helsinki, Finland
 Phone +358 9 6803 4048
 Fax+358 9 6803 4010

The Sibelius Institute: The Sibelius Institute is Finland's national music school. The bookshop Ostinato, connected to the institute, is an excellent resource for Finnish music.

Ostinato Oy
 Töölökatu 28
 FIN 00260, Helsinki
 Telephone +358-90-443-116
 Fax +358-90-441-305

The American-Finnish Literary Heritage Foundation: Located in Portland, Oregon, this foundation is devoted to the translation of Finnish books to English and vice versa.

Portland State University
 PO Box 750
 Portland, OR 97207
 Telephone 503-725-3522

Appendix J

Selected Discography

Label Key

BIS=BIS
Fin=Finlandia
EMI=EMI
Ond=Ondine
Sim=Simax
AA=Arti Audio
Dec=Decca
OK=Okay
Cl=ClassicA
NECD=NECD
MILS=MILS
PR=PR music
TA=Tonus Art
JU=Jubal
VTM=Vantaa Music Institute

All listings are only for solo song recordings both with piano and/or orchestral accompaniment. When available, dates are given.

Yrjö Kilpinen

Illalla, Kesäyö: Tyrväinen (ten.), Walter (pf). Fin 1576-58816-2 (1955/94).

Käköä kuunnellessa: Rautawara (sop), Berliner Philharmoniker/Schmidt-Isserstedt. Fin 1576-58815-2 (1938/1992).

Kesäyö. Ryhänen (bass), Tapiola Sinfonietta/Hovi. Fin. 0630-16885-2 (1996).

Kirkkorannassa; Tunturilaulu. Borg (bass), Koskiemies (pf), Hynninen (bar), Gothóni (pf). Fin. 1576-56604-2 (56604-2) (1959, 1984/1992).

Laululle; Suvilaulu. Mattila (sop), Ranta (pf). Ond ODE 892-2 (1996).

Lieder um den Tod. Borg (bass), Koskimies (pf). Fin. 1576-58809-2 FACD (809) 1959/1991.

Lieder um den Tod, Op. 62; Leder der Liebe I, Op. 60; Leder der Liebe II, Op. 61.
R. Leanderson (bar), H. Leanderson (pf). BIS-CD-43 (1995).

Morganstern-Lieder: Eeva-Liisa Saarinen, (mezzo), Juha Kotilainen (bar),
Djupsjöbacka, (pf).

Som ett blommenande mandelträd; Om tiotusen år. Borg (bass), Werba (pf).
Fin. 4509-95606-2 (1959/1994).

Songs of the Fells. Hynninen (bar), Gothóni (pf). Fin. FACD 005 (1986/1987).

Songs (18 songs). Hynninen (bar), Gothóni (pf). Fin. 1576-50024-2 FACD
1576-50024-2 (FACD 024) (1991).

Songs to the Poems of Christian Morganstern: Lieder der Liebe I-II: Songs
from Opp. 63-70: Lieder um den Tod. Saarinen (mezzo), Kotilainen
(bar), Djupsjöbacka (pf). FIN 1576-53389-2 (533892) (1992).

Spielmannslieder. Hynninen (bar), Gothóni (pf). BIS-CD-88 (1977/1990).

Speilmannslieder: Lieder um den Tod; Lakeus; Hans Fritz von Zwell Songs.
Hynninen (bar), Gothóni (pf). BIS-CD-88 (1977/1990).

Tunturilauluja (8 songs). Talvela (bass), Gage (pf). Dec. 430 070-2 (1971/1989).

Tunturilauluja (8 songs). Talvela (bass), Gage (pf). Fin. 4509-95846-2 (500382)
(1971/1993).

Yrjö Kilpinen: Grietje Oudenampsen (sop.), Dinant Krouwel, (pf). AA
AA °890708.

Toivo Kulla

Aamulaulu; Syystunnelma: Rhyänen (bass), Tapiola S/ Hovi (cond). Fin.
0630-16885-2 (1996).

Aamulaulu; Tyrväinen (ten), radio SO/Godinsky. Fin. 1576-58816-2
(1956/1994).

Ave Maria; Ranta (sop). Vantaa Music Institute CO/Ahvenainen (cond)
VMTCD 941 (1995).

- Complete Songs (Thirty Six); Olli (bar), Auvinen (sop), Koneffke 9pf), Fin 1576-52211-2 (52211-2) (1993).
- Five Songs; Isokoski (sop), Viitasalo (pf). Fin 1576-53380-2 (FACD 380) (1989).
- Lyö sydän, Ave Maria; Kohtalo' Yö Numella; Hynninen (bar), Gothóni (pf) Fin. 500282 (1992).
- Morning Song, I'll March through the Streets; Talwela (bass), Gothóni (pf), Eerola (pf), Fin. FACD 019 (1977/1986/ 1990).
- On kaunis synnyinmaamme; Ryhänen (bass), Kiviniemi (org), Tonus Art TA 9302 (1993).
- Seven Songs; Mattila (sop), Ranta (pf), Ond. ODE 892-2 (1996).
- Songs (Nine); Hynninen (bar), Gothóni (pf), Fin. 1576-50024-2 (FACD 024) (1991).
- Systunnelma; Aamulaulu; Tule armaani; Hynninen (bar), Tampere SO/ Söderblom (cond), Ond. ODE 880-2 (1997).
- The Complete Lieds 1; Perksalo (ten), Gräsbeck (pf), Raekallio (sop), Raekallio (pf), Hynninen (bar), Turku PO/ Pekkanen. MILS 9133. (1991).
- The Complete Lieds 2; Laulla (bar), Gräsbeck (pf), Raekallio (sop), Raekallio (pf), Lindstedt (vc), MILS 9234 (1992).

Oskar Merikanto

- Annina; Kullan murunen; Muistellessa; Hynninen (bar), Tampere SO/ Söderblom (con), Ond. ODE 880-2 (1997).
- Fourteen Songs; Ruohonen (ten), Somera (pf), MILS 9549 (1995).
- Kiitos sulle Jumalani; Oi mustatko vielä sen virren: Holma (bar), Lauriala (pf), Jubal JCD-6 (1994).
- Merellä, Myrskylintu; Elämälle; Vallinkorvan laulu., Laatokka; Ryhänen (bass), Tapiola Symph/Hovi (cond), Fin. 06380-16885-2 (1996).
- Merellä; Lastentarun takkavalkealla; Vallinkorvan laulu: Borg (bass), Kuusista (cond), Fin. 1576-58809-2 (FACD 809) (1968/1991).

Oi mustatko vielä sen virren, Kiitos sulle, Jumalani; Rhyänen (bass),
Kiviniemi (org). Tonus Art TA9302 (1993).

Oskar Merikannon Kauneimmat; *The Best of Oskar Merikanto*; Fin.
FIN (500432).

Oskar Merikanto: Säveltäjä ja pianisti; (A collection of songs and piano
works. There are six songs on this collection; one by each of a variety of
voice types.) SK ClassicA CL 114.

Rukous (Ave Maria); Oi mustatko vielä sen virren: Ruohonen (ten),
Paananen (pf), PR music PRC-601 (1993).

Seven Songs: Tyrväinen (ten), Radio O/Fougsted (cond), Orentliher (pf).
Fin 1576-58816-2 (588162) (1955/1994).

Six Songs: Ruohonen (ten), Gräsback (pf), MILS 9026 (1990).

Song Album (34 Songs). Tiilikainen (bar), Saarinen (mezzo), A. Erola (sop),
Ryhänen (bass), Kotiranta (pf), P. Erola (pf). Fin. 1576-52204-2 (522042)
(1984/1992).

The Most Beautiful Songs (32 Songs): Hynninen (bar), Gothóni (pf), Fin. 1576-
50021-2 (FACD 021) (1990).

Seppo Nummi

Five Song Cycles: Piiponen (ten), Hynninen (bar), Haverinen (sop), Gothóni
(pf). BIS CD-279 (1985).

Sydänmaa: Hynninen (bar), Gothóni (pf), BIS CD-207 (1984/1994).

Einojuhani Rautavarra

Rautavarra, Cantos, Die Liebenden: Iskoski (sop), Pohjola (pf). Espoo Ch O,
Lamminmäki (cond). Fin. FACD 378.

Three Sonnets of Shakespeare: Hynninen (bar), Gothóni (pf). BIS CD-88
(1977/1990).

Aulis Sallinen

Aulis Sallinen, Chamber Music: Valjakka, (sop), Hynninen (bar), Gothóni (pf), BIS CD-64 (1990).

Four Dream Songs: Mattila (sop), Lahti SO, Söderblom (cond), Fin. 4509-95857-2 (FACD 359) (1988).

Four Dream Songs: Mattila (sop), Lahti SO, Söderblom (cond), Fin. 4509-99403-2 (1988/1995).

Jean Sibelius

Jean Sibelius Songs: Krause (bar), Djupsjöbacka (pf). Fin 4509-96871-2

Jean Sibelius Songs: Hynninen (bar), Tampere PO, Segerstam (cond). Ond. ODE 832-2.

Musica Humana: (rare recording of his some of his sacred songs) NECD-3581.

Sibelius, Lieder: Hynninen(bar), Gothóni (pf). Fin. FACD 202S.

Sibelius, Songs: Auvinen (sop), Djupsjöbacka (pf). Ond. ODE 728-2.

Sibelius Songs: Matilla, (sop), Ranta (pf). Ond. ODE 856-2.

Sibelius, Songs Vol.1: von Otter (mezzo), Forsberg (pf). BIS Cd 457.

Sibelius, the Orchestral Songs: Hynninen (bar), Häggander (sop). Gothenburg SO, Panula (cond).

Appendix K

Notes

1. Lisa de Gerog, *From Sibelius to Sallinen: Finnish Nationalism and the Music of Finland* (New York: Greenwood Press, 1989), 43.
2. Pekka Lounela, "Finland's National Treasure—The Kalevala." *Finnish Music Quarterly* 1(1985): 4-11.
3. *ibid.*
4. Veikko Kallio, *Finland: A Cultural Outline* (Porvoo: Werner Söderström Osakeyhtiö, 1994), 91.
5. *ibid*, 93.
6. Elias Lönnrot, *The Kalevala or Poems of the Kaleva District*, trans. Francis Peabody Magoun Jr. (Cambridge: Harvard University Press, 1963).
7. Lounela, 5.
8. *ibid*, 11.
9. *ibid.*
10. Kai Laitinen, *Literature of Finland: An Outline*, 2nd ed. (Helsinki: Otava Publishing Company Ltd., 1985), 63.
11. *ibid.*
12. Kallio, 97.
13. Eero Tarasti, "The Kalevala in Finnish Music." *Finnish Music Quarterly* 1 (1985): 12-18.
14. *ibid.*
15. *ibid.*
16. *ibid.*

17. Ildikó Lehtinen, *The Finno-Ugric Collections at the National Museum of Finland* (Helsinki: National Board of Antiquities, 1990).
18. *ibid.*
19. Eino Jutikkala and Kauko Pirinen, *A History of Finland*, 5th ed. (Juva: Werner Söderström Oskeyhtiö, 1996), 23.
20. *ibid.*
21. *ibid.*
22. Matti Klinge, *A Brief History of Finland*, 11th ed. (Helsinki: Otava Publishing Company Ltd., 1981), 10.
23. Timo Mäkinen and Seppo Nummi, *Musica Fennica: An Outline of the Music of Finland*, trans. Kingsley Hart. (Helsinki: Kustannusosakeyhtiö Otava, 1985), 13.
24. *ibid.*
25. *ibid.*
26. *ibid.*
27. de Gerog, 29.
28. *ibid*, 32.
29. Geoffrey Wheatcroft, "Finland's Forte: How a small Scandinavian country conquered the world of classical music." *The New York Times Magazine*, Jan. 9, (2000): 40-43.
30. *ibid.*
31. *ibid.*
32. de Gerog, 15-16.
33. *ibid*, 17.
34. Mäkinen, 21.

35. de Gerog, 30.
36. *ibid.*
37. *ibid.*
38. Timo Leisiö, *Finland*, ed. Timothy Rice, James Porter and Chris Goertzen, vol. 8 of *The Garland Encyclopedia of World Music* (New York: Garland Publishing, Inc., 2000), 475.
39. *ibid.*
40. *ibid.*
41. de Gerog, 180.
42. *ibid.*
43. Pekka Hako, "Oskar Merikanto, the Composer who Captured the Hearts of the People." *Finnish Music Quarterly* 2 (1993): 21-25.
44. *ibid.*
45. *ibid.*
46. *ibid.*
47. Wheatcroft, 42.
48. Mäkinen, 9-10.
49. Robert Layton, *Jean Sibelius*, ed. Stanley Sadie, vol. 17 of *The New Grove Dictionary of Music and Musicians* (New York: Macmillan, 1980).
50. *ibid.*
51. *ibid.*
52. *ibid.*
53. de Gerog, 4.

54. Erkki Salmenhaara, "Toivo Kuula—Finland's Tragic Romantic." *Finnish Music Quarterly* 2 (1987): 64-70.
55. Mäkinen, 40.
56. Antero Karttunen, "Toivo Kuula—Songs for the Finns." *Finnish Music Quarterly* 3 (1994): 9-11.
57. *ibid.*
58. Risto Nordell, "Right From the Heart." *Finnish Music Quarterly* 3 (1994): 11-13.
59. Karttunen, 10.
60. Nordell, 11.
61. *ibid.*
62. *ibid.*
63. Salmenhaara, 66.
64. Pehr Nordgren, *Seppo Nummi* (Helsinki: The Finnish Music Information Center, 1981).
65. Lassi Nummi, introduction and notes for *Seppo Nummi: Five Song Cycles*, BIS Compact Disc CD-279, 1985.
66. Kalevi Aho, *Einojuhani Rautavarra* (Helsinki: The Finnish Music Information Center, n.d.).
67. Mikko Heino, *Aulis Sallinen* trans. Andrew Bentley (Helsinki: The Finnish Music Information Center, 1995).

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