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A PERFORMANCE GUIDE TO SELECT A CAPPELLA WORKS OF
JEAN SIBELIUS INCLUDING TRANSLATIONS AND PHONETIC
TRANSCRIPTIONS OF FINNISH TEXTS

By

John Guarente

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

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A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
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A PERFORMANCE GUIDE TO SELECT A CAPPELLA WORKS OF
JEAN SIBELIUS INCLUDING TRANSLATIONS AND PHONETIC
TRANSCRIPTIONS OF FINNISH TEXTS

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This essay is a performance guide to select a cappella choral works of Jean Sibelius that is geared towards choral musicians whose primary language is English. The introduction begins with an overview of Sibelius's early career as a composer and the socio-political climate in which he lived. This provides context for the discussion of Sibelius's Finnish language a cappella choral repertoire. The performance guide itself first gives a thorough explanation of Finnish choral diction. Rather than enumerate every single Finnish choral work by Sibelius, the author has narrowed the scope of the essay to a select group of pieces based on popularity and stylistic distinctiveness within the composer's overall choral output. Using Ron Jeffers's Translations and Annotations series as a model, each selected piece is then presented in terms of musico-poetic information, harmonic language and performance considerations, and literal translations and phonetic transcriptions of Finnish texts. Alternate editions for three of the pieces are included in the Appendix.
ACKNOWLEDGMENTS

I have been fortunate in my life to know a number of wonderful people of Finnish descent. When it was decided that I would be researching the choral works of Jean Sibelius, I contacted Finnish soprano Taina Kataja—who has been a professor at Rutgers University since I was an undergraduate student—to see if she would be willing to be a language consultant for this project. Her response and enthusiasm in this regard has been better than I could have ever hoped. I owe an enormous debt of gratitude to Ms. Kataja, whose corrections and suggestions for the translations of these complex poems has helped make the transcriptions contained herein as accurate as possible.

There are a few important people who helped me conduct research in Finland in the year before the publication of this essay. I must first thank Dr. Sakari Ylivuori, not only for his exhaustive research on the geneses of Sibelius's a cappella choral works, but for taking the time to show me around the National Library of Finland, quickly and cordially responding to all of my email inquiries, and for helping me to secure publishing permissions for the editions contained in the Appendix from WSOY and Breitkopf & Härtel. I would like to thank Jaakko Kortesharju at the Sibelius Academy for setting aside many volumes of Sibelius-related materials so that they would be waiting for me upon my arrival in Helsinki. A special thanks also goes out to Dr. Andrew Bentley of the Sibelius Academy for granting me permission to quote his own poetic translations of Sibelius's a cappella works when necessary.

Dr. Matti Hyökkö is the first Finnish choral director with whose recordings I became familiar. This eventually led to my fascination with the choral works of Jean
Sibelius. I would like to thank Dr. Hyökki for inspiring me to study and perform the music of Sibelius, and for taking the time out of his busy schedule to meet me at the Savonlinna Opera Festival to discuss the details of performing these important pieces of choral literature.

I would not be a choral musician today if not for my experience and education at Rutgers University. The man solely responsible for this is Dr. Patrick Gardner, Director of Choral Activities at Rutgers. In the fifteen years I have known Dr. Gardner, he has shown me as much as any person can of what is great and compelling about choral music, and he has made me into the conductor I am today. For this I am forever grateful.

I would like to thank the members of my doctoral committee: Dr. Donald Oglesby, Dr. Karen Kennedy, Dr. Esther Jane Hardenbergh, and Dr. Dorothy Hindman. Each one of these professors has provided me with invaluable insight, constructive criticism, and an excellent example of what it means to be a true scholarly musician. A special thanks goes out to Drs. Kennedy and Oglesby for their steadfast guidance and council through all three years of my doctoral degree.

I am extremely grateful to my family and friends for their faithfulness and love, and for remaining in my life even when I am far away. I would like to thank my father Anthony Guarente and my brother Gabriel Guarente for their unwavering love and support in all of my aspirations and ventures. Above all, I thank my amazing wife Neha Guarente. The amount of self-sacrifice and understanding she has shown me in the years of my graduate studies is more than any one person deserves, and the depth of her love is far greater than I could have ever imagined.
# TABLE OF CONTENTS

CHAPTER I  Introduction .............................................................................................................. 1

CHAPTER II  Literature Review ................................................................................................. 6
   Finnish History and Musical Style ....................................................................................... 6
   Sibelius's Life and Choral Music ...................................................................................... 8
   Finnish Language and Diction ......................................................................................... 12
   Editions .......................................................................................................................... 15

CHAPTER III  Method ............................................................................................................... 16
   Musico-poetic Information and Historical Context ....................................................... 17
   Harmonic Language and Performance Considerations ............................................... 18
   Translations and Phonetic Transcriptions of Finnish Texts ........................................... 19

CHAPTER IV  Performance Guide ............................................................................................ 22
   Overview of Finnish Diction and Linguistic Anomalies ............................................... 22
      Vowels ....................................................................................................................... 22
      Consonants ................................................................................................................ 25
      Diphthongs ................................................................................................................ 27
      Vowel Harmony ......................................................................................................... 30
      Consonant Gradation ............................................................................................... 31

Select A Cappella Works of Jean Sibelius ............................................................................ 32
   Rakastava, JS 160c ........................................................................................................ 32
   Venematka, Op. 18, No. 3 ......................................................................................... 45
   Saarella palaa, Op. 18, No. 4 .................................................................................. 50
   Sydämeni laulu, Op. 18, No. 6 .................................................................................. 53
   Min rastas raataa, JS 129 ......................................................................................... 58
Lauluja sekaköörille 1897 vuoden promootiokantaatista, Op. 23 .......... 64
Koulutie, JS 112................................................................................. 107
Finlandia-hymni, from Op. 26 .................................................. 117

CHAPTER V Conclusions.......................................................................................... 122
  Additional Resources ......................................................................................... 122

BIBLIOGRAPHY................................................................................................. 124

APPENDIX Alternate Editions of Select Works.................................................. 127
  Tuuli tuudittele, Op. 23, No. 2........................................................................ 128
  Oi Lempi, sun valtas ääretön on, Op. 23, No. 7.............................................. 132
  Koulutie, JS 112................................................................................................ 137
CHAPTER I

Introduction

The music of Jean Sibelius is synonymous with the national image of Finland. At a time when the country was wrestling for independence from Russia and defining its own national identity, Sibelius was enjoying his most productive years, creating rustic, programmatic music influenced by Finnish rune singing. His impressive orchestral output—including seven symphonies—has helped place him in the company of the most recognized composers of all time, a status that has not been enjoyed by any other Finnish composer thus far.

As a young man, Sibelius was heavily influenced by the operas of Richard Wagner. His early orchestral works were an extension of German Romanticism with a slight Russian character. Consequently, Sibelius searched for ways to assert his own independent voice. The answers came when he read and reread the Finnish folk-epic the Kalevala, and decided to set the poetry of his people to music. Perhaps the first important work that resulted from this decision is his symphonic poem Kullervo, for male chorus, soli, and orchestra. With this piece, Sibelius made the firm choice to incorporate

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2 Kalevala is the Finnish national epic, which consists of chanted mythological and folkloristic poetry transmitted orally over several centuries until it was transcribed in the mid-nineteenth century. It contains almost 23,000 lines of trochaic verse divided into 50 runes.
Finnish folk elements into his musical idiom and began to gain notoriety as the first true Finnish nationalist composer.³

Although he is not primarily known as a choral composer, Sibelius wrote a great deal of choral music for Finnish song festivals and collegiate groups throughout his compositional career. Drawing on texts from the *Kalevala* and its companion the *Kanteletar*, Sibelius promoted singing in the Finnish vernacular as a way of fostering a sense of national pride. It also gave his music its own unique character as people began to associate his harmonic language and musical style with the Nordic regions from which he hailed.⁴ This tradition of choral settings of Finnish folk poetry would continue in the works of composers such as Selim Palmgren, Toivo Kuula, and Leevi Madetoja.⁵

The fact that Sibelius was writing music in Finnish was no small detail. Finland was originally owned by Sweden, and for centuries Swedish was the official language. In the early nineteenth century, the Finnish unsuccessfully helped the Swedish in fending off Russia during the Napoleonic Wars, resulting in the Russian annexation of Finland. Although still generally suppressed in comparison to Swedish, the proliferation of the Finnish language became an important aspect of the country's long push for independence from Russia.⁶ The new translations of the Karelian poetry that were published in 1849 and the resultant Finnish language music by Jean Sibelius were natural offshoots of this grassroots movement.

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³ De Gorog, 84.
⁴ Smith, Frederick Key. *Nordic Art Music: from the Middle Ages to the Third Millenium* (Westport, Conn: Praeger, 2002), 61.
⁵ Ibid., 71-75.
Choral singing had enjoyed a long tradition well before Sibelius was working in the medium, but virtually none of the standard repertoire in Finland was actually in the vernacular. In 1838, Frederick Pacius established the Akademiska Sångföreningen, an all-male student choir at Helsinki University. As its name suggests, their primary language was Swedish. Later, after almost fifty years of brewing Finnish nationalism, some of the students from this group broke off to form Ylioppilaskunnan Laulajat, known simply as "YL." The members of this male vocal ensemble—established in 1883—committed themselves to singing high standards of choral repertoire in the Finnish language. The young Jean Sibelius happened to be seeking employment at Helsinki University at the same time with a similar agenda, ready to supply them with dense choral literature in their native tongue. Thus, Sibelius was able to achieve success with his Finnish choral works because he had dedicated young singers to perform them.

The institution of Finnish song festivals was another medium through which Sibelius forged his national identity and received performances of his choral works. This tradition had grown in popularity by the time of the Sibelius's first compositional maturity. Large consortiums of singers and instrumentalists would get together and perform music of national character as a brazen display of patriotism in the face of Russian occupation. In this way—even outside the realm of academia—choral singing in the Finnish language became a part of the national fabric of Finland, and the quasi-Romantic music of Jean Sibelius lay at the very heart of it.

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Since the time of Sibelius, choral singing has flourished in Finland, and groups such as Akademiska Sångföreningen and Ylioppilaskunnan Laulajat are alive and well today. Generations of Finnish composers have worked in the choral medium, but none have surpassed Sibelius in international status and name recognition. Despite this rich choral tradition, Finnish language music—including the choral literature of Sibelius—has remained relatively sequestered in Scandinavia and its surrounding countries. The reason for this is two-fold: 1.) Much of the music of the major Finnish composers is published by one company—Fennica Gehrman—and the cost of importing this music to the United States is significant.9 Furthermore, some of Sibelius's most famous pieces are only sold in Finland due to copyright law. 2.) Compounding the former problem is the perceived difficulty of teaching Finnish diction to English-speaking singers.10 Considering the overall wealth of choral literature from which to choose, when faced with such challenges, it seems that most American choral directors would just as soon let the orchestral world have Sibelius.

The purpose of this study is to provide a practical guide that will help render the a cappella works of Jean Sibelius more approachable for choral directors and singers. Since textual meaning and clarity are of paramount interest in choral music, and the Finnish language represents a significant stumbling block to choral musicians, much of the content of this essay is based around literal translations and phonetic transcriptions of the Finnish texts. Specifically, this study addresses the following issues: musico-poetic...
information and historical context, harmonic language and performance considerations, and challenges of the Finnish language.

This document focuses primarily on Sibelius's a cappella works for mixed chorus, many of which he previously or subsequently set for male chorus. This serves to narrow the scope of the study and to highlight the repertoire that would be most widely accessible to choral societies in the United States. Presumably, the methods discussed in this essay would also be applicable to Sibelius's works for a cappella male chorus, as well as the few works for a cappella female chorus.
CHAPTER II

Literature Review

For the purposes of this study, the literature and materials related to the study of the life and works of Jean Sibelius are divided into three main sections. The first section is a review of materials that deal with the musical history of Finland and the influence that Sibelius's music has imbued on subsequent generations of Finnish composers. The second part discusses biographical works and studies of Sibelius's music itself. Although most available studies focus on his instrumental repertoire, there are some notable exceptions. The third section addresses the few current sources that focus on the Finnish language with regard to choral and vocal diction. Much of this information comes from appendices, articles, and English translations of Finnish poetry. Together, these groups of materials help form the basis of a three-fold method for approaching the a cappella music of Jean Sibelius.

**Finnish History and Musical Style**

Finland is a relatively young country in terms of art music. However, it has enjoyed a long history of church singing and folk music, which has contributed to the development of a Finnish national style. The forging of this style has been well documented by numerous Scandinavian music scholars. Each of these scholars
recognizes Sibelius as being the genesis of the major nationalist movement that emerged from Finland over the first half of the twentieth century.

The most detailed account of this movement can be found in Lisa de Gorog's *From Sibelius to Sallinen: Finnish Nationalism and the Music of Finland*. In the first chapters, she gives a summary of the geo-political climate in nineteenth-century Finland and explains various aspects of the Finnish language in terms of its use in song. The next four chapters are devoted to Sibelius. Although choral music is not the largest portion of his output, Gorog does show that his choral works represent an important part of his Finnish nationalist *oeuvre*.11 12

*Musica Fennica* by Timo Mäkinen and Seppo Nummi is a slightly more dated account of Finnish music history, written in 1965. It offers a short historical survey up to the 1900s, discussing church music, scholastic singing, folk music, and the formation of a rich choral tradition in the eighteenth century. Chapter two deals mainly with Sibelius's orchestral literature, after which it leads into a discussion of the music of Selim Palmgren and Toivo Kuula. The last chapter discusses Finnish choral music in further detail, and mentions Ylioppilaskunnan Laulajat along with other famous choirs.13

Joshua Habermann's dissertation on the music of Einojuhani Rautavaara contains a concise but thorough history of Finland and Finnish music. His chapter entitled "The Nordic Choral Tradition" offers valuable insight into the development of a lasting choral

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12 *oeuvre* (ˈœvrə) *n.* the works of a painter, composer, or author regarded collectively.

tradition in Finland throughout the twentieth century. In his brief treatment of Sibelius, Habermann mentions how the composer's music is not as nationalist as others in comparison because he does not quote Finnish folk melodies directly, a sentiment that is shared with all of the Finnish music scholars mentioned hereinbelow.¹⁴

A number of other sources may be used as supplementary materials for Finnish music history, including John Horton's *Scandinavian Music: A Short History*,¹⁵ Anthony Hodgson's *Scandinavian Music*,¹⁶ and Frederick Key Smith's *Nordic Art Music: From the Middle Ages to the Third Millennium*.¹⁷ These texts all give similar accounts of Finnish music, from its medieval roots, to the initial publication of the *Kalevala* in 1835, to the first great Finnish composer-conductors in Robert Kajanus and Martin Wegelius. Smith spends significantly less time on Sibelius, but gives greater details as to the Nordic musical scene in the Baroque and Classical Periods.

**Sibelius's Life and Choral Music**

All modern Sibelius biographers are in some ways indebted to the work of Erik Tawaststjerna. He was a personal friend of Sibelius, and his multiple-volume work *Jean Sibelius* incorporated many private letters and journal entries that were previously unavailable to the musicological world. It was first published serially in five Finnish

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¹⁷ Smith, Frederick Key. *Nordic Art Music: from the Middle Ages to the Third Millenium* (Westport, Conn: Praeger, 2002), 1-84.
volumes, starting in 1965. The English language version, translated by Robert Layton, is abridged to just three volumes. Even in its abridgement, it offers a thorough, almost day-to-day chronicle of the composer's life and work, and provides the foundation upon which modern Sibelius scholars have built.\textsuperscript{18}

One of the foremost English-language Sibelius scholars is Glenda Dawn Goss. She has edited \textit{The Sibelius Companion} as well as \textit{Jean Sibelius: A Guide to Research}.\textsuperscript{19} Her major textbook entitled \textit{Sibelius: A Composer's Life and the Awakening of Finland} represents one of the most comprehensive accounts of the composer's life and the musico-political climate under which he worked. Although many of his choral works are mentioned, this text only discusses them in terms of how each composition relates to the composer's career at large. That being said, all relevant biographical information on Jean Sibelius can be found in this volume.\textsuperscript{20}

In \textit{The Sibelius Companion}, Goss brings together various studies of Sibelius's music in an attempt to give an overarching perspective on his compositional output. Daniel Politoske is the author of the chapter devoted to Sibelius's choral music. He makes some generalizations about the composer's a cappella writing style, and there are a few musical examples to help illustrate certain points. Although Politoske discusses some musical details along the way, this chapter is basically a survey of Sibelius's choral

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works. Notable a cappella works mentioned include *Rakastava, Till Therese Hahl, Saarella palaa, and Lauluja sekaköörille 1897 vuoden promotiooni kantaatista.*

Two other substantial Sibelius biographies available in English are *Sibelius* by Andrew Barnett and *Jean Sibelius* by Tomi Mäkelä. Compared to the work by Goss, these volumes are slightly more concerned with specific musical information as they trace their paths through the life of Jean Sibelius. Barnett in particular takes special care in touching on every single composition as he traces the composer's output throughout his lifetime, and he incorporates previously unknown correspondences that were only recently made available by the Sibelius family. Mäkelä takes significantly more time in discussing the reception and influence of Sibelius's music, which helps to define the composer's place in modern music history.

Andrew Barnett also wrote the album liner notes to the choral volume of the complete works of Jean Sibelius, published on the BIS record label. In this insert, he explains the origins of many of the a cappella works, including *Koulutie, Rakastava, Min rastas raataa, Aamusumusa, Uusmaalaisten laulu,* and the songs from Op. 18. This recording features a special performance of the "lost" promotion cantata of 1897 with mixed chorus and piano, the piece from which Sibelius arranged the nine movements of Op. 23. The insert also includes full English translations of all choral works by Sibelius.

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Vesa Sirén is one of the editors of an online publication called *Finnish Music Quarterly* and one of the main contributors to the Sibelius Project, an organization devoted to the preservation and promotion of Sibelius's music. On the Sibelius Project website, he provides an annotated list of all of Sibelius's non-orchestrated choral music. Sirén divides the composer's choral output into various stylistic time periods including *Early choral works*, *Choral works after Kullervo*, and *The first years at Ainola*. He provides background information and comments on the musical idioms of many of Sibelius's most significant compositions.\(^{25}\)

In February of 2007, *The Choral Journal* devoted an entire issue to the choral music of Jean Sibelius. Jon Thompson's article "The Choral Music of Jean Sibelius: An Introduction" contains a brief discussion of Sibelius's life and his impetus for writing choral music. He provides certain details about specific works such as *Sandels*, *Snöfrid*, *Min rastas raataa*, *Rakastava*, and *Oma maa*. In his conclusion, Thompson calls attention the paucity of performances of Sibelius's choral music by English-speaking choirs due to language difficulties and the lack of available performing editions.\(^{26}\) The remaining articles in this issue deal with Sibelius's choral masterwork *Kullervo*.

In his introduction to the complete Sibelius edition *Works for Mixed Choir A Cappella*, Sakari Ylivuori surveys the genesis of each opus or collection of works as concisely as possible. The main focus is on the specifics of Sibelius's commissions and dates of original performances or publications. For some pieces, the descriptions in these


pages remain somewhat brief, but the introduction as a whole can still be counted as one of the more thorough accounts of the circumstances surrounding the composition of Sibelius's a cappella mixed choral works.27

Ylivuori works at The National Library of Finland as the sole researcher for the choral works of Jean Sibelius. He is about to publish his complete dissertation entitled Jean Sibelius's Works for Mixed Choir: A Source Study through the Ph.D. program at the Sibelius Academy. The present author has received an advance copy of this document from Ylivuori electronically. This dissertation will likely become the most musicologically significant study of Sibelius's choral works to date. The study traces the chain of extant sources for every SATB choral work Sibelius wrote, creating a complete picture of the evolution of these pieces. It is essentially an exhaustive expansion of his introduction that appears in the complete Sibelius edition. For the purposes of the present study, this source provides invaluable information on Sibelius's compositional process and his collaborations with certain Finnish poets.28

**Finnish Language and Diction**

There are not many sources currently that deal with Finnish diction as it pertains to vocal and choral music. The most thorough treatment appears in a guide called Singing In Finnish by Eugene Holman, which is currently available only in European markets. This book provides a highly nuanced approach to Finnish lyric diction, intended

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exclusively for the solo singer. Holman assumes the reader's familiarity and fluency in IPA, and assigns highly specialized IPA symbols to sounds that could otherwise be read phonetically. The most useful feature of this text is the 75 Finnish art songs contained therein, which are transcribed with word-by-word translations and IPA transcriptions of each poem.²⁹

A more concise, but perhaps more practical survey of Finnish diction rules comes from the Fall 2010 issue of the Journal of Singing. In her article "Finnish Lyric Diction," Tellervo Kähärä describes the structures and peculiarities of the Finnish language in some detail. Her suggestions for the pronunciation of diphthongs are well informed and useful. Due to the limitations of the journal article format, she does not provide IPA transcriptions for any Finnish art songs, but she does enumerate what she finds to be some of the most common pronunciation problems for English-speaking singers.³⁰

Two other musical sources of information on Finnish diction are Scott Lawrence Tuomi's dissertation "Finnish Art Song for the American Singer," and the aforementioned dissertation by Joshua Habermann "Finnish Music and the A Cappella Choral Works of Einojuhani Rautavaara." Tuomi's document offers a brief, but helpful history and outline of Finno-Ugric languages. He also discusses Finnish music history in a treatment similar to Mäkinen and Habermann, which includes a section on Sibelius. His pronunciation guide is not long, and shows certain inconsistencies with other sources. Surprisingly, he


does not provide IPA transcriptions of any Finnish art songs as a part of his appendix.\textsuperscript{31} Habermann's essay also contains a short pronunciation guide for the Finnish language, but does not include IPA transcriptions of any works by Rautavaara.\textsuperscript{32}

As mentioned, there are two major collections of Finnish rune poetry from which Sibelius draws a number of texts in his a cappella literature. The \textit{Kalevala} is an epic poem with a cohesive narrative based on the major characters of Finnish folklore, originally transcribed by Elias Lönnrot. J.R.R. Tolkien cited this work as a major inspiration for some of the characters and situations in his \textit{The Lord of the Rings} trilogy.\textsuperscript{33} The \textit{Kanteletar} is a collection of lyrics and ballads, also transmitted through oral tradition, and partially transcribed by Lönnrot. Both works have been translated into English, although the \textit{Kanteletar} is largely incomplete in its only translated version. The English editions by Keith Bosley stand up to dictionary translation, and provide useful references in deciphering the meaning of the traditional Finnish verse.\textsuperscript{34}

In addition to dictionaries and other Finnish linguistic sources, the translations of Sibelius's a cappella works by Andrew Bentley—which appear in the CD inserts for the Ondine recording of Sibelius's complete works for mixed chorus\textsuperscript{35} (1993), as well as the

\begin{footnotes}
\footnotetext[31]{Tuomi, Scott Lawrence, "Finnish Art Song for the American Singer" (DMA diss., The University of Arizona, 2001), 13-44, 122.}
\footnotetext[32]{Habermann, Joshua Cramer. "Finnish Music and the A Cappella Choral Works of Einojuhani Rautavaara." (DMA diss., The University of Texas at Austin, 1997).}
\footnotetext[34]{Lönnrot, Elias, and Keith Bosley. \textit{The Kanteletar: Lyrics and Ballads After Oral Tradition} (Oxford: Oxford University Press, 1992), xi-xxxii.}
\end{footnotes}
complete Sibelius Edition on BIS records\textsuperscript{36} (2007)—serve as helpful guides in the process of attaining literal translations of these Finnish texts. Whenever possible, the syntactical translations that appear in this essay have been transcribed to show consistencies with Bentley’s translations.

\textbf{Editions}

The only separate edition of a cappella choral works used in this study is a scanned copy of the Fazer & Westerlund edition of \textit{Lauluja sekaköörille 1897 vuoden promotiooni kantaatista} (Songs for Mixed Chorus from the 1897 Promotion Cantata). This is one of the few choral compositions by Sibelius not restricted to European or Finnish publication by current copyright law.\textsuperscript{37}

Breitkopf and Härtel have been publishing the first complete critical edition of Sibelius's music serially since 1996. The full volume of Sibelius's mixed choral works was released in 2012, edited by Sakari Ylivuori. Every piece discussed in this essay appears in this volume. For many of the works, there are no extant scores in Sibelius's hand, but Ylivuori's extensive source research has led to the most reliable modern editions of these pieces available today.\textsuperscript{38}


CHAPTER III

Method

The objective of this essay is to provide a performance guide that will give singers and choral directors a process for approaching the a cappella works of Jean Sibelius. The three major areas of focus are musico-poetic information and historical context, harmonic language and performance considerations, and challenges of the Finnish language. This tripartite approach will afford choral directors and singers a better perspective on the a cappella music of Sibelius by treating it in the same manner as more standard choral repertory.

The model for this essay's treatment of Sibelius's a cappella works is drawn from the series of reference books edited by Ron Jeffers entitled Translations and Annotations of Choral Repertoire. The four volumes of this series have become the standard sources for choral directors to obtain literal translations of sacred and secular texts for the most prevalent choral literature in Latin, German, French, Italian, and Hebrew. The books also provide historical context and musico-poetic information for each piece. Because Finnish is a living language, the volumes featuring other living languages—such as German or Italian—are most useful as models.

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Given Sibelius's status as the preeminent Finnish nationalist composer of the Modern Era, this essay deals only with pieces in the Finnish language. The works to be examined are: Rakastava (The Lover), Venematka (The Boat Journey), Saarella palaa (Fire on the Island), Sydämeni laulu (Song of my Heart), Min rastas raataa (What the Thrush Toils For), Lauluja sekaköörlle 1897 vuoden promotiooni kantaatista (Songs for Mixed Choir from the 1897 Promotion Cantata), Koulutie (School Road), and Finlandia-hymni (Finlandia Hymn). These pieces are selected based on prevalence in recordings, scholarly writings, and reprinted editions—which suggests a certain level of popularity—as well as stylistic diversity, and their significance to Sibelius's overall output of Finnish language compositions. Although some of these works were also arranged for male chorus, this study features only examples from the mixed choral arrangements.

Musico-Poetic Information and Historical Context

Most choral directors desire a base knowledge of the composer and the poetry he or she sets before approaching a piece of music. For the pieces mentioned above, this study provides relevant literary information about the texts at hand, and establishes the historical context in which Sibelius set these texts to music. The majority of this information comes from the previously mentioned work of leading Sibelius scholars such as Andrew Barnett and Sakari Ylivuori. Although Sibelius continued to write choral music throughout his entire career, most of the significant Finnish language works were written by the turn of the twentieth century. These annotations explain how Sibelius's symphonic repertoire took the place of his Finnish choral music and how his shifting

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personal politics impelled him to write more Swedish choral music in the later stages of his career.

Much of Sibelius's choral literature uses texts drawn from either the two Finnish folk anthologies the *Kalevala* and the *Kanteletar*, or from various nineteenth-century Finnish nationalist poets. For the pieces that draw texts from these two folk anthologies, a brief summary of some of the folklore provides context for the given runes (see pages 31–32, 44, 48–49, 57).

**Harmonic Language and Performance Considerations**

From his first few experiments in the genre of a cappella choral music, Sibelius learned the limitations of Finnish student groups and festival choirs. He developed a style that was largely homophonic and fully grounded in tonality. Sibelius's harmonic language has been compared to some of his immediate predecessors: Wagner, Bruckner, and Tchaikovsky. Although tonal, Sibelius's overall level of chromaticism is not without its challenges. For certain pieces, this study will use harmonic analysis to explore some of the difficulties that a cappella choirs face in reading these works. In some of the simpler pieces—such as the Finlandia Hymn—only a few brief performance considerations are discussed in detail.

Sibelius relies heavily on mode mixture, mediant relationships, and augmented 6th inflections as trademarks of his choral compositions. These elements combine with his predominantly homophonic textures to form a style that has come to be associated with

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the country of Finland. The musical examples provided herein help to highlight these idioms.

Many of Sibelius's a cappella choral works show a preference for flat keys, or sharp keys that are enharmonically equivalent. This is possibly due to his success in writing for brass instruments, or perhaps it is simply because flat keys tend to tune better in a cappella situations. Whatever the reason, Sibelius's harmonic progressions in these keys have a tendency to lead towards enharmonic spellings that can prove difficult for amateur choristers to read. The annotations in Chapter 4 provide possible solutions to specific cases, and show suggestions for alternate transcriptions in the form of musical examples. Fully realized transpositions of Op. 23, Nos. 2 and 7 appear in the Appendix.

**Translations and Phonetic Transcriptions of Finnish Texts**

Finnish diction is by far the biggest challenge faced by English-speaking choral directors and singers in performing the a cappella works of Jean Sibelius. As such, a full explanation of Finnish diction for English-speaking choruses is provided before the collection of translations and annotations. On the surface, Finnish ought to be relatively simple to pronounce because it is largely phonetic in nature, and unlike English, each letter receives its own sound. At first sight, the language appears cumbersome with its long words and double vowels. This preliminary challenge eventually gives way to the underlying problems of text stress and diphthongs. This pronunciation guide discusses the Finnish language in terms of languages that choral singers deal with on a regular basis, specifically English and German. In this way, choral directors and singers can approach Finnish using a set of sounds with which they are already familiar.
An understanding of the concepts of Finnish vowel harmony and consonant gradation is not crucial in order for a singer to be successful with Finnish diction. However, it does help choral directors gain a better perspective on the prosody of the language, and it gives singers a better sense of what to expect when sight-reading music in Finnish. This language guide contains concise definitions of these linguistic phenomena, and briefly discusses their effects on vowel placement and text declamation.

It has been noted by scholars that Sibelius was one of the first to set Finnish texts with careful consideration given to the natural prosody of the language. Even his programmatic orchestral music is intended to reflect the essential qualities of Finnish folk music and poetry. His success in this area can be at least partly attributed to his flexibility with regard to meter. The discussions of *Venematka*, Op. 18, No. 3 and *Laulaja 1897*, Op. 23 provide examples of how Sibelius used rhythm and meter to bring out some of the unique characteristics of Finnish poetry.

Finnish contains a greater number of diphthongs than English or any of the other major languages found in most choral literature (e.g. German, French, Latin, Italian). These diphthongs—some of which contain one or two mixed vowels—can be troublesome for English-speaking singers. Additionally, they are often ambiguously set under one held note in Sibelius's music, leaving singers to wonder as to the length of each vowel. The discussion of *Koulutie*, JS 112 includes suggestions for the delineation of Finnish diphthongs as they are set to typical note values. The application of these methods results in some implied alternate rhythms in certain cases. Musical examples are

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provided as well as suggestions for alternate transcriptions of these rhythms. A new transcription of *Koulutie* with a fully realized text underlay is included in the Appendix.

In the *Translations and Annotations of Choral Repertoire* series, Ron Jeffers provides a word-by-word translation of each line of text, as well as a syntactical translation that reveals the literal meaning of each phrase.\(^{43}\) Since Finnish is such an unfamiliar language to most singers, a phonetic transcription of the text using the International Phonetic Alphabet (IPA) is added to this model. The format for these transcriptions is this:

\[
\text{'Englantilainen teksti näyttää tältä.'} \quad \text{The English text looks like this.}
\]

**English text looks like this**

The original Finnish text appears in the middle left-hand side with a word-by-word translation underneath and a syntactical translation across from it. The IPA transcription is shown on the top left-hand side above the original Finnish text. An explanation of the IPA symbols is provided in the pronunciation guide.

CHAPTER IV

Performance Guide

This performance guide begins with an overview of Finnish diction and linguistic anomalies. Each piece is then presented using the three aforementioned categories: musico-poetic information and historical context, harmonic language and performance considerations, and translations and phonetic transcriptions of Finnish texts. With this information at hand, it is the hope that American choral directors will find these works by Jean Sibelius more programmable.

Overview of Finnish Diction and Linguistic Anomalies

The Finnish language is largely phonetic, so much so that an IPA transcription of a given text closely resembles the actual spelling of the words. There are no silent letters in Finnish; each letter receives its own sound in each word. There are only 21 letters in the Finnish alphabet: eight vowels and thirteen consonants. From these letters, all of the generated sounds can be understood in terms of equivalent phonemes in English or German.\(^{44}\) It is only the combinations of these sounds—which are unique to Finnish—that causes problems for English-speaking singers.

Vowels. The eight Finnish vowels can be divided into two categories: basic vowels and complex vowels. The five basic vowels are as follows:

### Basics vowels

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Pronunciation</th>
<th>Finnish examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>[a] as in &quot;father&quot; or &quot;spa&quot;</td>
<td>rastas, aamu, maa</td>
</tr>
<tr>
<td>e</td>
<td>[ɛ] as in &quot;bet&quot; or &quot;set&quot;</td>
<td>lempi, sen, onneen</td>
</tr>
<tr>
<td>i</td>
<td>[i] as in &quot;meet&quot; or &quot;see&quot;</td>
<td>rinta, min, itse</td>
</tr>
<tr>
<td>o</td>
<td>[o] as in &quot;fold&quot; or &quot;boat&quot;</td>
<td>josta, onneton, takoo</td>
</tr>
<tr>
<td>u</td>
<td>[u] as in &quot;food&quot; or &quot;truth&quot;</td>
<td>unessa, tuuli, Suomi</td>
</tr>
</tbody>
</table>

It is important to note that all vowels retain the same sound when they are doubled. The double letter only serves to lengthen the given vowel sound. English-speaking singers may naturally sing [i] when they see the spelling ee, or [u] when confronted with the spelling oo. Choral directors should remain vigilant of this and correct this tendency early in the rehearsal process.

In Finnish, the letter e is spoken somewhat brighter than the American [ɛ] sound, but not so much as to use the closed [e] phoneme.\(^{45}\) The pure [ɛ] sound will suffice, but choral directors may instruct singers to brighten the sound of this vowel slightly. While there is no IPA sound that lies in between the two phonemes, one could use [ɛ] to indicate a lowered version of the closed vowel, or [ɛ] to indicate a raised version of the open vowel.\(^{46}\) The transcriptions below will simply use [ɛ] for ease of use by American choral musicians.

---


A similar issue occurs with the letter o. The phoneme [o] is used almost exclusively in Finnish linguistic sources. However, this sound is not as rounded and closed as the German [o] sound. It is much closer to the spoken English [o] sound, but without any false diphthong. English-speaking singers may read this vowel as a basically closed [o], allowing the vowel to open slightly according to the subsequent letter in the word. A more specific IPA representation of this phoneme would be [ø], a lowered version of closed [o]. The transcriptions below will use [o] for ease of use as previously stated.

The three complex vowels in Finnish are as follows:

<table>
<thead>
<tr>
<th>Complex vowels</th>
<th>Finnish examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>y [y] as in the German word &quot;Brüder&quot;</td>
<td>syys, lyhyt, pyytää</td>
</tr>
<tr>
<td>ä [æ] as in &quot;cat&quot; or &quot;sad&quot;</td>
<td>päiväs, tään, säättää</td>
</tr>
<tr>
<td>ö [ø] as in the German word &quot;schön&quot;</td>
<td>köyhä, menkö, löi</td>
</tr>
</tbody>
</table>

The letter ä is listed as a complex vowel for two reasons: 1.) Singers who are accustomed to singing in German will tend to read this vowel as [ɛ] rather than [æ]. 2.) This vowel often appears in the diphthongs äi and äy, which can be uncomfortable for English-speaking singers to handle. In general, singers find it awkward to use a true [æ] sound,

---

and will modify the phoneme to [e] or even [α]. This kind of vowel modification is undesirable for singing in Finnish because [e] and [α] represent two of the other seven distinct vowel sounds of the language. Choral directors may design vocal warm-ups that include the [æ] sound in order to practice achieving blend and resonance on this vowel.

**Consonants.** There are thirteen consonants in the Finnish alphabet, which are pronounced as follows:

<table>
<thead>
<tr>
<th>Consonants</th>
<th>Finnish examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>d [d] as in &quot;dove&quot;</td>
<td>hohdan, lahden</td>
</tr>
<tr>
<td>g [g] as in &quot;green&quot;</td>
<td>greippi, grilli</td>
</tr>
<tr>
<td>ng [ŋ] as in &quot;singer&quot;</td>
<td>kuningas, kaupungin</td>
</tr>
<tr>
<td>h [h] as in &quot;help&quot;; always sounded</td>
<td>hohdan, hiipi, uhka</td>
</tr>
<tr>
<td>j [j] as in &quot;yes&quot;</td>
<td>juuri, kirja, jää</td>
</tr>
<tr>
<td>k [k] as in &quot;kite&quot;; unaspirated</td>
<td>kissa, kukka, korkea</td>
</tr>
<tr>
<td>l [l] as in &quot;listen&quot;</td>
<td>laulu, lempi, tuuli</td>
</tr>
<tr>
<td>m [m] as in &quot;music&quot;</td>
<td>missä, mimmoinen</td>
</tr>
<tr>
<td>n [n] as in &quot;never&quot;</td>
<td>nuori, nyt, Ranska</td>
</tr>
<tr>
<td>nk [ŋk] as in &quot;sink&quot;</td>
<td>kuinka, pinkki, henki</td>
</tr>
<tr>
<td>p [p] as in &quot;pop&quot;; unaspirated</td>
<td>pieni, puhut, lapsi</td>
</tr>
<tr>
<td>r [r] no English equivalent; rolled r</td>
<td>Ranska, portti, rakkaus</td>
</tr>
<tr>
<td>s [s] as in &quot;sister&quot;</td>
<td>sisko, Suomi, sinä</td>
</tr>
</tbody>
</table>

---

The consonants $b$, $c$, $f$, $q$, $w$, $x$, and $z$ are only used in foreign words. They are either pronounced according to the language of origin, or they are often modified to match the thirteen Finnish consonants listed above (e.g. *zebra* becomes *seepra*).\(^4\)

Double consonants in Finnish are either stopped or lengthened depending on the nature of the consonant. For example, the double $m$ in the word *mimmoinen* ('whatever kind') should receive more length than the initial $m$. The double $t$ in the word *kattaa* ('cover') should have a medial stop. The presence or absence of a double letter can have significant effects on word meaning in Finnish. As an example, *kukka* is the word for "flower," while the word *kuka* is a pronoun meaning "who" or "which." It is therefore imperative for singers to articulate double letters with either length or stoppage in order to clarify the meaning of the text.

The letter $h$ in Finnish must receive a fricative sound in all positions. Some Finnish linguistic guides go so far as to recommend the German *ich laut* and *ach laut* sounds—$[\varsigma]$ and $[x]$ respectively—as a way of facilitating this. This is somewhat of an exaggeration of the degree of friction involved in the Finnish $h$ sound. However, singers may use the tongue position for $[\varsigma]$ to start the $[h]$ sound when $h$ falls between a front sound.

vowel and a consonant, and the tongue position for [x] to start the [h] sound when h falls between a back vowel and a consonant.\textsuperscript{50}

The letter r in Finnish is to be rolled in all positions. This may take some getting used to for singers who are accustomed to the merely flipped [r] that appears in English or Latin. The following transcriptions will use only a single [r] to indicate the rolled r sound in order to differentiate between words that contain a double r.

As the consonant chart above indicates, the letter n will assimilate to the [ŋ] sound when paired with g or k, as it would in English. Unlike English, there is never a hard [g] sound after the [ŋ] in words that contain ng.\textsuperscript{51} In cases involving this consonant combination, an extra [ŋ] will appear in the IPA transcription for ng to account for both consonants and to show the syllabic border. For example, \textit{kuningas} ('king') is transcribed as ['kuniŋ.ŋas].

\textbf{Diphthongs.} Finnish has a relatively high vowel frequency as compared with other languages. Naturally, it follows that the language also has a high concentration of diphthongs. In spoken Finnish, both vowel sounds in any diphthong will receive equal length. Much like in English and German, singing in Finnish often requires that one vowel of a given diphthong receive more length the other. There are sixteen common diphthongs in the Finnish language, which can be divided into three categories: basic closing diphthongs, complex closing diphthongs, and opening diphthongs. Closing diphthongs are vowel combinations in which the initial vowel is lengthened before

\begin{flushright}
\end{flushright}

\begin{flushright}
\textsuperscript{51} Ibid.
\end{flushright}
closing to the subsequent, shorter vowel sound.\textsuperscript{52} The five basic closing diphthongs are as follows:

<table>
<thead>
<tr>
<th>Basic closing diphthongs</th>
<th>Finnish examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>ai [a:i] as in &quot;light&quot;</td>
<td>mainen, kaiken, vaivan</td>
</tr>
<tr>
<td>ei [e:i] as in &quot;weigh&quot;</td>
<td>meidät, seisoo, neito</td>
</tr>
<tr>
<td>oi [o:i] as in &quot;boy&quot;</td>
<td>soittaa, loistaa, poika</td>
</tr>
<tr>
<td>au [a:u] as in &quot;house&quot;</td>
<td>rauhan, laulu, rakkaus</td>
</tr>
<tr>
<td>ou [o:u] as in &quot;stove&quot;</td>
<td>koulun, nouse, soutaa</td>
</tr>
</tbody>
</table>

These closing diphthongs are "basic" in that they closely resemble the five common diphthongs of the English language. The major difference in Finnish is that these diphthongs are always spelled in the same phonetic manner. American singers may at first read certain words with the au diphthong as [ɔ], or the ou diphthong as [u] due to trends in English spelling. With practice, the singers should grow accustomed the phonetic nature of these basic diphthongs.

The eight complex closing diphthongs are as follows:

<table>
<thead>
<tr>
<th>Complex closing diphthongs</th>
<th>Finnish examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>ui [u:i] lengthened u; must not sound like [wi]</td>
<td>muisto, luista, puisto</td>
</tr>
<tr>
<td>yi [y:i] lengthened y; lips recede to [i]</td>
<td>synnyinmaa, pölyinen</td>
</tr>
<tr>
<td>äi [æ:i] lengthened ā; must not revert to [ɔ:i]</td>
<td>päivä, väikkyy, räiskyvi</td>
</tr>
</tbody>
</table>

These complex closing diphthongs have no English equivalent. American singers will find them more challenging because they either involve one or two complex vowels, or they feature vowel sequences that do not occur in English. Despite their cumbersome appearance, singers may treat these diphthongs as they would the five basic closing diphthongs: by lengthening the initial vowel sound before closing to the second sound at the very end of the syllable. Again, this guideline applies only to sung Finnish, as both vowel sounds are technically short in spoken Finnish. If a closing diphthong falls on a note that is of quarter-note value or shorter, both vowels may receive equal length.  

Opening diphthongs are vowel combinations in which the initial vowel sound is stressed, but the second vowel sound is lengthened. The three opening diphthongs in Finnish are as follows:

<table>
<thead>
<tr>
<th>Opening diphthongs</th>
<th>Finnish examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>ie [jɛ:] ) opens from (i); must not sound like ([je])</td>
<td>tie, mielin, vie</td>
</tr>
<tr>
<td>uo [uо:] ) opens from (u); must not sound like ([wo])</td>
<td>Suomi, tuolta, suojan</td>
</tr>
<tr>
<td>yö [yо:] ) opens from (y); must not sound like ([jо])</td>
<td>yöń, myös, lyö</td>
</tr>
</tbody>
</table>

For English-speaking singers, a properly sung opening diphthong will sound as though it contains two syllables. While the initial vowel should proceed to the second vowel in a quick, smooth manner, it is crucial that the first vowel receive clear articulation and stress so that it does not sound like a glide. This important principle will result in implied short note values for the initial vowels of opening diphthongs. Some suggestions for transcription are made in the discussion of Koulutie, JS 112. As with closing diphthongs, the vowels of opening diphthongs may also be divided evenly when set to note values of quarter-note length or shorter. 54

In order to differentiate between closing and opening diphthongs in the phonetic transcriptions of Sibelius's choral works, a subscript arch [.] will be placed under the shorter, non-syllabic vowel in a given diphthong. This model for transcribing diphthongs is used in Eugene Holman's *Singing in Finnish: A Manual for Singers and Vocal Coaches*. As Holman notes, this usage does not comply with International Phonetic Association rules for transcribing Finnish diphthongs, which places the subscript arch on the second vowel for both types. 55 The length mark [.] will not be used for diphthongs in the following transcriptions because both vowels are technically short, according to the rules of spoken Finnish. This symbol will only be used to indicate length for double vowels.

**Vowel Harmony.** The Finnish language follows a system of orthography known as vowel harmony, wherein the vowels in a given word must all belong to the same

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group. The two groups are back vowels (a, o, u), and front vowels (ā, ĕ, y), so named for their place of articulation in the vocal tract. The vowels e and i are considered neutral, and can appear in words with either group. This ought to prove advantageous for singers, being that vowel placement within words can remain consistent. However, successive words quite often contain vowels from opposing groups, and the singer must adjust his or her placement accordingly.

**Consonant Gradation.** In the English language, short prepositions are added to sentences in order to govern the grammatical meanings of phrases (e.g. 'in the room,' 'from the country,' 'on the street,' etc.). In Finnish, special case suffixes are added to the ends of words instead. Frequently, when conjugating a word into these different forms—as well as plural and possessive forms—, the consonant structure of the word will undergo a process known as consonant gradation. The root form of the word is usually in the strong grade, while the other forms of the word most often appear in the weak grade. In some cases, this can significantly alter the pronunciation of a word. Below are just a few examples, with IPA transcriptions underneath each word for clarification:

<table>
<thead>
<tr>
<th>Strong grade</th>
<th>Weak grade</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>lt</td>
<td>ll</td>
<td>silta (bridge)</td>
</tr>
<tr>
<td></td>
<td>[l.t]</td>
<td>sillalle (onto the bridge)</td>
</tr>
<tr>
<td></td>
<td>[l.l]</td>
<td>['siltə]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>['sil.lal.le']</td>
</tr>
</tbody>
</table>

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As is the case with vowel harmony, it is not imperative that singers understand consonant gradation in order to properly pronounce Finnish texts. However, choral directors should remain cognizant of the fact that words with cognates in successive lines of text may be subject to consonant gradation, and should not allow their singers to get into the habit of pronouncing the different graded forms of these words in the same manner.

Select A Cappella Works of Jean Sibelius

Rakastava, JS 160c. Rakastava is Sibelius's most substantial a cappella choral work from the period after the success of Kullervo, Op. 7 for men's chorus and orchestra. It originally appeared as an entry in a composition contest organized by YL (Helsinki University's men's chorus) in 1894, in which the piece took only second prize. Sibelius later reworked the piece several times, producing such versions as the present arrangement for SATB chorus, mezzo-soprano and baritone soloists (1898), and a chamber version for strings, timpani, and triangle (1909-1911).\(^{58}\) Apart from Lauluja sekaköörille 1897 vuoden promootiokantaatista, it is the longest a cappella work the composer ever wrote.

The piece is cast in three continuous movements, using three separate verses from the *Kanteletar*. Interestingly, the text for the third movement appears earlier in the *Kanteletar* than those of the first and second movements. The poems of the first two movements are successive verses, listed under "Herding Songs" in the Keith Bosley translation of the *Kanteletar*. They tell of a man searching for his loved one in the fields, imagining how her presence would brighten the scenery. The third movement can then be interpreted in two ways; the narrator is either reminiscing about a passionate encounter with his loved one, or he has found her and is subsequently caught in the throes of passion. The appearance of the third verse earlier in the *Kanteletar* would seem to suggest the former.\(^5^9\)

Its relative harmonic difficulty and the somewhat sexualized subject matter make *Rakastava* the province of advanced adult choirs. The range of the soprano part stretches to an uncomfortable A# numerous times in the third movement. The repeated *eilaa/eila* figures in the second movement must be sung with some delicacy in order for the text declamation in the tenor part to be clearly heard. It is important to note that *eilaa/eila* is a nonsense syllable, possibly meant to represent the sound of birds; the narrator does use *lintuseni* ('my little bird') as a term of endearment in the third movement.

Possibly the most difficult task for the chorus is the sustaining of a Ger\(^+6\) chord at *ppp* for eleven slow measures at the end of the third movement (Example 1).

Example 1.  

Sibelius, *Rakastava*, JS 160c, mm. 137 – 143

In the complete works edition, editor Sakari Ylivuori allows for a possible A# in brackets in the baritone and mezzo-soprano lines based on the first male choir edition, which is doubtful given the A♮ in the tenor part representing the root of the Ger+6 chord. At the end of this passage, the chord resolves unconventionally to a G#7 chord with the soprano splitting into a major second. It is at this moment that Sibelius gives the instruction *Tuskin kuuluvasti* ('Hardly audible'), making this an extremely sensitive passage at the end of this long a cappella piece.

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Rakastava

The Lover\textsuperscript{61}

from *The Kanteletar*

I.

[\textit{mis.s} \textit{on} \textit{kus.sa} \textit{minun hyvæni}]

Miss' on kussa minun hyväni, \hspace{2cm} Where, O where is my good one,

\textit{where is my good one}

[\textit{mis.s} \textit{asuv}i \textit{armahani}]

miss' asuvi armahani, \hspace{2cm} where dwells my dear one,

\textit{where dwells my dear one}

[\textit{mis.sæ} \textit{istuvi iloni}]

missä istuvi iloni, \hspace{2cm} where does she sit, my joy,

\textit{where sits my joy},

[\textit{kul.la} \textit{ma:l.la} \textit{marjaseni}]

kulla maalla marjaseni? \hspace{2cm} in what land, my little berry?

\textit{in which country my little berry}

\textsuperscript{61} \textit{rakastava}- literally "one who loves."
Ei kuulu ääntävän ahoilla, Not a sound is heard in the meadows, not is-heard sounding in the meadows

lyövän leikkiä lehoissa, nor playing in the grove, striking play in the groves

ei kuulu saloilta soitto no ringing is heard not is-heard from the backwoods a ringing from the backwoods,

kukunta ei kunnahilta. no cuckooing from the hills. cuckooing not from the hills

Oisko armas astumassa If my darling were stepping, might the darling be-stepping

marjani matelemassa my berry creeping my berry be-creeping
oma kulta kulkemassa

my own precious be-walking

valkia vaeltamassa

my white one wandering,

white one be-wandering

toisin torveni puhuisi

My horn would sound differently,

differently my horn would speak

vaaran rinnat vastoaisi,

the hill's slopes would echo,

the hill's slopes would echo

saisi salot sanelemista

the backwoods would have something to say,

would-get the backwoods something-to-say

to cuckoo,

every mound something-to-cuckoo

every mound something
lehot leikkiä pitäisi
the groves would be playful,
groves playing would-keep

ahot ainaista iloa.
and the meadows would be
the meadows eternal joy
ever joyful.

II.
Täst' on kulta kulkuuna,
This way my precious has passed,
from here has the precious passed

Täst' on mennyt mielitiety,
from here my sweetheart has gone,
from here has gone the sweetheart

tästä armas astunuuna,
here my truelove has stepped,
from here the truelove has stepped

valkia vaeltunuuna,
my white one has wandered,
the white-one has wandered
here has (she) stepped in the clearing

there has (she) sat on a rock

the rock is much brighter,

its appearance better than the others,

the heath two more beautiful

the grove five gentler
korpi   'kut.ta 'kuk.kahampi
korpi   kuutta kukkanampi,  the wilderness six times more
the  wilderness six  more  flowery
flowery,

koko   'metsä 'mie.luisampi
koko   metsä mie.luisampi,  the entire forest more pleasant,
the  entire  forest  more  pleasing

'tuon on 'kultani  'kulustä
tuon on kultani  kulusta,  from my precious one's
of that  my precious  passing
passing through,

armahani  'astun.nasta
armahani astunnasta.  my dear one's stepping there.
(of) my  dear  one's  stepping.

III.

'hyvä: 'iltä:  'lintuseni
Hyvä iltaa,  lintuseni,  Good evening, my little bird,
good  evening  my  little  bird

'hyvä: 'iltä:  'kultaseni
hyvä iltaa,  kultaseni,  good evening, my precious,
good  evening  my  precious
hyvää iltaa  nyt, minun oma  armahani!  good evening now,
good evening now my own dear one my own dear one!

teansi  tanssi,  lintuseni,
Dance, dance, my little bird,
dance dance my little bird

tanssi,  kultaseni,
dance, dance, my precious
dance dance my precious

tanssi,  nyt, minun oma  armahani!
dance, dance now, my own dear one!
dance, dance now my own dear one

seiso  lintuseni,
Stand still, stand still, my little bird,
stand stand my little bird

^62 seiso- either "stand" or "stop." In this context, both are possible.
Stop, stop, my precious,

Stand still, stand still now,

Give me your hand, my little bird,

Give me your hand, my precious,

Give me your hand now, my own dear one!

Put your arms around my neck, my little bird,
käsi kaulaan, kultaseni, your arms around my neck,  
hand on my neck my precious my precious, 

halausta, kultaseni, 
hug my precious 

halausta nyt, minun oma armahani! 
hug me now, my own dear one! 

Suuta, suuta, lintuseni, 
Kiss me, kiss me, my little bird, 
kiss my little bird 

suuta, suuta, kultaseni, 
kiss me, kiss me, my precious, 
kiss my precious 

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63 suuta- This can simply mean "mouth," but more likely "kiss" in this context.
halausta, lintuseni,  
hug my little bird

halausta nyt, minun oma armahani!  
hug me now, my own dear one!

Suuta, suuta, minun oma armahani!  
kiss me, kiss me, my own dear one!

Jää hyvästi lintuseni,  
farewell my little bird

jää hyvästi kultaseni  
farewell my precious

Jää hyvästi lintuseni,  
farewell my little bird
jää hyvästi nyt minun oma armahani!

farewell now, my own dear one!

Venematka, Op. 18, No. 3. It is difficult to consider the partsongs of Op. 18 as one cohesive collection given the number of times the opus was revised and reworked by Sibelius. There were two versions containing nine songs, which were eventually cut down to six. Most of the songs were arranged for male choir and mixed choir on various occasions, and Sibelius used the same opus number and label "for male choir" even when cataloguing the mixed choral versions.64 Venematka is one of the six to appear in all three versions, and is possibly the most popular Finnish partsong ever published.65

The SATB version of Venematka was not published until 1914, twenty-one years after the original male choir edition. There was a group named Suomen Laulu who performed its own mixed choral arrangement of the piece on tour in the previous year, with which Sibelius was unimpressed. The present mixed version would seemed to have permanently supplanted the Suomen Laulu arrangement, which does not survive in any archives.66

Venematka derives its lyrics from one small section of the Kalevala, the Finnish epic poem of oral tradition. Väinämöinen is the central and ever-present character of the

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Kalevala. This particular passage does not so much tell a complete story, but rather creates a tableau of Väinämöinen setting off on one of his many voyages, maidens watching from the shore. At this point in the story, Väinämöinen is sailing to the mythical city of Pohjola in an effort to steal the Sampo, a precious object that brought prosperity to the people of this region. The "miserable village"—referred to in the first few lines—is not specifically identified in the story.67

The major characteristic of Venematka that makes it a quintessential setting of Finnish folk poetry is its 5/4 time signature. The Kalevalan meter is form of trochaic tetrameter, consisting of four long and short syllables. Traditional Finnish rune singers would recite either two or four lines of poetry over five beats, the last two beats being longer than the opening three.68 Sibelius accomplishes this at the very outset of the piece, and the meter immediately sounds quite natural when paired with the text: VA-ka VAN-ha VÄI-nä-MÖI-nen.

There are no unusual difficulties regarding the performance of this piece apart from range and voicing. The original male choir version is in E major, so the bass line only stretches as low as a C#, rather than the nearly impossible B below the bass staff in the SATB arrangement. Only the lowest of low basses should add the octave doubling in near vocal fry. The voicing becomes necessarily wider in the mixed choral version, which tends to rob the piece of its sense of groundedness, even in the measures with a pedal bass. The male voices should remain strong and full in the forte sections as the soprano melody will ring out in its high tessitura.

68 ibid, xxi-xxii.
Venematka

The Boat Journey

from The Kalevala

[Vaka ‘vanka ‘väijnämojinen]

Vaka vanha Väinämöinen Steady, old Väinämöinen

steady old Väinämöinen

[‘laske:a ‘karehtelevi]

laskea karehtelevi set off on the rippling waters,

sets off rippling

[‘tuon on ‘pitkän ‘niemen ‘päästæ]

tuon on pitkän niemen päästä, from that long peninsula,

from that long peninsula's tip

[‘kylän ‘kurjan ‘kuuluvilta]

kylän kurjan kuuluvilta. far beyond the miserable

from the miserable village's reach village's reach.

---

69 kylän kurjan- In Finnish, the word order is "village's from the miserable."
Laski laulellen vesiä, He set off singing in the waters, 
got down singing along the waters

ilon lyöen lainehia. hitting the waves with joy.
with joy hitting the waves

Neiet niemein nenissä The maidens came down
to the shores of the peninsula

katselevat, kuuntelevat: and watched and listened:
watch listen

"Mi lienee ilo merellä, "What is this joy that comes
what might be the joy on the sea off the sea,

mikä laulu lainehilla, what song is this on the waves,
what song on the waves
a joy greater than ever before, a joy the preceding (one)\(^{70}\) better

a song unlike any other?

a song over other's quality

Thus went old Väinämöinen

went down old Väinämöinen

went down one day on inland waters

the second day through

day the second on swamp waters

\(^{70}\) entistä - referring to the "former."
[kolman.nen ‘kosen ‘vesi.æ]
kolmannen kosen vesiä. the third through rushing rapids.

the third one on rapids waters

**Saarella palaa, Op. 18, No. 4.** In *Saarella palaa*, Sibelius turned once again to the poetry of the *Kanteletar*. Unlike the *Kalevala* whose fifty runes form a cohesive narrative dealing with mythological and supernatural entities, the *Kanteletar* is a varied compendium of folk poetry, which describes the everyday lives of the Finnish people. Furthermore, the *Kanteletar* remains an incomplete collection, as its transcriber Elias Lönnrot had intended on adding more than 75 additional poems to the original edition before his death. The verses of *Saarella palaa* appear under the heading of "Herding Songs," just twelve poems after the text of the first two movements of *Rakastava*.

It is the simplicity of Finnish rustic life that Sibelius sought to capture in this economical setting. In the introductions to each verse, the upper voices move in parallel triads on the neutral syllable "a" under a pedal bass. There is only one accidental in the entire piece. The poem describes a bride and groom getting ready for marriage, both sides preparing for the festivities in their respective ways. This is represented in an antiphonal exchange between the tenor and soprano parts. The SATB version would seem to serve this dichotomy better simply because of the opposing genders.

It is worth noting that the complete works edition of the SATB arrangement does not specify a tempo marking in the urtext score. The male choir version from 1895 gives the indication *Commodo*, or "Leasurely" in Italian, but this tempo marking is left out in

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the mixed choir arrangement. This leaves the tempo open to some interpretation, and no performing tradition seems to have prevailed. As one might expect, recordings of the TTBB version tend to be slower and more relaxed (e.g. Matti Hyökki, YL Male Voice Choir, 2008), and recordings by mixed choirs take a quicker, more energetic tempo (e.g. Astrid Riska, Jubilate Choir, 1993). Even at the slower pace, the time signature assimilates into more of a cut-time feel, the flowing lines of the upper voices leading the overall rhythmic push of the piece.

Saarella palaa

Fire on the Island

from The Kanteletar

On the island there is a fire.

A fire burns on the island.

[saːrel.la ˈpalaː]

Saarella palaa

On the island it burns

[ˈtuli ˈsaːrel.la ˈpalavi]

Tuli saarella palavi.

A fire burns on the island.
Who might have lit the fire there?

The groom lit the fire there.

Why is the groom toiling?

He is decorating his carriage.

What will he do with that carriage?

He will bring a maiden with that carriage.
Mitä neito raatelevi? Why is the maiden toiling?

What is the maiden toiling

Neito kultakangasta kutoo, The maiden is weaving a

The maiden a gold-cloth weaves, golden cloth,

hopeaista helkyttää. her loom jingling like silver.

silver-like she (makes it) jingle

Sydämeni laulu, Op. 18, No. 6. Sydämeni laulu is one of the two pieces of Op. 18 to derive its text from the poetry of Aleksis Kivi, Finland's preeminent national writer. The poem originally appeared in his only novel Seitsemän Veljestä (Seven Brothers), written in 1870, and was subsequently published in collections of his poetry. Numerous other Scandinavian composers have set Sydämeni laulu to music, including Einojuhani Rautavaara and Ilkka Kuusisto. Along with Venemäki and Soi kiitokseksi Luojan from Op. 23, it is numbered among Sibelius's most beloved and frequently performed a cappella choral works.

75 helkyttää- literally "jingles."

Sibelius wrote the original male choir version of the piece in 1898, curiously enough, at a time when his wife Aino was pregnant with their third daughter. Being that it is essentially a lullaby for a dead child, the genesis of *Sydämeni laulu* has thus been compared to Gustav Mahler working on *Kindertotenlieder* during the time when he and Alma had two small children of their own.\(^{77}\) Kirsti—the daughter born to Aino and Jean Sibelius in 1898—did in fact die of typhoid fever two years later, and the composer played *Sydämeni laulu* on the piano at her funeral.

As with *Saarella palaa*, the original tempo marking of *Lento assai* is omitted in the mixed choir arrangement, first printed in 1904. The fermatas over the barlines and *ritenuto* in the first few measures have the feeling of choral chant. It is important to note that Sibelius himself crossed out the fermata over the barline between mm. 1 – 2 in the second verse due to text enjambment.\(^{78}\)

**Example 2.**

Sibelius, *Sydämeni laulu*, Op. 18, No. 6, mm. 7 – 10

First verse:

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Second verse:

The rhythm in m. 10 in the second verse originally appeared as straight quarter notes in the male choir version. This would make sense with the Finnish, so that the chorus could lengthen both of the double $\text{ts}$ in the word *kellahdella* ('lie-down') in the same manner. For this reason, choral directors can consider this a possibility for performance despite its omission from the urtext edition (Example 2).

Sydämeni laulu

*Song of My Heart*\(^{79}\)

Aleksis Kivi (1834-1872)

["tuonen 'lehto 'öinen 'lehto"]

Tuonen\(^{80}\) lehto, öinen lehto! Grove of Tuoni (Death),

**of-death grove** **nocturnal grove**

nocturnal grove!

---

\(^{79}\) *sydämeni laulu* - literally "my heart's song."

\(^{80}\) *Tuonen- Tuoni* is the lord of the underworld (*Tuonela*) in Finnish folklore.
There is a fine, sandy cradle,

**there is a splendid sand-cradle**

there will I bring my child at last.

**to-there my child I-accompany**

There the child can be care-free,

**there is for-child fun to be**

in the fields of Tuoni's (death's)

**on death's master's field**

shepherding the cattle of Tuonela.

**to-shepherd of-death-realm cattle**
Siell' on lapsen lysti olla, There the child can be care-free, there is for-child fun to be

illan tullen tuuditella and by evening be cradled at evening's coming to-be-cradled

helmassa Tuonelan immen. in the lap of the maiden of Tuonela. in the lap of death-realm maiden

Onpa kullan lysti olla, It is indeed a care-free place for is-indeed for-darling fun to be my dear one to be,

kultakehdoss' kellahdella, to lie down in a golden cradle, in-golden cradle to lie-down
 kuullella kehrääjälintuu. listening to the song of the nightjar.

to listen to a spinning-bird  

Tuonen viita, rauhan viita! Forest of Tuoni, forest of peace!
of-death forest of-peace forest  

kaukana on vaino, riita, Far away is persecution and dispute,
far away is persecution dispute  

kaukana kavala maailma. far away the treacherous world.
far away treacherous world  

**Min rastas raataa, JS 129.** Written in 1898, *Min rastas raataa* was included in the first two versions of Op. 18 as compiled by Sibelius, but was later removed from the final collection. It is listed under "Works Related to Opus 18" in the preface to the complete works edition. In the early 1900s, when Sibelius was cataloguing these small a cappella works, he continually placed *Min rastas raataa* amongst the other songs of Op.

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81 *kehrääjälintuu- "Spinning-bird" refers to the European nightjar.*
18, which bore the tag "for male choir," even though there was never a male choir arrangement of the piece. This would cause confusion for musicologists and choral directors alike. The conductor of YL Male Choir once wrote to Sibelius to tell him that he "could not find" the male choir arrangement of *Min rastas raataa*. The original mixed choir setting first appeared in the *Sävelistö* choral series in 1898.82

The rune *Min rastas raataa* is listed as a "Children's Song" in the Keith Bosley translation of the *Kanteletar*. The rhyming scheme is wrought with playful alliteration, and the last stanza develops into a counting pattern. The text also makes several allusions to poverty, which adds a sense of bleakness to this otherwise blithe poem. Sibelius's oscillation between the parallel major and minor modes in this setting does well to capture this dichotomy.

*Min rastas raataa*

**What the Thrush Toils For**

from *The Kanteletar*

[min ˈrastas ˈrɑːtɑː]

Min83 rastas raataa

what the thrush toils (for)

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83 *min-* abbreviated version of *minkä*, meaning "what," as in *sen minkä* ('that which').
The partridge asks (for it),

the partridge asks,

the hapless takes

the wretched steals,

puts it onto a spade,

onto a spade puts

shoves it onto a cart,

onto a cart pushes

---

84 *sen-* The pronoun meaning "it" or "that" refers to the earlier "that which."
oven alle peittää hides it under the door,
under the door\textsuperscript{85} hides

vastalla kattaa. covers it with a birch-whisk.
with a birch-whisk covers

Talonpoika takoo The peasant forges
the peasant forges

keihäitä heittää (and) throws spears,
spears throws

poika oottaa, a lad waits,
lad waits

\textsuperscript{85} oven alle- In Finnish, the word order is "door's to-under."
tyttöjä tuolla, for the girls in the distance,  
for girls over there

savisissa saappahissa, wearing clay-covered boots,  
in clay-covered boots

kirjavissa kintahissa. (and) multicolored mittens.  
in multicolored mittens

Meren roma rönkyy, The sea's rumble is resounding,  
the sea's rumble resounds

tuulonen tuulee, a breeze blows,  
a breeze blows

---

86 *savisissa saappahissa*- The suffix –ssa, which is the inessive case meaning "in," is added to the words for "clay" and "boots."
kuningas kuulee,  
the king hears

viieltä virstalta,  
from five miles away,

kuueltä kulmalta,  
from six corners of the Earth,

seinältä selkoselta  
from seven wildernesses,

kaheksalta kankahalta  
from eight moors away,
Lauluja sekaköörille 1897 vuoden promotiooni kantaatista, Op. 23. Sibelius wrote three secular cantatas during the 1890s, all of which featured chorus and orchestra. The last of these cantatas was written for the doctoral and master's degree ceremony of Helsinki University in 1897. It originally consisted of fourteen movements, with soprano and tenor soloists; the full orchestration remains unknown. Although most of the orchestra parts and full score were lost, almost all of the choral score, with Sibelius's own piano reduction, remains intact at the National Library of Finland. Kalevi Aho and Timi Hongisto used this and various other sources to construct a composite piano arrangement of the cantata, which appears in The Sibelius Edition on BIS Records, performed by Seppo Murto and the Dominante Choir.\(^{87}\)

Sibelius must have seen more potential for this cantata—apart from its usage at the degree ceremony of 1897—for, in 1899, he sold the rights to a new, nine-movement a cappella song cycle to Fazer and Westerlund entitled Lauluja sekaköörille 1897 vuoden promotiooni kantaatista (Songs for Mixed Chorus from the 1897 Promotion Cantata), Op. 23. Both versions of the cantata are the result of a years-long collaboration with poet August Valdemar Koskimies, then known by his family name, Forsman.\(^{88}\) Sibelius modified much of the poetry to fit his musical schemes, resulting in a highly stylized libretto with words and sentence structures that do not conform to modern Finnish linguistic practice. Unlike the original cantata, the male soloist appears only in the second movement of Op. 23, with a vocal range that would be well suited for a baritone.

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Whereas the soloists in the original cantata were personified as Väinämöinen (central character in the Kalevala) and Suometar (the Maiden of Finland), the solo vocal parts in Op. 23 are unnamed.  

In his exhaustive dissertation on Sibelius source chains, Sakari Ylivuori offers his theory on Op. 23 as being a more cyclic and interconnected work than the original cantata. With five of the original movements omitted, Sibelius was able to order the remaining songs in such a way as to fit a logical, overarching key structure. Each movement leads into the next so that the a cappella singers can find their pitches using relative pitch, and the entire cantata could be performed without a break. Furthermore, the subject matter of each successive poem creates a more cohesive storyline than the original cantata, which is underscored by the congruent key relationships of Op. 23 to be discussed below.

Op. 23 begins with Me nuoriso Suomen, a collegiate march depicting the youths of Finland setting off to sail on the "sea of life." It is set in the key of A $\flat$ major, and while it features a fair amount of mode mixture towards the end of the movement, it remains relatively stable throughout. The transition to the second movement is an interesting one for the gentlemen of the choir, as they must find their pitches for a diminished triad in second inversion from the minor iv chord in the penultimate measure of the first movement. The E $\natural$ in the bass line is drawn from the F $\flat$ in the tenor line of the previous movement, and the C# in the tenor matches the D $\flat$ in the alto part of the same chord (Example 3).

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90 Ibid, 131-135.

The second movement begins a period of instability in the cantata, wherein the youths are marooned on the perilous sea of life with no certainty that they will ever reach land safely. The soloists appear for the first time, warning the young people not to wander too far off into the sea without first possessing knowledge and skills. Although the soloists are not personified, Sibelius calls to mind the *Kalevalan* meter of *Venematka* with repeated text declamation in 5/2 time. The song uses diminished sonorities to vacillate between the key areas of C# and G# minor, resolving to a G# major chord only at the very end, the enharmonic equivalent of the tonic of the first movement.

The beginning of the third movement presents another peculiar transition for the a cappella singers. The altos enter by themselves on a low G#, which they can easily catch from the root of the G# major chord at the end of the second movement. This then
becomes the root of ii\(^7\) chord in F# minor, which the rest of the female voices must fill in with only the G# as a reference pitch (Example 4).

Example 4.  
Sibelius, *Lauluja 1897*, Op. 23, III, mm. 1 – 3

The movement continues as a simple strophic song, which begins and ends in F# minor. The N\(^6\) chord that sets up the ending cadence adds a sense of despair to the piece as the young travelers plead with hope not to fly away from them.

As Sakari Ylivuori points out, movements IV and V are the only ones in the cantata that could not stand on their own as separate works. They are brief, chant-like pieces that perform the traditional recitative task of transitioning to a new and important key area, in this case F minor.\(^{91}\) *Montapa elos merellä* begins on a D\(_b\) major chord, which can be heard as the dominant of F# minor from the previous movement. Although it ends on the same D\(_b\) major chord, the middle portion of the movement firmly declaims the text on an F minor chord in first inversion. *Sammuva sainio maan* continues in the same style, beginning on the same augmented triad that was used throughout

movement IV. Although the young persons remain trapped on the sea of life in these movements, the subject matter turns towards God, thus setting up the culminating hymn of praise in the first half of movement VI.

*Soi kiitokseksi Luojan* is the most popular and widely published piece to come out of Op. 23, but it is not universally known by this title. Ilta Koskimies—the wife of A.V. Koskimies (Forsman), with whom Sibelius collaborated on Op. 23—made significant alterations to the lyrics, and in 1938, the work was published in the Finnish Lutheran hymnal under the name *Sofi kunniaksi Luojan* (Ring in honor of the Creator). It is this version of the hymn that is heard most often in churches throughout Finland. In the context of Op. 23, the hymn acts as the central chorale of the cantata. It is also a turning point for the young travelers in the story, who come to realize that God will always protect them on their journey through life.

The second part of movement VI offers a more solemn hymn of prayer for the poor. The choir is completely divided, with the four-part female chorus leading the strophic song in F minor. As the second verse ends, the men enter on an unexpected $B_b^7$ chord, underpinning the mezzo-soprano soloist, who adds a short coda to the women's chorale melody. Although this chord would read as a $V^7/VII$ in F minor, Sibelius temporarily averts all manner of resolution as the men shift to a $vi^7$ chord by means of a common tone in the bass. The diminished chord then resolves to a first inversion F minor chord, leaving the sonority somewhat open-ended for the beginning of the third and final verse (Example 5).

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The solemnity of the hymns in movement VI is contrasted in *Oi Lempi, sun valtas ääretön on*, a jovial, dance-like piece celebrating the power of familial love and the beauty of the motherland. It is set in a true ABA form, the B section of which features the four-part female chorus by themselves once again. The men enter halfway through the B section, leading to a tumultuous, climactic moment before the recapitulation.

The enharmonic spellings in this movement are of particular concern for the choral musician. The previous movement ended firmly in F minor. Instead of proceeding through flat key areas, Sibelius reintroduces the key signature of G# minor as in movement II. The composer even recognizes the confusing nature of this enharmonic shift by offering E♭s in parentheses beside the unison D♯ at the outset of the movement. Rather than continuing down this rabbit hole of sharp key areas, Sibelius abruptly switches to A♭ major at the start of the B section (m. 18). This forces the singers to
visually process the relationship between G# minor/B major and A♭ major, which might not be completely apparent at first glance.

One could alleviate this issue by transposing the entire movement up a minor second (Example 6). With this solution, the chorus need only see A major as the parallel major key to A minor.

**Example 6.**  

Original key:

The movement must still be performed in the original key in order to preserve the harmonic relationships of the cantata, but sight singing should prove easier without all of the double sharps that arise in G# minor. This same principle could be applied to
movement II, should the key signature of G# minor prove prohibitively difficult in rehearsal. Transposed editions of both these movements are included in the Appendix.

In *Kuin virta vuolas*, Sibelius introduces a small percussion battery featuring triangle, cymbals, and bass drum, whose parts can be easily managed by members of the chorus. After seven movements of a cappella singing—the last of which ends quite softly—the effect of the *forte* percussion entrance on the downbeat is rather jarring, as though the composer were calling the listeners to action. It is relevant to note that at the time of this composition, the Russian government had begun a program of "Russification," designed to divest Finland of its political autonomy and suppress its national activism by denying the rights of free speech and press. In this context, A.V. Forsman's poem reads as being extremely subversive, describing freedom as an unrelenting flood that shatters the bonds of oppression. Thus Sibelius underscores this text with martial drum rhythms and dactylic text declamation to stir up resentment and shift the tone of the cantata towards Finnish patriotism.

The final chorale, *Oi kallis Suomi, äiti verraton* continues this sentiment of patriotism, concluding the cantata in the key of E major. After traversing the dark key areas of G# minor and F minor, movements VIII and XI have settled in the work's first major sharp key, representing the "new day dawning" for Finland. The final phrase opens into a wide, seven-part voicing as the chorus exclaims *Loista, loista Suomenmaa!* ('Shine, shine, land of Finland!'). At the end of this rousing chord, Sibelius curiously writes a diminuendo over the fermata (Example 7). This would seem like a near-impossible task

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at the tail end of such a sustained, intense passage as the last system. However, it is consistent with Sibelius's notational practices in the 1890s, and choral directors should at least consider experimenting with the diminuendo as a matter of performance practice.\textsuperscript{94}

\textbf{Example 7.} Sibelius, \textit{Lauluja 1897}, Op. 23, IX, mm. 26 – 33

1. Me nuoriso Suomen

1. We the Youth of Finland

[me ˈnuoriso ˈsuomen]
Me nuoriso Suomen, We the youth of Finland
we the youth of Finland

[me ˈriennämme nyt]
me riennämme nyt are now hastening
we are hastening now

[mert ˈuhmomahan ˈelämämme]
mert' uhmomahan elämämme, to face the sea of our lives valiantly,
the sea to face valiantly of our lives

[jo ˈpäivönen ˈarmas on ˈselkê.ynyt]
jo päivönen armas on selkeynyt: already the beloved day has dawned:
already the day beloved has dawned
Hei soutamahan venettämme! Say, let's go row our boat!

Say to row our boat

käy, veikkoni, kiinni jo airohon, käy Come, my fellow, grab an oar,

come my fellow to grab an oar come

ja siskoni kulta, sa auta. and darling sister, help us the same.

and my sister darling you help

Ei valkamorantoa siintävän näy, The opposite shore cannot be seen

not can the opposite shore looming be seen looming,

sitä kotvahan emme me sauta. it will be a long while before we

it for a while shall we not reach arrive.

Nyt liittohon vaan: Now let's unite:

now let's unite
Ei syntymämaan saa onnea unhota koskaan, We must never forget the happiness not of-birthland must happiness forget never of our native land,

jos mimmoinen lie whatever falls to our lot if whatever kind may be

elon kirjava tie on the varied road of life, life's varied road

jos onnheheen taikka turmahan vie! whether it leads to happiness or if (it) to happiness or death leads death!

Nyt ois opas oikea tarpehesen, Now we need a proper guide, now would a guide proper be needed

---

95 mimmoinen- old-fashioned word, possibly still used in some dialects.
a guide skilled on difficult roads

Who will lead the caravan to its destination?

What will serve as a signpost for the youth?

It is the noble, lofty spirit of our people,

The sound of steady Väinämöinen's kantele,

---

96 Väinämöinen- a central character in the Kalevala.

97 kantele- a plucked string instrument similar to a zither.
its wisdom old and steadfast

its knowledge still valid

We want to embrace peace:

peace between brothers is

like a stone wall,

which protects our mother, Finland,

when a grave danger is lurking.
Why would children quarrel with each other?

Who is the best loved his mother?

How is our journey triumphant?

If peace is what we hold dear!

We arrive in a foreign country,

which shines radiantly before us:
Sen ratto on rannalla vieraan maan, He will enjoy living on the
his pleasure on the shore of a foreign country shores of a foreign country,

kell' ystävä onpi matkassaan. who has a friend as a travel
who a friend has on his journey companion.

2. Tuuli tuudittele

2. Rock, O Wind

Tuuli tuudittele O wind, rock
wind rock

veno kupliksi vesille the boat onto the bubbling waters,
the boat into bubbles onto the waters

lumpehiksi lainehille! like a water lily on the waves!
a water lily on the waves
Tuuli, purtta tuudittele

O wind, rock our wind the vessel rock

ahava, aja alusta

weather-beaten boat beating wind drive the boat

sille maalle mairehelle, to the shores of the sweet land, to that land sweet

niemelle nimettömälle, to the unnamed peninsula, to the peninsula nameless

josta saalis saatanehe, where our game can be caught, from which the prey is expected

onni otettanehe. and happiness had. happiness is taken
Meri on suuri soudettava,  
the sea is great to row

Taival pitkä taitettava!  
a journey long to travel!

Tuimat elämät tuulet,  
the winds of life are bitter,

ankarat elämän aallot.  
the waves of life are harsh.

Ellös vainen, polvi nuori,  
O do not, you young generation,

just do not generation young

---

98 elämät- The plural form elämät ('lives') is used incorrectly here; possible editor's mistake.

99 ellös vainen- In Finnish, the word order is "do not just."
Kalevaisen kansan ponsi, strength of Kaleva's people,

Kaleva's people's strength

Ajan aalloille ajako, ride onto the waves of time,
of-time to the waves do not drive

Merelle elämän menkö, do not set off on the sea of life
onto the sea of-life do not go

Ilman tiedon tietemättä, without having knowledge,
without of-knowledge knowing,

Ilman taidon taitamatta without possessing skills,
without of-skills being-able-to-do

---

100 Kaleva - a powerful, mythological king of Kainuu, a central region of Finland.
Knowledge is sharper than knowledge is (of) swords the sharpest any sword,

truth is of all knowledge root

3. Oh hope, hope, you carefree mind

Oh hope, hope you carefree mind, oh hope hope you mild mind

do not fly away from me!

Even if you were a aflare and glib-tongued,
even then I would not want you to go.

Oh butterfly, butterfly with golden wings,

stay, oh stay with me forever!

Whenever sorrow would creep into my mind,

imagining you would remove it.
4. Montapa elon merellä

4. Many on the Sea of Life

"montApA "lon   "m"|"lœ"
Montapa elon merellä Many on the sea of life
so many of-life on-the-sea

"sAt.tuvi  "polo.a   "su:rta]
sattuvi poloa suurta, are met with great misfortune,
happen to-the-poor great

"vA…n sA  "nu8o|iso        "vAkAi8n"
vaan sa nuorisio vakainen but you steadfast young people
but you youth steady

"sil.loi8n "lu8otA  "lu8ojAhAsi"
silloin luota Luojahasi: thereto trust in your Creator:
thereto trust in-your-Creator

"luojal.l _on    'on.nen    'ohjat"
Luojall' on onnen ohjat; The Creator controls happiness;
The Creator has of-the-happiness reins
Jumalass' on juoksun määrä, God decides the length in God is of-the-running degree of our lives.

Luojass' on lopun asetus. the Creator determines its end. in-the-Creator is of-the-end setting

5. Sammuva sainio maan

5. The Fading Smoke of the Earth

Noble deeds and distinguished noble work and high knowledge are but knowledge are but

a haze of succor and the fading smoke of the Earth:

---

102 määrä- literally "amount."

103 sainio- This word, meaning "smoke" or "torch" has fallen out of usage in modern Finnish, but is still found in surnames. Sammuva sainio can alternately be translated as "extinguishing torch."
kuva vaan utuinen just a hazy image

an image only hazy

valon taivahisen! of the light of Heaven!

of the light heavenly!

Yli maan virääpi sulo tähtien vyö; Above the earth shines the
over the earth lights-up delightful stellar belt dazzling belt of stars;

sepä verhovi maan, it drapes over the land, it drapes-over the land

miss' ei yllätä yö, where the night does not surprise the night not come by surprise;

se on autuaan asunmaa Jumalan it is the Holy it is of the blessed dwelling-place (of) God God's dwelling place.
6a. Soi kiitokseksi Luojan

6a. Ring praise to the Creator

[soi  'kiitokseksi  'luojan]
Soi   kiitokseksi   Luojan,         Ring praise to the Creator,
ring  to the praise of the Creator

[sa   'laulu  'hentojinen]
sa104 laulu  hentoinen,             thou delicate  song,
thou  song  delicate

[tœn  'kaikkeuden  'tuojan]
tään  kaikkeuden  tuojan          the provider of everything
of this  everything  deliverer

[ja   'suojan  'ainaisen]
ja   suojan   ainaisen!            and the eternal protector!
and  of the protector  eternal

[hœn 'toimii]
Hän   taitavasti  toimii,         He works skillfully,
he    skillfully  works

104 sa- abbreviated form of sinä, meaning "thou" or "you."
and tends to his nature

and with gentle mind cares for

the world from there his heaven.

He the weather and air regulates and the winds

and the waves calms

and the icy frost drives away
ja viljan vartuttaa. and makes the grains grow.

and the grains matures

Hän onneen meidät ohjaa, He guides us to happiness,

He to happiness us leads

jos joutuu johdantaan, if we are in need of help,

if we need help

tuon lemmen äärtä, pohjaa, the vastness and depth of that love,

that love's limit bottom

ken pystyy tuota tutkimaan. who will ever be able to explore?

who is able that to explore
6b. Tuule, tuuli leppeämmin

6b. Blow, wind, more gently

[tuule  'tuuli  'lep.pe.œm.min]
Tuule, tuuli leppeämmin,  Blow, wind, more gently,
blow  wind  more  gently

[mis.sœ   'köyhæ  'raata:]
missä   köyhä raataa,  where the poor man toils,
where the poor\textsuperscript{105} toils

[vilujs.sa:n  tai  'palavis.sa:n]
viluissaan, tai palavissaan  in the cold or in the burning heat,
shivering  or  overheated

[kotapu¡ta  'ka:ta:]
kotapuita kaataa  cutting down trees to make his hut.
hut-trees  cuts down

[tuilen  'leyhæt   'virsin   'viœnoiøn]
Tuulen leyhät,  virsin  vienoin  Gentle breaths of air, with
wind's gentle breezes  with hymns lovely  lovely hymns,
køyhæ: ‘tuuditelka:’
køyhæ tuuditelka: cradle this poor man:
**the poor cradle**

[køyhæ ‘työst on ‘uupunut]
køyhæ työst’ on uupunut, the poor man is exhausted
**the poor from labor is exhausted** from work,

[ej ‘siedæ ‘univelkæ:]
ei siedä univelkaa. and cannot tolerate this lack of sleep.
**cannot tolerate a lack of sleep.**

[laulaka: te ‘pïnet ‘lin.nut]
Laulakaa, te piinet linnut, Sing, ye little birds,
**sing ye little birds**

[køyhæn ‘pihapujs.sa]
køyhän pihapuissa: in the poor man's yard trees:
**in the poor man's yard trees**

---

106 tuuditelka: verb, not noun.
illo köyhän ilmeneisi, bring joy to the poor man,

(so that) a joy to the poor man would appear

tuntuis rintaluissa. a feeling in his breast.

would feel it in the breastbones

Hellytelkää köyhän mieli, Soften the poor man's spirit,
soften the poor man's spirit

sitä köyhä soisi: the poor man would like to see that:

it the poor man would like to see

köyhä on laulajaksi The poor man is born a singer,

the poor man is created a singer

---

107 tuntuis- short for tuntuisi, meaning "would feel."
the poor man would compose a song.

the poor man a song would create

Strum your kantele, backwoods,

strum backwoods your kantele

entertain the poor man's soul,

entertain the poor man's soul

seldom does the poor man

seldom the poor man love receives

receive love,

but often only cold words.

but often bony language
Lemmitelkää, kukat pienet, Little flowers, caress
caress flowers little

köyhän lasta kaitaa, the poor man's skinny child,
the poor man's child skinny

köyhän laps' kun marjotiellä the poor child while picking berries
poor man's child while picking berries

astuu ahon laitaa. walks alongside the meadow.
steps on meadow's edge

Läikkyelkää, lahden laineet, Waves of the bay, splash
splash the bay's waves

köyhän kotaan asti: all the way up to the poor man's hut:
the poor man's hut up to
the poor man's heart would glisten

more sweetly then.

Shine even more like silver,

stream's bright-sparkling-surface

like silver would then glow

the heart of the poor wretch.

the poor wretch's breast.
7. Oi Lempi, sun valtas ääretön on

7. Oh love, your realm is limitless

[oi ’lempi sun ’valtas ’æ:retøn on]
Oi Lempi, sun valtas ääretön on, Oh love, your realm is limitless,

**oh love, your power limitless is**

[sa ’luojan ’lep.posa ’lapsi]
sa Luojan lepposa\(^{108}\) lapsi! you genial child of the Creator!

**you Creator's genial child**

[kun ’mieli on ’seijas ja ’saastumaton]
Kun mieli on seijas ja saastumaton While our minds are clear

**when the mind is clear and unsullied** and unsullied

[ja viel ej ’harmen.nut ’hapsi]
ja viel’ ei harmennut hapsi, and our hair has not yet turned grey,

**and yet not (has) turned grey the hair**

[sæ ’syt.tyøs ’syøm.mehøn ’mejdæŋkin]
sä syttyös syömmehen meidänkin may you also ignite a fire

**you ignite into the heart (of) also ours** in our hearts

\(^{108}\) *lepposa*- alternately spelled "lepoisa" in modern Finnish.
ja ‘auvo.a ‘rintahan ‘an.na]  
ja auvoa rintahan anna and give bliss to our breasts  
**and bliss into our breasts** give

[ja ‘meijdæt ‘on.nel.an ‘saarosihin]  
ja meidät onnelan saarosihin and carry us to islands  
**and us to (of) happiness isles** of happiness

[sinæ ‘si:vin ‘silk.kisin ‘kan.na]  
sinä siivin silkkisin kanna on your silken wings.  
**you with wings silken** carry

[tuol.la ‘väj.ky. ‘koivujen ‘al.la]  
Tuolla väikkyy koivujen alla There, under the birch trees  
**there shimmers birch trees under**

[rannal.a ‘altojen ‘suutelemal.la]  
rannalla aaltojen suutelemalla on the shore, kissed by the waves  
**on the beach by the waves having-been-kissed**

[syntysuojani tuo ‘kultainen]  
syntysuojani tuo kultainen shimmers my precious birthplace.  
**my birth-shelter that** precious
Siellä aukes' silmäni ensin, There my eyes first opened,
there opened my eyes first time

sieltä poies maailmaan lensin, from there I flew out into the world,
from there away into the world I flew

salliessa siipien. as my wings would allow me.
allowed (by) my wings

Oi, mi lempi on leppoisempi, Oh, what love is sweeter
oh what love is more genial

kuin 'emon 'armahan 'altis 'lempi, than a dear mother's freely-given
than a mother's dearest generous love love,
Such a warm love endures—
(always) warm endures love such

Other kinds of love may burn with higher flames,

but often end in disappointment.

Oh love, your realm is limitless,

you, child of the genial Creator!

While our minds are clear and unsullied
ja viel ei harmennut hapsi, and our hair has not yet turned grey, 
and yet not (has) turned grey the hair

[sæ 'syt.tyős 'syæm.mehen 'mejdaŋkin] 
sä syttyös syämmehen110 meidänkin may you also ignite a fire 
you ignite into the heart (of) also ours in our hearts

[ja 'auvo.a 'rintahan 'an.na] 
ja auvoa rintahan anna and give bliss to our breasts 
and bliss into our breasts give

[ja 'mejdæt 'on.nelän 'saːrosihin] 
ja meidät onnelan saarosihin and carry us to islands 
and us to (of) happiness isles of happiness

['sinæ 'siːvín 'silk.kisin 'kan.na] 
sinä siivin silkkisin kanna on your silken wings. 
you with wings silken carry

110 syämmehen- This spelling differs from the previous iteration; possible editor's mistake.
8. Kuin virta vuolas

8. Like a Swift Current

[kuin 'virta vuolas ni:n 'vapauden 'vuo]
Kuin virta vuolas, niin vapauden vuo Like a swift current,

like a current swift so freedom's flow so the flow of freedom

[käy 'halki 'hajt.tajn 'eikäpä 'esty va:n]
käy halki haittain, eikäpä esty vaan, passes through all hindrances
passes through hindrances and is-not impeded at all and is not be impeded,

[jos 'kujka 'valta 'vje:k.ka'skin]
jos kuinka valta, viekkauskin no matter how power
if the power even-cunning and even cunning

[rjento.a 'kojt.ta: 'riistae 'siltae]
rientoa koittaa riistää siltä. try to wrest it from
its passage tries to wrest it its progress.

[nuo 'vet.ten 'orhit 'vankamot 'vahtosu:t] Nuo vetten orhit, vankamot vahtosuut Those stallions of water,
those waters' stallions sturdy foam-mouths sturdy with foaming mouths,
kun niitä kosken telkimet kahlitsee, when the shackles of the rapids bind them,

ne hirnakoiden, hyrskyellen neighing, foaming they neighing foaming

korskina kuohuvat poikki paatten. they haughtily surge across the stones

Ja voitokkaina vyöryvät eellehen And victoriously, and victoriously roll onward they roll onward

tuonne pois päin työntyvät tyynelään, pushing their way into out-there away from-us pushing into calm distant calm waters,

missä armahaiset rauharannat where beloved, where beloved peace-beaches peaceful shores
are reflected in the shimmer (in) the bright stream's surface surface of the bright stream.

So for a moment, even the flow of freedom holds back, if its way is blocked by force, if from it to-a-forced-stop is-cut-off the way doubled powers

but soon with-powers doubled doubled powers

it proudly cuts the bonds of oppression's latches oppression in half.

Its goal is to reach a protected inlet,
where there-would-be safety guaranteed of-the-oarsmen would be guaranteed;

where mankind's peace shimmers

far away, like the glow of a summer cloud.

9. Oh Precious Finland, Incomparable Mother

Oh precious Finland, incomparable mother

let your happiness be ours as well!
Tää vala veikot, siskot vannokaamme: Brothers, sisters, 
this oath brothers sisters let us swear let us swear this oath:

sa parhaan lempemme saat syntymaa! You will get the best of our love, 
you our best love will get birth-land native land!

Jos lapses ken sua inha iskuin lyö, If one of your sons should strike 
if your child who you (with) wicked blows strike wicked blows against you,

sen kuiluhunsa nielköön hornan yö! may the abyss swallow him 
him (into) his chasm may swallow abyss
to its depths!

vaan Sinä Suomi, Pohjan tähti kirkas, but you Finland, bright star of 
but you Finland, north's star bright the North,

---

111 hornan- alternately translated as "of the abyss."
Koulutie, JS 112. The turn of the twentieth century saw the success of Sibelius's First and Second Symphonies. Although Finnish nationalist elements were still very much to the forefront in his Second Symphony, there was a movement amongst Finnish intellectuals to pursue more worldly interests. Specifically, a Swedish-speaking group called the Euterpists helped steer Sibelius towards more international ventures and concerns. This shift in the composer's ethos is manifest in his remaining a cappella choral output. From 1902 on, the majority of the choral works are in the Swedish language and do not incorporate the sort of Karelian idioms that made his early choral works distinctly Finnish.

As Sibelius neared the end of his compositional career, he wrote a number of a cappella works for children's choirs and secondary schools. Koulutie is a representative example of this later style in a Finnish-language piece. The poem, by V.A. Koskenniemi,

112 virkas- an abbreviated form of virkasi, meaning "your office."

was originally composed in 1924 for the 50th anniversary of the Lyceum school in Oulu, Finland. The headmaster at Lyceum rejected the poem because of certain "inappropriate" imagery regarding a young boy's infatuation with a blue-eyed girl. Ironically, Sibelius's setting of the poem was published the following year in a choral series geared towards young students.¹¹⁴

*Koulutie* is an intentionally simple song, devoid of any of the modal elements or rhythmic variety of his earlier works. Instead, secondary dominants and leading tone chords prevail, making the work sound as though it could have been written in the eighteenth century. The main challenge for English-speaking choirs in approaching this piece is language. Of the five verses, only the first verse has ever been underlain beneath the choral parts in any edition, as in a hymnbook. The reason for this is that Finnish choirs would have little trouble realizing the text underlay of the subsequent verses once the notes were learned. Those not familiar with the Finnish language would find the syllabification of the subsequent verses rather confusing, even given the small cue notes printed in some editions. Choral directors wishing to perform the later verses would do well to have the lyrics transcribed below the choral parts on separate pages.

As mentioned in the *Overview of Finnish Diction and Linguistic Anomalies* (pgs. 21-28), the Finnish language features three "opening" diphthongs, which may sound as two syllabic vowels to English-speaking singers. There is a confluence of these diphthongs in *Koulutie*, and the manner in which Sibelius sets the text leads to some rhythmic ambiguities in certain spots. For example, a few of the sentences in the poem end in words that rhyme with *Koulutie*, which Sibelius continually sets to a dotted quarter

note. In order to properly perform this diphthong, the singers must pronounce the [i] vowel of the letter i clearly and with stress on the downbeat, but move immediately to the [e] sound of the letter e. This results in an implied eighth or sixteenth note rhythm within each dotted quarter note featuring the ie diphthong (Example 8). Singers also must be careful not to allow the [i] sound to regress into a [j] glide, or worse, pronounce the ie diagraph using only the [i] vowel as in German. Included in the Appendix is a transcription of all five verses of *Koulutie*, with a fully realized text underlay.

**Example 8.**

Sibelius, *Koulutie*, JS 112, mm. 7 – 8

Original transcription:

Transcription with implied rhythms:
Koulutie

School Road\textsuperscript{115}

Veikko Antero Koskenniemi (1886-1962)

\[\text{[olen } \text{unes.sa } \text{use.asti]}\]

Olen unessa useasti I often dream of being on

I have in a dream often

\[\text{[sinun } \text{kaduillas. koulutie.]}\]

sinun kaduillas, koulutie. your streets that lead to school.

on your streets school road

\[\text{[kotiportila } \text{koulu:n asti]}\]

Kotiportila kouluun asti From home's door to school

from home-gate up to the school\textsuperscript{116}

\[\text{[minun } \text{askeleendi vie.]}\]

minun askeleeni vie. my footsteps take me.

my steps will take

\textsuperscript{115} koulutie- usually, but more loosely translated as "the way to school."

\textsuperscript{116} kouluun asti- In Finnish, the word order is "the school up to."
A brisk autumn's dawn breaks

over the town as it awakens

and on its outskirts the rapids play

a familiar tune in the air.

Low-roofed houses on either side–
I know them all so well!

how I know\[^{117}\] them precisely

Above them from the hill beyond

the church steeples loom.

And half-way down the road

a wonderful sight, fresh like

---

\[^{117}\] tunnen- alternately translated as "I recognize."
I meet a girl dressed in blue

and her blue gaze.

My feet run lightly as if in play

through a small park.

There, on its bench in the moonlight

my first poems came to be.
Ja puiston puiden takaa

And from behind the trees

and of the park's trees behind

in the park

miten lempeine silmineen

how with gentle eyes

how with his gentle eyes

mua katsoo kaunis, vakaa

looks upon me a fine, steady

at me gazes a beautiful, steady

poetry-prince Bishop Franzén

and the school's fence against

---

kaunis- In this context, it could also be translated as "handsome."

vakaa- "steady" meaning "calm and collected."

piispa Franzén- refers to Frans Michael Franzén, a Finnish poet born in Oulu.
the old headmaster can be seen. 

already the old headmaster I see

How I recognize his familiar gait

and from his stance a head held high!

A brisk autumn's dawn breaks

over the town as it awakens

and on its outskirts the rapids play
a familiar tune in the air.

Ja ma unhotan läksyni vaivan
And I forget my homework's bother

and everything so beautiful becomes

Somewhere very far away,

a wonderful life awaits me.

I often dream of being on
[sinun ‘kaduïl.las ‘kouluˌtje]  
sinun kaduillas, koulutie. your streets that lead to school.

**on your streets school road**

[ah ‘ɛŋkø ma ‘haŋtahan ‘asti]  
Ah, enkö ma hautahan asti Ah, until I lie in my grave,

**ah, am I not until my grave**\(^1\) I might well

[myøs ‘kouluˌlaïnen lie]  
myös koululainen lie. always be a schoolboy.

**the schoolboy be**

**Finlandia-hymni, from Op. 26.** Sibelius's famous tone poem *Finlandia* was premiered in 1899 under the title *Suomi herää* ('Finland Awakens') as the seventh and final movement of his *Music from the Press Celebration Days*, JS 137. It was revised the following year with the moniker *Finlandia*, and became the vanguard piece for the country's defiance of the aforementioned Russification of the Grand Duchy of Finland. The hymn portion of the tone poem, which occurs in the final few minutes, gained popularity and started being arranged for choruses in Europe and the U.S. with various different lyrics throughout the first few decades of the twentieth century.\(^2\)

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\(^1\) *ma hauhatan asti*- In Finnish, the word order is "my grave until."

As with so many of his a cappella works, Sibelius first arranged *Finlandia-hymni* for the YL Male Voice Choir in 1938, with a text written by singer Wäinö Sola. The composer had not originally intended to write a mixed choral arrangement of the hymn. It was not until 1948—long after Sibelius had stopped composing altogether—that his publisher at Fazer informed him that the conductor Arvo Airaksinen had arranged the work for mixed chorus in what was surely a violation of Finnish copyright law. Rather than having someone else lay claim to the SATB version of this iconic work, Sibelius wrote two arrangements of the hymn using a text by V.A. Koskenniemi.  

With regard to key, the choral director has somewhat of a choice to make in programming a mixed choral arrangement of *Finlandia*. The F major version—published by Fazer in 1949—is his only mixed choral setting to be published during Sibelius's lifetime. The A♭ major arrangement did not appear in print until the release of the complete works edition of Sibelius's a cappella mixed choral works by Breitkopf in 2012. As one might expect, the F major version is found far more often in Finnish publication, and one could argue that this represents the definitive mixed choral arrangement. However, the tune was cast in A♭ major in the original tone poem, whose voicing bears much closer resemblance to the unpublished version. Furthermore, F major is one of the more troublesome keys for SATB choirs in terms of intonation, and Finnish choral directors—such as the late Astrid Riska—have been known to transpose the Fazer version to G♭ major to compensate for this.  

Choral directors may consider all three

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keys as options, perhaps using the adjacent repertoire on the given program as a factor in making the decision.

Finlandia-hymni

Finlandia Hymn

Veikko Antero Koskenniemi (1886-1962)

[oi 'sǭomi 'katso 'sinun 'pæivās 'kojt.tā:]

Oi, Suomi, katso Sinun päiväs koittaa, Oh, Finland, see your day

Oh, Finland, see your day is dawning is dawning,

[yön 'uhka 'karkoitettu on jo poīs]

yön uhka karkoitettu on jo pois the threat of night has been

night's threat has been banished already away banished

[ja 'aːmun 'kiːru 'kirkautédes.sā ' sojt.tā:]

ja aamun kiuru kirkaudessa soittaa and the lark sings in

and the morning's lark in brightness calls morning's glory

[kuīn 'iːtse 'tāivahan 'kansi soīs]

kuin itse taivahan kansi sois, sounding at Heaven's dome,

as if the very heaven's lid\textsuperscript{125} were sounding

\textsuperscript{125} kansi- literally "lid" or "cover."
Night's powers morning's light already overcomes,

by the light,

Your day is dawning, oh birth-land.

Oh rise, Finland raise high

high your head

Oh rise Finland, you showed to the world

The world

You that drove out slavery
and that you did not bend oppression under,

your morning has begun, birth-land.

native land.
CHAPTER V

Conclusions

With the challenges of the Finnish language having been worked out, the a cappella choral works of Jean Sibelius may be presented as approachable, nuanced literature for intermediate and advanced choirs. They also provide a context through which choral musicians may understand the origins of Finnish choral music at large. The principles of Finnish choral diction provided in this guide may also be applied to the Estonian language, with the addition of just a few sounds. Given the confluence of Baltic choral repertoire in print today, this helps to open up an entire catalogue of literature written in these Finno-Ugric languages to Western musicians.

Additional Resources

Those wishing to perform the Swedish language works of Jean Sibelius and his successors in the choral canon may look to the recent research of Julie Bishop and Anna Hersey. Bishop's dissertation entitled *An American Singer's Guide to Swedish Lyric Diction* provides one of the most extensive overviews of Swedish diction available, and Hersey's *Swedish Art Song: A Singer's Handbook to Diction and Repertoire* gives a

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more concise outline of Swedish diction, and provides transcriptions and annotations for the vocal literature of many important Swedish language composers, including Jean Sibelius.\textsuperscript{128}

BIBLIOGRAPHY


APPENDIX

Alternate Editions of Select Works

Movements II and VII of *Lauluja sekaköörille 1897 vuoden promotiooni kantaatista*, Op. 23 are included below in transposed editions, in both cases, a minor second higher than performing pitch. These alternate transcriptions are intended to help elucidate intervals and key relationships for intermediate choirs (see Chapter IV), making sightreading more fluent. It is recommended that these pieces still be performed in their original keys in order to retain the overall key structure of the entire cantata. It is worth noting that the rhythms shown in m. 3 of *Oi Lempi, sun valtas ääretön on* are consistent with the choral parts of the original cantata, and not the first printed edition of Op. 23.\(^{129}\) This allows for the *D.S. al fine* measure scheme used in this edition.

As mentioned in Chapter IV, of the five verses of *Koulutie*, JS 112, only the first verse of text has ever been underlain beneath the choral parts in any edition. The text underlay offered in the edition below is based on the realization by Astrid Riska and the Jubilat Choir, recorded in 1993 on the Ondine label.\(^{130}\) For the sake of making sightsinging even easier for English-speaking choirs, the pervasive *ie* opening diphthongs in this piece have either been split under successive eighth notes where appropriate, or transcribed as "i\_e" under longer note values so as to remind singers to pronounce both vowel sounds.

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Tuuli tuudittele

A.V. Forsman

*to be performed one half-step lower than written pitch

Jean Sibelius

Op. 23, No. 2

*Not too slowly

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Oi Lempi, sun valtas ääretön on

A.V. Forsman
*to be performed one half-step lower than written pitch

Jean Sibelius
Op. 23, No. 7

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hu. Ja ma uno-ten liik-syni vai-van ju kaik-ki niin nau-niliks

hu. Ja ma uno-ten liik-syni vai-van ju kaik-ki niin nau-niliks

saa. Ma jo-sain kau-ka-na si-van, e-lo i-ha-na odot-

saa. Ma jo-sain kau-ka-na si-van, e-lo i-ha-na odot-

saa. O-len unes-sa u-se-as-ti si-nun ka-dull-las, ko-u-lu-tie. Ah,

saa. O-len unes-sa u-se-as-ti si-nun ka-dull-las, ko-u-lu-tie. Ah,

en kõ ma hau-ta-han as-ti myöös ko-u-lu-li-nen II e. O-len II e.

en kõ ma hau-ta-han as-ti myöös ko-u-lu-li-nen II e. O-len II e.