

AUBUCHON, RACHEL S. D.M.A. Leevi Madetoja's *Syksy* Op. 68: A Guide to Performance. (2022)
Directed by Dr. James Douglass. 49 pp.

The purpose of this study is to expose musicians to the unique body of Finnish art song, utilizing songs composed by Leevi Madetoja on the texts of L. Onerva as examples of phrasing, language, and style. The primary intent of this study is to create a guide to performing specific works within the Finnish song canon. Comprehension of the basic rules of diction and the prosody of the Finnish language is critical; Finnish song literature has a unique style that is closely tied to the structure and cadence of the language. Some knowledge of Finland's cultural history will contribute to understanding the poet's text and the composer's treatment. An examination of the biographies of Madetoja and Onerva and the historical context of their work during a time of national awakening will establish the relevance of their artistry to the body of Finnish song literature. The performance accompanying this document, the works cited and referenced, as well as the appendices containing IPA and translations can be used as an aide in understanding other Finnish song literature.

LEEVI MADETOJA'S SYKSY OP. 68:

A GUIDE TO PERFORMANCE

by

Rachel S. AuBuchon

A Dissertation

Submitted to

the Faculty of The Graduate School at

The University of North Carolina at Greensboro

in Partial Fulfillment

of the Requirements for the Degree

Doctor of Musical Arts

Greensboro

2022

Approved by

Dr. James Douglass
Committee Chair

APPROVAL PAGE

This dissertation written by Rachel S. AuBuchon has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair

Dr. James Douglass

Committee Members

Dr. Steven Stusek

Dr. Robert Wells

February 27, 2022

Date of Acceptance by Committee

February 27, 2022

Date of Final Oral Examination

TABLE OF CONTENTS

CHAPTER I: LECTURE.....	1
INTRODUCTION TO THE TOPIC AND SONG HISTORY.....	1
LITERARY HISTORY	4
ONERVA	7
THE CONSTRAINT OF NATIONAL ROMANTICISM	10
MADETOJA	12
DICTION/PROSODY	14
OP. 9 AND OP. 68, <i>SYKSY</i>	16
WORKS CITED AND CONSULTED.....	22
APPENDIX A: FINNISH LYRIC DICTION.....	28
APPENDIX B: SONG TEXT, IPA, AND TRANSLATION.....	36
APPENDIX C: RECITAL PROGRAM	49

CHAPTER I: LECTURE

INTRODUCTION TO THE TOPIC AND SONG HISTORY

Perhaps one of the most perplexing questions I encountered in approaching this literature was, “Is there such a concept as a Finnish compositional sound?” As Heiniö speculates “The Finnish nature of Finnish music thus looks to be a highly speculative phenomenon that evades musical analysis.” He goes on to say these extra-musical properties might exist as references to folk culture, a sense of gloominess, or dark colors, and that any musical properties are likely elements of folk music. But there is yet another property to consider in the genre of song: language. In the realm of vocal music, the element of text lends itself to not only the rhythmic content but to the arc of phrases. It is true that music has its own rhythm and phrase direction, usually guided by a combination of harmonic progression and harmonic rhythm, however, an excellent vocal composer will wed textual and musical phrasing together so that neither is subservient to the other. When this happens, as it does within Madetoja’s writing, then a unique identity from the language is subtly evident in the composition.

Even more perplexing than the concept of a Finnish compositional sound was my discovery of L. Onerva’s poetry and the general lack of information and scholarly attention to her work. Despite being one of the “most influential cultural figures of her generation,” according to Parente-Čapková (“Decadent Women” 250), L. Onerva remains marginalized by many literary histories and anthologies, partially due to her status as a female in society and partially because of her writing style. Until her rediscovery in the 1980’s Onerva was mostly

known by her association with men.¹ Though Onerva was undoubtedly Eino Leino's muse and the majority of Madetoja's songs utilize her poetry, it is now evident that Onerva should be known by her own virtue rather than her relation to others. Within her lifetime she received seven State Literature prizes and the Aleksis Kivi prize, and at the time of her death in 1972, over 100,000 poems were found in her house (many unpublished) many of them with corresponding artwork (Humerinta). Her artistic output is far larger than Madetoja's and it is my hope that by drawing attention to his songs, her work might be examined and explored further.

Madetoja was not a pioneer in his adherence to Finnish prosody. Sibelius was the first composer to utilize the spoken rhythm of the Finnish language in his recitatives. His songs, though they often utilized Swedish text, were still influenced by the runic poetic meter² and for this reason, he is often cited as the first composer to focus on the Finnish text rhythm (Tuomi 47). Toivo Kuula (Madetoja's contemporary and a student of Sibelius) also privileged the text in his syllabic songs, however his prosodic treatment tended to yield similar length phrases and periods (Hillila, *Solo Songs* 435). Madetoja's approach to songwriting seems to have been a more equal marriage between textual and musical ideas, resulting in more varied phrase lengths. Existing somewhere between the more syllabic settings of Kuula and the Italianate melodies of Oskar Merikanto, Madetoja's songs require a little more thought to process. His music has a type

¹ Her long standing relationship with Leino and marriage to Madetoja.

² A normal rune line contains eight syllables in four long-short pairings, a trochaic tetrameter (Lippus, 22).

of intellectual quality that Djupsjöbacka describes as a “diffident, ascetic nature.” Djupsjöbacka³ goes on to say: “This reticence is a typically Finnish characteristic, and foreigners often mistake it for intractability. However, beyond the expansive vistas and fundamental elegiac tone of Madetoja’s solo songs lies a powerful and glowing emotional pulse.” (Suovanen 5).

Prior to Sibelius, art song in Finland was largely influenced by German and Swedish compositional styles and ecclesiastical modes.⁴ Composers Karl Collan (1828-1871), Fredrik Ehrström (1801-1850), Fredrik Pacius (1809-1891), and Axel Ingelius (1822-1868) did much to emphasize the importance of text in song and contributed to the beginning of art song in Finland.⁵ Though these composers recognized the importance of text, much of the song literature from the 19th century was strophic. During the early twentieth century, the through composed form was still relatively new within the Finnish art song genre since Finnish lyric poetry had only recently developed.

As Hillila and others have recognized, for a great period of song to occur, there must be a wealth of lyric poetry preceding it (*Solo Songs* 8). At the turn of the 20th century Finnish

³ Djupsjöbacka (pianist) is a current performer and scholar of Finnish art song and diction. His publication: *Istumme Ilokivelle* (A Guide to Finnish Song) is unfortunately not available in English translation yet.

⁴ The church modes even found their way into some folk music, creating a vague line between folk and sacred modalities (Hillila, *Solo Songs* 138).

⁵ Ehrström’s songs were apparently so enjoyable as to become popular before they were published. He is known as a pioneer in Finnish song and was the first to set texts by J. L. Runeberg (Finland’s national poet) (Hillila, *Solo Songs* 173).

literature blossomed, making it possible for composers Leevi Madetoja, Toivo Kuula, Oskar Merikanto, Selim Palmgren, Erkki Melartin and Yrjö Kilpinen to make the first contributions to an unprecedented Finnish song canon.⁶ For the singer and pianist to understand the significance of *Syksy* and the songs of op. 9, a general knowledge of the development of written Finnish is necessary.

LITERARY HISTORY

Finland only recently gained their independence in 1917 after nearly eight centuries of jurisdiction from Sweden and Russia. During Sweden's reign over Finland from 1155-1809 all official documents and proceedings were carried out in Swedish. Notable contributions to establish Finnish as a written language were made by Mikael Agricola (1510-1557) with a Finnish alphabet book in 1540 and a translation of the New Testament in 1548. These publications were the first important steps to securing the Finnish language, but it would be centuries before Finnish could become the official language of Finland. By the early 19th century, despite 85% of the population claiming Finnish as their first language (Singleton 73), Swedish was still regarded as the official language.

When Finland succeeded to Russia after the War of Finland (1808-1809), Swedish remained the official language and the country became a self-governing Grand Duchy of Russia (Korhonen, "Part II" 129). During the period of relative stability during the first part of Russian Rule (1809-1899), Finland had new opportunities to explore a sense of national identity. The

⁶ Despite modernism present elsewhere, Finland seemed to embrace a "late romanticism" according to Vainio, enjoying the art song genre well into the 1940's (169).

founding members of The Finnish Literature Society⁷ united with a common goal of establishing a national body of literature. Elias Lönnrot and his colleagues collected Finnish songs from the north of Finland,⁸ believing that the nation's identity lay in oral history.⁹ The culmination of this collection was a publication in 1835 titled *Kalevala*, now considered the Finnish national epic.¹⁰ This publication and a republishing in 1849 served as catalysts for other Finnish literature, art, and music.¹¹

The desire to legitimize written Finnish was present, but a lack of formal education prevented this development. The Finnish Literature Society still kept notes for their meetings in Swedish (Gorog 11) and Runeberg, considered to be Finland's national poet, did not speak Finnish well enough to write in the language. In 1842 Snellman published *Läranomstaten* (*The Theory of the State*) in which he demanded the education of the Finnish people in their own

⁷ The society included Elias Lönnrot (1802-1884), Johann Ludvig Runeberg (1804-1877), and Johann Vilhelm Snellman (1806-1881).

⁸ Many were gathered from the area known as Karelia (thought of as an untouched utopia) (Tuomi 27).

⁹ Singleton 69

¹⁰ Although Lönnrot labeled himself as editor of this publication, it is widely assumed that he also contributed to the material, just as Achim von Arnim and Clemens Brentano did with their publication of *Das Knabe Wunderhorn*, making it not entirely a project of ethnomusicology.

¹¹ The interest in folk music and poetry would persist into the next century and later, Leevi Madetoja would receive financial aid from the Literature Society for collecting folksongs as well (Hillila, *Solo Songs* 33).

language (Korhonen, “Part II” 131). By 1863, Finnish was no longer considered a lower-class language, and in 1870 the country saw its first major Finnish novel *The Seven Brothers* by Aleksis Kivi. In the outpouring of creative writing that followed, a sense of romanticism combined with nascent nationalism produced literary works that depicted normal citizens participating in simple ways of life as heroes. Writers did so by actively opposing the upper-class and governing bodies such as churches, schools, and legislation.

The latter part of Russia’s presence in Finland did not bode as well. During two periods of Russian oppression (1899-1905 and 1908-1917), Czar Nicholas demanded that all authority be given to Russia.¹² Finland gained their independence for the first time in 1917, only to be thrown into a civil war (1918) that took the lives of many Finns including Madetoja’s brother and Toivo Kuula¹³. In the aftermath of turmoil, Finland experienced an explosion of art, literature, and music. Poet Eino Leino described this frenzy of artistic activity as a Finnish renaissance.¹⁴ It was during this flowering of culture and art that Madetoja and Onerva were at the peak of their

¹² The russification included compulsory study of Russian in secondary schools, replacing Finnish police and government members with Russians, exiling Finnish citizens, and disbanding the Finnish army (Hillila, *Solo Songs* 62).

¹³ Toivo Kuula and Madetoja were colleagues and friends and had a mutual respect regarding their compositional style (Hillila, *Solo Songs* 9).

¹⁴ “The term Finnish renaissance has sometimes been used. These words contain more truth than one might think, for one must go far into the youth of nations to find anything comparable to the feverish production in our literature and other arts during the past ten or fifteen years.” (qtd. in Hillila, *Solo Songs*, 78).

creative output. In Onerva's words, "once in a lifetime a fire-rose opens, one night it blooms, and in the morning it is already gone...it has a bloody and purple lip, it has a heady scent like the spring wind..." ("Books: Onerva").¹⁵

ONERVA

The state of poetry in Finland was young in 1882 when Hilja Onerva Lehtinen (pen name L. Onerva) was born. By the time she published her first collection of poems in 1904 (*Sekasointuuja*), poetry was gaining favor as a weapon during the rough political times. (Hillila, *Solo Songs* 76). A group of poets, political activists, and artists who wanted to break through old prejudices and accept all that was new formed "The Young Finns."¹⁶ This new wave of realism sought to enlighten by describing the reality of life without the rose-colored tint of heroic patriotism. Some writers deliberately detached themselves from national romanticism and instead embraced French classicism and decadence (Schoolfield 121). Onerva became a primary instigator at the forefront of these movements.

Decadence within the parameters of National Romanticism in Finland was an invisible species, felt and sensed by many but never described. The tenets of decadence (decay, fatigue, sickness, degeneration, and egotism)¹⁷ were not compatible with the wholesome patriotism

¹⁵ "Tropiikin Alla" from *Sekasointuuja* (Jangled Harmonies) (1904)

¹⁶ This group included Onerva, Larin Kyösti, Aarni Konta, and Lehtonen, all writing in a poetic style that was more personal and used more rich language.

¹⁷ Decadence was a French concept associated with Oscar Wilde and Anatole France. Writers in the decadent mode took the stance of viewing authority and establishment as if they were an indication of decay and degeneration (Parente- Čapková, "Decadent Women" 249).

avored during Finland's period of national awakening. When the artist in question is female the matter is further complicated, since to depart from the Finnish nationalistic ideal of femininity was to strip oneself of a respected role in society.¹⁸ Onerva's prose works tend to address a sense of internal conflict between freedom and commitment in a woman's life, though Onerva was likely not considered a feminist during her time. Her writing was regarded by some as "too cosmopolitan," closer to Nietzscheanism, decadence, and other fin-de- siècle trends (all of which were considered misogynistic) (Parente-Čapková, "Decadent Women" 247). We can hear the violent break with traditional ideas in the titles of her collections of poetry: *Shattered Gods*, *Broken Lines*, and *Cacophony* (sometimes translated as *Jangled Harmonies*).

Onerva led a worldly life of travel and higher education. She was of the first generation of females that were allowed to attend university without a special permit.¹⁹ Among her studies at the University of Helsinki was the French language and she went on to be a major translator of French texts into Finnish.²⁰ In addition to her prose and poetry, she wrote as a critic and activist for journals such as *Uusi Päivä* and *Helsingin Sanomat*, and papers *Sunnuntai*, and *Yön Valta*.

¹⁸ The Finnish Women's movement and concept of feminine at the time was marked by patriotism and Lutheran moral values according to Parente-Čapková ("Decadent Women" 247).

¹⁹ All women were granted permission to study in 1901 and Finland was also early to grant women voting rights in 1906 (Poniž 186).

²⁰ She is known for translating the works of Balzac, Voltaire, Baudelaire, Verlaine, Anatole France, and Paul Bourget amongst others.

Onerva and poet, Eino Leino²¹ became acquainted in 1902 and though both were married to other partners, they developed an intimate relationship. They lived a bohemian existence, cohabiting during their travels to Italy and Germany in 1908 and while they never married, they remained close throughout their lives.²² Madetoja also shared a creative relationship with Leino-- Madetoja composed music for two of his plays, both of which were attended by Onerva. During the period between these two plays Onerva and Madetoja began their relationship through correspondence in 1910.²³ In their letters, the two young artists often allude to lines of Onerva's poetry and discuss literature and art. The correspondence between the two artists was, according to Onerva, a "conversation of thought" and a "conversation behind the horizon," (Makkonen xxv) and continued for the rest of their lives, well after their marriage in 1918.

Though their connection was intimate and one of artist and muse, the details of Onerva and Madetoja's private lives tell a story of inequality. Both she and Madetoja struggled with alcohol abuse intermittently and reached the height of their problems in 1942 when he had severe memory loss and both artists spent time in the hospital. Madetoja returned home shortly but Onerva, committed to the Nikkilä Mental Hospital, remained until one year after Madetoja's

²¹ Leino was and is considered to be the leading poet of Finland during the first two decades of the 20th century. He is sometimes referred to as the last "singer" of the *Kalevala* (Hillila, *Solo Songs* 84).

²² Onerva wrote Leino's biography after his death in 1926 and to this day it remains one of the most authoritative sources on his life and works.

²³ This correspondence can be found in the recently published collection by Anna Makkonen and Marja-Leena Tuurna.

death (1948) despite her desire to leave. More recent sources confirm that Onerva was in good mental health²⁴ and was likely “kept so long according to the wishes of her second husband” (Poniž 187) under the care of the couple’s shared doctor. During her time in the institution, she continued to write and create visual art.²⁵ Onerva published two collections of poetry from this six-year internment; *Pursi* (1945) and *Kuilu ja tähdet* (1949).²⁶

THE CONSTRAINT OF NATIONAL ROMANTICISM

Just as Onerva struggled to use her voice as she desired, utilizing facets of decadence and pushing against societal gender norms, so too did Madetoja have to incorporate his musical ideas into the expectations of healthy nationalism. Older sources classify Madetoja as a national romantic composer²⁷ but it is now clear that societal pressure on artists at the time to boost patriotism shunted him into this category.²⁸ Creating art that diverged from the national romantic

²⁴ Makkonen and Tuurna also question whether this hospital stay was the appropriate choice for Onerva (xxii).

²⁵ Both the artwork and the letters dating from this time show that Onerva was thinking clearly and yet was consumed with fear for her mother had spent much of her life here (Mäkelä).

²⁶ She published one more collection of poems, *Iltarusko* (1952) and continued to write privately for the rest of her life.

²⁷ “Madetoja was a national romantic, but the introverted nature of his musical idiom, his humility of spirit, and his absolute sense of artistic integrity, place him beyond considerations of style.” (Mäkinen and Nummi 54).

²⁸ Vainio specifically sees the rift between the Left and Right or Whites and Reds of the Civil war as a continued instigator of national romanticism and goes as far as to call it “late

movement would invite widespread criticism. Madetoja was not a modernist but not entirely national romantic either. Numerous biographers make note of Madetoja's music being infused with Bothnian affects and Madetoja acknowledged that though he used Bothnian melodies, he did not have an agenda, like Bartók of promoting folk culture (Kaipainen). Madetoja deviated from national romanticism by imbuing his compositions with tonal and harmonic influences from French music.²⁹ His fascination with French classicism³⁰ and his relationship with Onerva³¹ and her writing casts a vague light on his songs, taking them out of the parameters of national romanticism. In his ability to incorporate musical ideas from elsewhere while still maintaining a national romantic sound, Madetoja is seen as being the most similar to Sibelius in his compositional style (Smith 74).

When Sibelius broke away from the pervasive Germanic-colored lyricism of his day to coin a Finnish style of fine art music, the concept of Finnish style immediately became

romanticism" (166). Additionally, Kaipainen notes that composing during this long period of political unrest that included Russian oppression, a civil war, and both world wars, may have been a large motivator in establishing a sense of nationality through Madetoja's musical idiom.

²⁹ His implementation of French stylistic features might be described as a sense of classicism imposed upon romanticism, similar to that of D'Indy (Korhonen, "Part II" 136).

³⁰ At this time, the Finnish/Germanic view on French music was that it was strange and lacking actual content (Kaipainen).

³¹ Similarly, the Finnish literary world had little respect for the French inspired decadent mode that Onerva was using in her writing.

synonymous with a sense of national romanticism.³² Sibelius was expected to make Finnish music and yet have international acclaim (Henistö). This was the struggle that Madetoja and his contemporaries³³ faced: embrace international modernism and not have success within their country, or compose within a nationalistic romantic style and not be known outside of Finland

MADETOJA

Leevi Madetoja (1887-1948) is commonly considered by Finns to be the second greatest Finnish composer after Jean Sibelius,³⁴ and is mostly remembered for his orchestral, choral, and vocal works. During his lifetime, he received public acclaim for his first and second symphonies and *Pohjalaisia (The Ostrobothnians)*.³⁵ His body of choral writing remains unmentioned in most texts, though Madetoja is perhaps Finland's finest choral composer, according to Korhonen

³² “The music that acquires national significance is thus very much a question of chance and convention. A certain piece of music emerges in a given historical and social context. And if it is musically ‘strong’ enough to become common property, it elicits the emotions dictated by that socio-historical situation” Henistö’s article is an important perspective on the lack of what makes Finnish music Finnish, a perspective that scholars and performers should consider.

³³ Leevi Madetoja, Selim Palmgren, Armas Järnefelt, Toivo Kuula, Oskar Merikanto, and Erkki Melartin, are all grouped under the umbrella of national romanticism.

³⁴ Jean Sibelius carried and continues today to wear the label of being the essential Finnish composer, so much so, that many of his contemporaries and students remain overlooked. His pupils are often referred to as the post-Sibelian school and include Toivo Kuula and Madetoja.

³⁵ After hearing Madetoja’s first symphony even Sibelius could not help but noticing that Madetoja had abilities that “are the makings of a symphonist” (Salmenhaara).

(“Life and career”). Kaipainen claims that Madetoja, who is usually touted for his operatic and orchestral writing, “created some of his best achievements in the realm of vocal music. At bottom he was a lyricist, and he could handle both solo voice and chorus equally well.”

Leevi Madetoja was born and spent his youth in Oulu, a region of Finland referred to as North Ostrobothnia. At the conclusion of his studies at the Institute of Music in Helsinki (1906-1910),³⁶ he departed Finland to spend two years studying abroad as was customary for Finnish artists at the time. His plans to study with Vincent D’Indy in Paris never came to fruition but instead of returning home, Madetoja remained in Paris to study by himself and was exposed to the musical style that would remain with his work for the rest of his career.

Shortly after his return from Paris in the spring of 1911, Madetoja left Finland again in the fall for Vienna to study with Sibelius’ teacher, Robert Fuchs. From Vienna, he traveled to Berlin and fortuitously met several other Finns (with whom he was already acquainted) including Eino Leino, L. Onerva, and Toivo Kuula. This reunion between Madetoja and Onerva eventually resulted in “the union of two of the most distinguished contributors to the cultural life of Finland” (Hillila, *Solo Songs* 35). The majority of his songs are settings of her texts and the first song to come from their connection is from this time period.

Despite his early successes with the first and second symphony and *The Ostrobothnians*, Madetoja and Onerva struggled financially after their return to Finland in 1912 until Madetoja’s death in 1947. In addition to composing, he took several conducting, teaching, and music critic

³⁶ He studied with Armas Järnefelt, Erik Furuholm, Jean Sibelius, and additionally, Ilmari Krohn at the University of Helsinki.

positions.³⁷ Madetoja was appointed music faculty in 1928 with the Helsinki Music Institute, a position that he held until 1939. This position and a large grant he received in 1937 helped support the couple for the next decade. He wrote two more operas, *Okon Fuoko* (1930) and *Juha* (1934) but neither were met with much acclaim. The last ten years of Madetoja's life did not sustain as much compositional activity as the previous three decades, and upon his death he left many large works uncomposed (Hillila, *Solo Songs* 40).

DICTION/PROSODY

Language comprehension is the largest barrier that a musician will face when performing Finnish literature.³⁸ Unless the performer is a native Finnish speaker, obtaining a word-for-word translation³⁹ from a native speaker or printed resource is a necessity.⁴⁰ However, this barrier should not prevent Finnish song from being on every singer's desired list of song literature as it

³⁷ He took a two-year position conducting the orchestra in Viipuri alongside Toivo Kuula. In 1916, Madetoja began teaching theory and music history in the Music Institute of Helsinki and became a music critic for the Helsinki News, a post he held until 1932. He helped found the Finnish Musicians' Association in 1917 and served as chairman from 1933-1936.

³⁸ According to Mäntäjärvi, a Finnish noun can have more than 2000 inflected forms because of suffix combinations and consonant gradation (254).

³⁹ Hillila makes special note that Onerva's texts are unusually difficult to translate (82).

⁴⁰ Translations and IPA for the songs presented can be found in Appendix B

is a highly phonetic language,⁴¹ making the rules of diction easily grasped and applied.

Additionally, it is a highly singable language, containing the same vowel to consonant ratio as that beloved language for singing, Italian (Kähärä 54). Due to the phonemic quality of the Finnish language, it is possible to give a simple guide to diction and facets of the language to consider in an appendix.⁴²

The syllable timed quality⁴³ of the Finnish language yields a prosody wherein stress and duration are not synonymous, and it is this quality that Madetoja capitalizes upon in his lyrical settings of text. Stress is a regularly occurring auditory event (regardless of syntax) and always occurs on the first syllable of a word.⁴⁴ Duration is visible in the manner of doubled vowels⁴⁵ and occurs most frequently in the final syllable. These double vowels must receive duration—but not

⁴¹ Mäntyjärvi posits that the relative youth of the written Finnish language has yielded a phonetic reading. He also points out that reading the language as if reading IPA will yield fairly accurate results (254). This has been the case in my study of these songs.

⁴² In appendix A I have provided a simple guide to the sounds necessary for singing in Finnish and some guidelines.

⁴³ For further explanation of this property of the language, please see *Linear Musical Thinking*.

⁴⁴ Exceptions if the word is borrowed i.e. “Sibelius” is really a Swedish name. The stress is [si`bel jus] but Finns might say [ˈsi bel jus].

⁴⁵ Difference in duration can also be heard when breaking Finnish words down into their morae. Japanese is such a mora-timed language, but the scope of this discussion is beyond the constraints of this document. For more information about stress timed and syllable timed languages, I recommend VanHandel’s *Setting a menu to Music*.

necessarily stress—regardless of where they appear in the word. A survey of the final note of each phrase period within the songs in this study reveals that Madetoja dutifully observes this final long syllable by simply lengthening the note value, and sometimes by setting the final two syllables as the same pitch.⁴⁶ In addition to rhythmically lengthening these segments of text, Madetoja utilizes harmonic dissonance between the piano and vocal line on the last portion of these lengthened syllables. Without this dissonance the extra length of the syllable might seem arbitrary or even unnoticeable. With this small attention to text prosody, Madetoja imbues his music with a spoken quality that is not evident in the Italianate melodies of his contemporary, Oskar Merikanto. Instead of hearing length only on important words or climactic pitches earlier in the phrase, the listener additionally hears length at the end of the phrase, making the breadth of the phrase appear longer, despite being a normal phrase length.⁴⁷

OP. 9 AND OP. 68, SYKSY

The songs in this recital span from the first Onerva text that Madetoja set to the last in his song writing output. While the songs sound different in their aesthetic and originate from different points in the composer's oeuvre, the basic tenets of Madetoja's vocal writing style are present in both. These components that I discovered in my study of these works are shared motivic material between piano and voice, metrically off-set initial stress in phrases, and the extended phrase lengths mentioned previously.

Though Madetoja composed the songs in this opus 9 in his youth (he was 24), the complexity of rhythm and harmony he uses rivals the stark texture of op. 68. All of the songs in

⁴⁶ Both these qualities are “typical of the Finnish rune melodies” (Hillila, *Solo Songs* 439).

⁴⁷ I consider this musical attribute derived from the text to be a component of a Finnish sound.

this opus feature virtuosic piano writing during preludes, interludes, and postludes. It is said that Madetoja often fit text within music that he already composed. Indeed, it seems not only within this opus, that the vocal line arises very organically from the writing in the piano. The five songs within op. 9 were published separately between the years 1911 and 1912,⁴⁸ and though they are united by Onerva's voice, Madetoja did not conceive of them as a cycle. This time period marks the beginning of Madetoja and Onerva's intense collaboration with their reacquaintance in Berlin and the advent of their romantic relationship. Four of the five texts come from *Särjetyt Jumalat* (Shattered Gods) which Onerva sent to Madetoja during his time in Paris. "Tule Kanssani", at the center of the set sparkles like "one of the finest gems in all Finnish art song," according to Djupsöbacka (Juntunen 5). A 5/4 meter which periodically changes from divisions of two plus three to three plus two, obscures any hierarchy of stress, all the while driving forward with motoric writing in the piano.

The first two songs of op. 68, *Syksy* and *Lähtö* are excellent examples of the off-set initial stress. The first syllable of a Finnish word always receives the primary stress. Contrary to this auditory property of the language, phrases beginning on metrically weak beats abound in this cycle. Madetoja supplements these metrically weak phrase beginnings with extra length so that the rest of the phrase continues as if the opening syllable occurred on a metrically strong beat. *Geisha* from op. 9 also features this technique in charming way. In the last half of the song, Madetoja off-sets the strong beat in the piano by one pulse, while the voice continues to enter on the metrically weak beat 3 (in $\frac{3}{4}$ time). The result is a strong impetus from both instruments, but a lack of an overall strong sense of meter. This obscuring of metric position could be interpreted

⁴⁸ See appendix B for dates of individual songs and poems.

as a method of imparting stress to the first syllable without metric accentuation, resulting in a more lyrical line. Likewise, it follows that in more rhythmically driven settings like “Ijät hyrskyjä pain,” many phrases begin on metrically strong beats. I suggest that Madetoja imparts dramatic interpretation of the text by metric position while still maintaining the integrity of the prosody.

Composed in the autumn of his life, *Syksy* op. 68 stands alone as Madetoja’s only song cycle.⁴⁹ He composed the songs comprising *Syksy* over an eleven-year period⁵⁰, meaning that he began work on some of these songs shortly after he and Onerva married. He was 43 when he published⁵¹ the set of songs and Hillila refers to it as his farewell to his music (*Dictionary* 245),

⁴⁹Tuukkanen letter to Hillila dated May 7, 1963

The Autumn Cycle had a special meaning for Madetoja himself. He described having been tremendously inspired while composing it. He has chosen the texts keeping in mind the musical and artistic whole of the cycle and the reciprocity of his own outlook. The texts directly serve a musical purpose. Madetoja has chosen only those poems by Onerva which, in his opinion, have most closely corresponded with what he wanted to express in the cycle (Hillila, *Solo Songs* 416).

⁵⁰ There is some discrepancy in the dates of composition between the collected works catalogue and the more recent publication of letters by Makkonen. Please see Appendix B for dates of individual songs. Additionally, this cycle originally contained another song (Illta) that is no longer part of the published cycle.

⁵¹ *Syksy* and the complete collection of Madetoja’s songs may now be found in a two-volume collection published by Fennica Gehrman Oy. A 1942 edition also exists, published by R. E. Westerlund. It is unclear from my sources whose imprint was on the first publication of this

as he composed few major works after this. The cycle is united by Onerva's voice, tonal and harmonic devices, and a general outlook of individualism through adversity. According to Kim Borg, *Syksy* "reaches the level of top writing in Finland."⁵²

The poems comprising *Syksy* came from different publications by Onerva⁵³ spanning the years 1908-1923. Onerva referred to her own poetry as "intimate lyricism" (Hillila, *Solo Songs* 112) and her early poetry was heavily influenced by Leino's style. She considered 1919 to be the end of one creative period and the beginning of a new one (Hillila, *Solo Songs* 115) and the poetry that followed took an even more modernist approach. The constant of the poet's voice spanning this artistic transformation gives the cycle a unique sense of maturity

While a through narrative was not the poet's original intent, a narrative arc or journey of an individual might be interpreted through the cycle as conceived by Madetoja. Outlining the tonal center of each song (b minor - a minor - F major - f minor - G-flat major - f minor) reveals a descending line to f minor that mirrors a melodic motive (B-flat-A-flat-G-flat-F) that Madetoja uses throughout the cycle in the vocal and piano writing, most noticeably in the closing song "Ijät hyrskyjä pain!" The writing in *Syksy* is more apparent in use of modality and many open intervals are utilized.

cycle. Fazer and R. E. Westerlund began as partners. Westerlund was acquired by Fazer in 1967 and in 2002 Fazer came to be owned by Fennica Gehrman.

⁵² From a letter from Kim Borg to Hillila (Hillila, *Solo Songs* 416).

⁵³ See Appendix B for publication titles and dates of these poems.

For a culminating work, *Syksy* contains surprisingly little virtuosic writing for vocalist or pianist. Perhaps the most challenging aspects of the vocal writing are the tessitura⁵⁴ and delivery of the text in several recitative-like passages. Extended preludes, postludes, and interludes are non-existent, and the texture in the piano seems so sparse yet the writing remains incredibly lyrical and consists almost entirely of shared motivic material with the voice. Madetoja's ability to make efficient use of shared thematic material shines most brightly in "Lintu Sininen." In this song, the vocal melody consists almost entirely of two alternating pitches, repeatedly undulating over a repeated motive in the piano treble voice. When Madetoja does actually take the vocal line to a new pitch level, he does so in small increments and the piano writing also expands out of its self containment in a magical way that it seems he has made something out of nothing. In other songs the voice and piano share fragments of motives in a manner that creates a compound delivery such as in the songs "Luulit, ma katselin sua..." and "Hyvää yötä." In both these songs, Madetoja has ultimately pared down and refined the same approach that he employed in *Hymyi Hypnos* and *Geisha* in op. 9, wherein the piano completes the vocal line by stating the same material as the voice in a cadential figure. The challenge for singer and pianist is to create a performance that appears effortless in balance and unified in delivery.

⁵⁴ The vocal line often rests in the passagio and middle voice.

Madetoja set fifty-three of Onerva's texts in songs,⁵⁵ the first of which was *Rukuos* (Prayer), the fourth song of Op. 9. In the poem, the poet pleads with the god Klotho, to remove the burning crown of life from her head and pass it to someone else. In their early correspondence, Madetoja wrote to Onerva, "horrible is the fire of life, but also wonderful" (Makkonen ix). So too was the passion within their relationship, a relationship that ultimately ended in fear, distance, and loneliness (Makkonen ix), but not before both individuals had produced a wealth of creative output at a terrible cost. The words of Onerva's muse, Eino Leino, are apt to encapsulate this sentiment, "Dearly bought are the ransoms of songs."⁵⁶

⁵⁵. Translation from Tuukanen's biography of Madetoja

What Onerva has meant to Madetoja is evident already in the number of her poems which he has winged with music. And he has not done this out of mere courtesy toward his wife's work—that would be against his character. The reasons go deeper, into an affinity of souls. The exceedingly critical and selective Madetoja has found in Onerva's poetry much that has caused his own inner self to respond readily (qtd. in Hillila, *Solo Songs* 70).

⁵⁶ Translation of Eino Leino's writing (Tompuri, 170).

WORKS CITED AND CONSULTED

- Arnhold, Anja. *Finnish Prosody: Studies in Intonation and Phrasing*. 2014. Johann Wolfgang GoetheUniversität, Ph. D. Dissertation.
- “Books: Onerva.” https://gutenberg.org/ebooks/search/?query=onerva&submit_search=Go%21. Accessed 6 Feb. 2022.
- Borg, Kim. *Suomalainen laulajanaapinen*. Helsinki, Kirjayhtymä, 1972
- Bosley, Kenneth, translator. *I Will Sing of What I Know: Fifty lyrics, Ritual Songs and Ballads from the Kanteletar*. By Senni Timonen, Helsinki, Finnish Literature Society, 1990.
- Fulmer, Mimmi, editor. *Midnight Sun: Collected Songs from Finland, Norway, Sweden and Denmark*. Vol. 1, Subito Music Publishing, 2015.
- Fulmer, Mimmi. “Nordic Songs for Students and Professional Singers: Preparation, Resources, and Repertoire.” 2014 Hawaii University International Conferences Arts, Humanities & Social Sciences, conference presentation, 2014 AHS Proceedings. <https://huichawaii.org/fulmer-mimmi/>, 2016.
- de Gorog, Lisa S. *From Sibelius to Sallinen: Finnish Nationalism and the Music of Finland*. Greenwood Press, Inc., 1989.
- Heiniö, Mikko. “What Is ‘Finnish’ in Finnish Music?” *Finnish Music Quarterly*, 2/1992, fmq.fi/articles/what-is-finnish-in-finnish-music. Accessed 21 Aug. 2017.

- Hillila, Ruth Esther. *The Solo Songs of Toivo Kuula and Leevi Madetoja and Their Place in Twentieth Century Finnish Art Song*. 1964. Boston University, Ph.D. dissertation.
- Hillila, Ruth Esther and Barbara Blanchard Hong. *Historical Dictionary of the Music and Musicians of Finland*. Greenwood Press, 1997.
- Hodgson, Antony. *Scandinavian Music*. Cranbury, NJ, Associated University Press, 1984.
- Holman, Eugene, et al. *Singing in Finnish: A Manual for Singers and Vocal Coaches*. Porvoo, Finland, The Academy of Finnish Art Song, 2005.
- Horton, John. *Scandinavian Music: A Short History*. London, Faber and Faber, 1963
- Howell, Lisa M. *Yrjö Kilpinen's Kanteletar-Lauluja, Opus 100*. 2014. University of Nebraska, DMA diss. *ProQuest Dissertations and Theses*.
- Hurme, Raija, et al. *Uusi Suomi—Englanti Suur—Sanakirja: Finnish—English General Dictionary*. 8th edition, Juva, Werner Söderström Osakeyhtiö (WSOY), 1995.
- Hurmerinta, Riitta-Ilona. "A Woman of over One Hundred Thousand Poems." *375 Humanists Faculty of Arts, University of Helsinki*. Accessed June 12, 2018.
375humanistia.helsinki.fi/en/hilja-onerva-lehtinen/a-woman-of-over-one-hundred-thousand-poems. Accessed 12 June 2018
- Juntunen, Helena and Gustav Djupsjöbacka, *Leevi Madetoja Complete Lieder Vol. 2.*, ODE 9952, 2002.
- Kähärä, Tellervo. "Finnish Lyric Diction." *Journal of Singing*, vol. 67, no. 1, 2010, pp. 53–59.

Kaipainen, Jouni. "French Colouring in a Bothnian Landscape." *Leevi Madetoja*, madetoja.org/en/articles/french-colouring-in-a-bothnian-landscape. Accessed 25 May 2018

Kallio, Veikko. *Finland: Cultural Perspectives*. Translated by Peter Herring, WSOY, 1989.

Karila, Tauno, ed. *Composers of Finland*. Porvoo, WSOY, 1961.

Korhonen, Kimmo. *Inventing Finnish Music: Contemporary Composers from Medieval to Modern*. Edited by Aarne Toivonen, Translated by Jaakko Mätyjärvi, 2nd edition, Jyväskylä: Gummerus Oy, 2007.

---. "Life and Career-Leevi Madetoja in Profile." *Leevi Madetoja*, madetoja.org/en/life-and-career. Accessed 10 May 2018.

---. "Part II New Music of Finland." *New Music of the Nordic Countries*. Edited by John David White and Jean Christiensen, Pendragon Press, 2002, pp.127-40.

Korhonen, Mikko. "The Early History of the Kalevala Metre." *Songs Beyond the Kalevala*. Edited by Anna-leena Siikala and Sinikka Vakimo, Suomalaisen Kirjallisuuden Seura, 1994, pp. 75-90.

Leevi Madetoja. Madetoja Foundation, madetoja.org/en/main. Accessed 10 May 2018.

Liukkonen, Petri. "L. Onerva." *Books and Writers*. authorscalendar.info/lonerva.htm. Accessed 15 May 2017.

Lippus, Urve. *Linear Musical Thinking: A Theory of Musical Thinking and the Runic Song Tradition of Baltic-Finnish Peoples*. Tallinn, Studia Musicologica Universitatis Helsingiensis VII, 1995.

- Lönnrot, Elias. *Kalevala*. Translated by Keith Bosley. Oxford University Press, 2008.
- . *The Kanteletar: Lyrics and Ballads After Oral Tradition*. Translated by Keith Bosley, Oxford University Press, 1992.
- Madetoja, Leevi. *Kootut Yksinlaulut ja Duetot*. Edited by Kimmo Tammivaara, Helsinki, Fennica Gehrman, 2013. 2 vols.
- Mäkelä, Hannu. "L. Onervan elämästä." *Kirjailija Hannu Mäkelä*.
www.hannumakela.com/valittuja/proosaa/l-onervan-elamasta/. Accessed 15 May 2017.
- Mäkinen, Panu. *Suomen Kielioppi. Finnish Grammar. Finnische Grammatik*.
users.jyu.fi/~pamakine/kieli/suomi. Accessed 20 Oct. 2016.
- Mäkinen, Timo and Seppo Nummi. *Musica Fennica*. Translated by Kingsley Hart, Helsinki, Kustannusosakeyhtiö Otavan Kirjapaino, 1965.
- Makkonen, Anna and Marja-Leena Tuurna. *Yölauluja: L. Onervan ja Leevi Madetojan Kirjeitä 1910-1946*. Jyväskylä, Gummerus Kirjapaino Oy, Finnish Literature Society (SKS), 2006.
- Mallory, Jason Dennis. *A multidisciplinary performance guide to Tunturilauluja, Opp. 52-54, by Yrjö Kilpinen (1892-1959)*. 2014. University of Iowa, DMA dissertation. University of Iowa, 2014. *Iowa Research Online*.
- Mäntyjärvi, Jaakko. "Finnish and IPA." *The Use of the International Phonetic Alphabet in the Choral Rehearsal*. Edited by Duane R. Karna. Scarecrow, 2012.
- Mihurko Poniž, Katja, and Viola Parente-Čapková. "The New Women from the Margins." *Interlitteraria* 20/2, 2015, pp 184-98. <https://doi.org/10.12697/il.2015.20.2.15>.

“Music Finland.” core.musicfinland.fi/. Accessed 26 October 2016

Nevala, Maria-Liisa. “A Life of One’s Own: L. Onerva, an Early Feminist Writer.” Translated by Mary Lomas. *Books from Finland*, vol 18, Issue 1, 1984, pp. 32-36.

Ophaug, Wencke. "How Singable is Finnish?" *Journal of Singing - The Official Journal of the National Association of Teachers of Singing*, vol. 70, no. 2, 2013, pp. 193-208.

Parente-Čapková, Viola. “Decadent New Woman?” *NORA - Nordic Journal of Feminist and Gender Research*, Vol. 6, 1, 1998, pp. 6–20. <https://doi.org/10.1080/08038749850167897>.

---. “Decadent Women Telling Nations Differently: The Finnish Writer L. Onerva and her Motherless Dilettante Upstarts.” *Women Telling Nations*. Edited by Amelia Sanz, et al. Editions Rodopi, 2014, pp. 247-70.

---. “Gendering Seekers and Upstarts in Early Twentieth-Century Finnish Literature.” *Approaching Religion* Vol. 11, 1, 2021, pp. 28–44. <https://doi.org/10.30664/ar.98282>.

Pirjo Lyytikäinen, et al. *Nordic Literature of Decadence*. Routledge, 2020.

Salmenhaara, Erkki. “Leevi Madetoja Biography.” *Fennica Gehrman*. fennicagehrman.fi/composers/madetoja-leevi. Accessed 24 May 2018

Schoolfield, George C. *A History of Finland’s Literature*. University of Nebraska Press, 1998.

Singleton, Fred. *A Short History of Finland*. 2nd edition, revised and updated by A. F. Upton, Cambridge University Press, 1998.

- Smith, Frederick Key. *Nordic Art Music: From the Middle Ages to the Third Millenium*. Praeger Publishers, 2002.
- Suovanen, Gabriel and Gustav Djupsjöbacka, *Leevi Madetoja Complete Lieder Vol. 1*, ODE 9952, 2002.
- Suomi, Kari, et al. *Finnish Sound Structure: Phonetics, Phonology, Phonotactics and Prosody*. Oulu University Press, 2008.
- Tammivaara, Kimmo. *Kriittinen Kommentaari Leevi Madetojan Kootujen Yksinlaulujen ja Duettojen Osaan*. Fennica Gehrman, 2013. 2 vols.
- Tompuri, Elli, ed. *Voices from Finland: An Anthology of Finlands Verse and Prose in English, Finnish and Swedish*. Sanoma Osakeyhtiö, 1947.
- Tuomi, Scott Lawrence. "Finnish art song for the American singer." 2001. University of Arizona, DMA dissertation. *ProQuest Dissertations and Theses*.
- Vainio, Matti. "How Modernism Came to Finland? An Exposition of the History of Ideas." *Music and Nationalism in 20th Century Great Britain and Finland*. Edited by Tomi Mäkelä, Bockel Verlag, 1997.
- VanHandel, Leigh. *Setting a Menu to Music: Prosody and Melody in 19th-Century Art Song*. 2005. Stanford University, Ph.D. Dissertation. *ProQuest Dissertations and Theses*.
- Ylilangas, Heikki. "Ostrobothnia in Finnish History." *Finland: People, Nation, State*. Edited by Manx Engman and David Kirby, Hurst & Company, 1989, pp. 73-84.

APPENDIX A: FINNISH LYRIC DICTION

Utilizing IPA for Finnish Text

Finnish is a phonemic language--consonants and vowels consistently make the same sound. The symbols outlined in this Appendix are the symbols I used in this project. Further description of these symbols and additional symbols for representing the sounds of the Finnish language can be accessed in Eugene Holman's [Singing in Finnish](#) and Kari Suomi's [Finnish Sound Structure](#), two resources that I found most helpful.

Consonants

Voiced

Unvoiced

Unaspirated plosives

[b]	*b, d, and g tend to be found in loan words	[p]
[d]		[t]
[g]		[k]

Nasals

*assimilation takes place with the letter combination [np] becoming [mp]
i.e. pojan pallo ['pojam 'pallo] and niinpä ['ni:mpæ]

[m]

[n]

[ŋ] Appears with nk, ng and between words with these consonant combinations
i.e. pojan kenkä ['pojaŋ 'kenkæ] and olenko ['oleŋko]

Trill/Tap

[r] r's are almost always rolled in spoken Finnish. Double rr is always rolled.

[ɾ]

Lateral

[l]

Approximant

[v]--less friction than in English

[j]

[w] (only in borrowed words)

Fricatives

[h] *see below for further explanation of [f]

[ç] the letter “h” in Finnish [s]

[x]

[Φ]

[ɦ]

*These sounds only appear in borrowed words

[ʒ] [ʃ]

[z]

*Many varieties of h in Finnish--[h, x, ç, φ, ɦ]

*h is always pronounced, never silent

[h] initial h in word as in *hämärtäy* ['hæ mæɾ tæy]

[ç] h between a front vowel and consonant as in *lehdet* ['leç det]
(less energy and friction than in German)

[x] h between a back vowel and consonant as in *tuikahtaa* ['tuɨ kax ta:]
(less energy and friction than in German)

[Φ] h preceding stressed [y] as in *hyvä* ['Φy væ:]
(as in the word cupful)

[ɦ] h between vowels as in *aartehtet* ['ʔa:r te ɦet]
(as in the English word ahead, breathy version of following vowel)

Stress and doubling of consonants

The primary stress always occurs on the first syllable of a word⁵⁷ in Finnish and secondary stress might occur on a third or fourth syllable or after.⁵⁸ This fixed place of stress created by inflection and not length contributes to the unique prosody of the language. Stress-timed languages like English and German have regularly occurring stresses within spoken phrases and the other syllables contract and expand to help these stresses fall into a rhythmic pattern (Harrán 33-34).⁵⁹ Syllable-timed languages such as Finnish tend to maintain their length of syllables, therefore phrases with more syllables take longer to pronounce than those with fewer. This quality of the language means that there are never any unpronounced or neutralized syllables, and to sing this language requires legato sound through all syllables of the word despite their unstressed positions.

The singer does not need to understand the syllable-timed aspect of Finnish to deliver the text intelligibly but should be careful to accurately observe the durations notated by the composer. As an example, in the word *tuikahtaa* (to twinkle) the last syllable contains two consecutive vowels, giving this syllable duration or length, but the stress still remains on the first syllable and the speaker must be careful not to elongate the stressed syllable as part of their

⁵⁷ Exceptions if the word is borrowed i.e. “Sibelius” is really a Swedish name. The stress is [si `bel jus] but Finns might say [˘si bel jus]

⁵⁸ The placement of secondary stress is not predictable, and a native speaker is extremely helpful.

⁵⁹ For example, if I say, “He’s going to the store today,” and “He has to go to the store today,” both phrases will take the same amount of time to say despite one having 8 syllables and one having 9.

intent to show emphasis, in which case the word will take on a different meaning.⁶⁰ Fortunately, the composer fixes the durations of syllables with their setting of the text. Singers must take care to fully sustain these notes without stressing the syllable or driving the phrase toward this place.

Syllabification is fairly straightforward and should take place before the consonant in words with one consonant as in the words ['ka tu] and ['suo ma laj nen]. Words containing two consecutive consonants should be divided with a consonant on each side, such as in the words ['kyl.la]⁶¹ and ['al ku kax den.nus]. In words with doubled consonants I also followed Holman's example of using the period to separate the syllables. In words with three consonants, divide the syllable before the last of the three consonants as in ['rans ka] and ['polt.tava]⁶².

Alkukahdennus (initial doubling)

If a verb ends in e, this means a consonant has been dropped from the end of the word. Because of the dropped consonant at the end of the word, an audible aspiration may be heard and Kähärä calls this concept *jäännöslupuke* (remnant ending breath). If the following word begins with a consonant, there is a lengthening of the consonant as in the phrase, sade jatkuu ['sadej 'jatku:]. Holman suggests that between a word that ends in e and a word with an initial vowel, there is an audible glottal plosive as in the phrase ole aina ['ole? 'ʔaina]. I have indicated this glottal plosive in my IPA transcriptions at places of alkukahdennus but refrained from marking

⁶⁰ *Tuikata* (to prick, poke, or dig).

⁶¹ Note that “y” always functions as a vowel, never as a consonant in Finnish.

⁶² I gathered my information on syllabification from Scott Tuomi's dissertation. Interestingly, Holman does not speak about syllabification at all in his guide to singing in Finnish and only indicates syllable breaks between double consonants and digraphs.

all other vowel initial words with this marking. Singers should take care to not elide ending consonants with initial vowels but not with a noticeable glottal articulation.

One other concept encountered in translation and pronunciation is the concept of consonant gradation. One must have knowledge of Finnish grammar to anticipate where this occurs and it mostly affects translation. As suffixes are added to words and the word takes on additional layers of meaning, some consonants can undergo transformations, such as k becoming a v or j, p's can become v's, t's changing into d's, etc. The singer does not need to understand when this is happening as it appears in the printed word, but this component of the language can make translation difficult. Kähärä spends some time talking about this in her short but very informative article.

Vowels

IPA Orthographic symbol

[ɑ]	a, aa *This sound exists between [ɑ] and [a]. Additionally, a short “a” can approach [a]. i.e, antaa ['anta:]
[e]	e, ee *This sound exists between [e] and [ɛ]. Additionally, a short “e” can approach [ɛ]. i.e. tekee ['teke:]
[o]	o, oo *This sound exists between [o] and [ɔ]. Additionally, a short “o” can approach [ɔ]. i.e. polvi ['pɔlvi]
[ø]	ö, öö *This sound exists between [ø] and [œ]. Additionally, a short “ö” can approach [œ]. i.e. töölö ['tø:lœ]
[i]	i, ii
[u]	u, uu
[y]	y, yy
[æ]	ä, ää

Diphthongs

Another trademark of the Finnish language with its high vowel to consonant ratio is the presence of many diphthongs and diagraphs. Seventeen diphthongs populate the language and are categorized by the quality of the second vowel as either closing or opening⁶³. Most pairings of vowels are closing diphthongs, with only four being opening diphthongs. The opening diphthong is unique to the Finnish language. When these pairings of vowels appear in other languages, the first vowel often becomes a glide. Because the first vowel of a diphthong in Finnish is stressed, regardless of its close or open quality, it must be pronounced, resulting in an opening diphthong wherein both vowels are heard. Notation is needed to indicate which of the two vowels receives more length without miscommunicating additional duration. The method I chose follows that of Holman who suggests using the non-syllabic diacritical mark below the vowel that receives less length rather than using the standard length notation used by singers in other languages (:). By marking off-glides as such, the speaker will be less likely to add extra length where it does not exist (such as pronouncing ai [a_i] as aai [a: i]), thereby changing the meaning of the word. Within the realm of singing, these durations are of course determined by the composer.

In most instances of diphthongs, the appropriation of vowel duration is left to the singer as the composer often assigns one note or even several notes to one syllable. The singer must

⁶³ Holman (19) gives another category of diphthong which he describes as “close” wherein both vowels maintain a close tongue position, such as [i_u] and [y_i] but for ease of classification, I have placed them in the category of opening or closing based on the function of the second syllable.

pronounce and sustain each vowel of the diphthong clearly. In spoken Finnish, the amount of time spent pronouncing each vowel is about equal, but for the lyric aspect of singing, the singer should spend the majority of time on one vowel.⁶⁴ Unlike English diphthongs wherein the desired ratio of primary vowel and off-glide duration is about 90% to 10%, within Finnish diction, a more deliberate off-glide is preferred at a ratio of about 70% to 30%.⁶⁵ This seemingly more equal split gives both vowels a chance to be sustained and creates a more lyrical and less rhythmic delivery of the two vowel sounds.

Groupings of two vowels that do not form a diphthong are called a digraph⁶⁶ and the two vowels are considered their own syllable. Most composers will set a word with a digraph with a note appropriated to each vowel.

⁶⁴ Here Mäntyjärvi's advice is to use equal division for diphthongs occurring on a note that is a pulse in length or shorter but divide into a primary vowel and off-glide for notes longer in length.

⁶⁵ This is the opinion and advice of Dennis Mallory (34) but seems to echo the sentiment voiced by Mäntyjärvi and Holman with further clarification of an ideal ratio of length.

⁶⁶ According to Kähärä, digraphs exist because at one point, a consonant existed between the two vowels, dividing them into two separate syllables (56).

Diphthongs

-In lyric Finnish diction, if the diphthong takes place on a note that is one unit of metric pulse or less divide equally but if it is a longer note, treat it as opening or closing.

-The proportion for length of longer vowels to shorter vowels in diphthongs of lyric Finnish is 70% to 30% whereas in English it is 90% to 10%

-If more than 2 vowels are present, the unit should be split in two
i.e. iaa = i.aa, aui = a.ui

Closing diphthongs

(second vowel is i, u, or y)

[ai]	<i>aina</i> ['a _i na]	[au]	<i>kaunis</i> ['ka _u nis]	[æy]	<i>näyte</i> ['næ _y te]
[æi]	<i>äiti</i> ['æ _i ti]	[eu]	<i>neuvo</i> ['ne _u vo]	[ey]	<i>leyhyä</i> ['le _y fy. æ]
[ei]	<i>ei</i> ['e _i]	[ou]	<i>joulu</i> ['jo _u lu]	[øy]	<i>pöytä</i> ['pø _y tæ]
[oi]	<i>noin</i> ['no _i n]				
[øi]	<i>öisin</i> ['ø _i sin]				
[ui]	<i>tuikahtaa</i> ['tu _i kax ta:]]				
[yi]	<i>lyijy</i> ['ly _i ji]				

Opening diphthongs

[ie]	<i>tie</i> ['t _i e]
[iu]	<i>liukas</i> ['li _u kas]
[uo]	<i>tuo</i> ['tu _o]
[yø]	<i>työ</i> ['ty _ø]

Digraphs

Vowel combinations that don't belong in the same syllable. Often these appear because a consonant has disappeared between the two vowels. Each vowel should be given equal length, and both should be clearly heard. Below are some commonly encountered digraphs.

äe	<i>mäellä</i> ['mæ.el.læ]
ea	<i>korkeat</i> ['kor ke.at]
eä	<i>impeä</i> ['?im pe.æ]
ia	<i>laupias</i> ['lau pi.as]
iä	<i>meiän</i> ['me _i .æn]
io	<i>nuotiossa</i> ['nuo ti.os.sa]
oa	<i>kuultoa</i> ['ku:l to.ɑ]
oe	<i>joelta</i> ['jo.el ta]
ua	<i>sua</i> ['su.ɑ]
ue	<i>riutuen</i> ['ri _u tu.en]

APPENDIX B: SONG TEXT, IPA, AND TRANSLATION

Op. 9 (1911-1912)

Yrtit tummat From *Säryetyt Jumalat (Shattered Gods)* (1910)

[ˈyr̩ tit ˈtum.mat]

Herbs dark

Dark leaves

Composed in 1911

Yrtit tummat etelän yössä, miksi te katsotte silmäni niin?

[ˈyr̩ tit ˈtum.mat ˈe te læn ˈyøs.sæ ˈmik si te ˈkat sot.te ˈsil mæ: ni ˈni:n]

Herbs dark of-south in-night, why you you-watch my-eyes like that

Dark leaves in the southern night, why do you look at me so?

Riutuen kaipaa raskas rinta hankien valkeaan kaupunkiin.

[ˈri̯u tu.e̯j ˈka̯i pa: ˈras kas ˈrin ta ˈha̯ŋ k̩j̩en ˈval k̩e̯a:n ˈka̯u pu̯ŋ ki:n]

When-languishing longs-for heavy chest of-snows white into-city

My heavy heart languishes with longing for the white city of the snow.

Yrtit tummat etelän yössä, vieras on teille mun murheeni syy.

[ˈyr̩ tit ˈtum.mat ˈe te læn ˈyøs.sæ ˈv̩j̩e ras on ˈte̯i̯l.le mun ˈmur he: ni sy:]

Herbs dark of-south in-night, foreign is to-you my sorrow reason

Dark leaves in the southern night, the reason for my grief is strange to you.

Kaukana pohjolan mailla kanervakankahat kyyneltyy.

[ˈka̯u ka na ˈpox jo lan ˈma̯i̯l.la ˈka ner va ka̯ŋ ka fiat ˈky: nel ty:]

Far of-north in-lands heather-moors cry-tears.

Far away in the northland weeps the heath.

Hymyi Hypnos
[ʰy my̥i ʰɸyp nos]
Smiled Hypnos
Hypnos smiled
Composed in 1912

From *Säryetyt Jumalat (Shattered Gods)* (1910)

Hymyi Hypnos, solisi Lethen vesi,
[ʰy my̥i ʰɸyp nos ʰso li si ʰle ten ʰve si]
Smiled Hypnos murmur/ripple Lethen water-of,
Hypnos smiled, the water of Lethe rippled,

Valkea kyyhky istahti ikkunallesi.
[ʰval ke̥ɑ ʰky:ç ky ʰis tax ti ʰik.ku nal.le si]
white dove sat-down-by your-window
A white dove lighted on your window.

Lethen laine huuhtoi sairautesi
[ʰle ten ʰlḁi ne ʰhu:x to̥i ʰsḁi rḁu te si]
Lethen wave washed-away your-illness
The waves of Lethe washed away your illness.

Lethen lintu yöhösi onnen pesi
[ʰle ten ʰlin tu ʰyø fiø si ʰon.nen ʰpe si]
Lethen bird in-the-night happiness washes-you
The bird of Lethe brought bliss into your night.

Sydän hullu miks yhä hiivit lymyyn?
[ʰsy dæn ʰhul.lu ʰmiks ʰy fiɑ ʰhi: vit ʰly my:n]
Heart crazy why still sneak hiding place
Foolish heart, why do you continue to hide?

Miksi et vastaa hyvän jumalan hymyyn?
[ʰmik si et ʰvas ta: ʰɸy væn ʰju ma lan ʰɸy my:n]
Why-you not respond good god smile
Why do you not respond to the smile of a good god?

Tule kanssani
[ˈtu le ˈkans.sa ni]
Come with me
Composed in 1911

From *Sekasointuja (Cacophony)* (1904)

Tule kanssani lehtohon kultaisaan, tule leikkihin kukkien kanssa!
[ˈtu lek ˈkans.sa ni ˈleç to fion ˈkul taj sa:n ˈtu lel ˈlejk.ki fiin ˈkuk.ki.en ˈkans.sa]
Come with-me into-grove golden, come to-game flowers with-me!
Come with me into the golden grove, come play with the flowers!

Suvituoksut tuntuvi tuulissa, maa helkkyvi hohteissansa.
[ˈsu vi tuok sut ˈtun tu vi ˈtu: lis.sa ma: ˈhelk.ky vi ˈhox tejs.san sa]
Summer scents are felt in the winds, earth shines in-its-glory.
Summer fragrance is in the wind and the earth glows.

Ketoruusut kastehin kimmeltää ja virrassa laineet laulaa,
[ˈke to ru: sut ˈkas te fiin ˈkim.mel tæ: ja ˈvir.ras.sa ˈlaj ne:t ˈlau la:]
Field roses with-dew sparkle and in-stream waves sing,
Wild roses sparkle with dew, the waves sing in the stream,

Ja lainehen rannalla lemmikit sinisilkistä kiertää paulaa.
[ja ˈlaj ne fiin ˈra nal.la ˈlem.mi kit ˈsi ni sil kis tæ ˈkier tæ: ˈpau la:]
And of-wave on-shore forget-me-nots blue-silk plaits wreath.
And on the shore forget-me-nots wind a blue silk garland.

Kera ruusujen vaieten vietämme unijuhlia lehvien alla,
[ˈke ra ˈru: su jen ˈvaj.e ten ˈvie tæm.me ˈu ni jux li.a ˈleç vi.en ˈal.la]
With roses silently we-spend dream;feasts foliage under,
In the silence of roses we celebrate under the green leaves,

Ja unhohon jääkööt taivas ja maa ja huolien hyinen halla!
[ja ˈun ho fion ˈjæ: kø:t ˈtaj vas ja ma: ja ˈhuj li.en ˈhyi nen ˈhal.la]
And into-oblivion let-remain sky and earth and of-cares icy frost!
And may heaven and earth be forgotten along with the chill frost of care!

Rukous

From *Säryetyt Jumalat (Shattered Gods)* (1910)

[ˈru kou̯s]

Prayer

Composed in 1911

Korkea Klotho, vieläkö kehräät kultaista lankaa?

[ˈkor ke.a ˈklo to ˈv̥je læ kø ˈkeç ræ:t ˈkul ta̯is ta ˈlaŋ ka:]

High Klotho, are-you-still spinning golden thread

High Klotho, are you still spinning your golden thread?

Lakkaa, lakkaa! Kahleen kauneena kultakin hankaa.

[ˈlak.ka: ˈlak.ka: ˈkax le:n ˈka̯u ne: na ˈkul ta kin ˈhaŋ ka:]

Stop, stop! Tied beautiful gold rub.

Stop, stop! Even gold chafes when it adorns a shackle.

Yön tytär tumma, helitä hetkeks' tuttavat toimet!

[ˈyøn ˈty tær ˈtum.ma ˈhe li tæ ˈhet keks ˈtut.ta vat ˈto̯i met]

Night daughter dark, loosen/relax moment produce activities

Dark daughter of night, stop your work!

Valmis on kankaas: pitkät jo ylläni liekkiset loimet.

[ˈval mis on ˈkaŋ ka:s ˈpit kæt jo ˈyl.læ ni ˈli̯ek.ki set ˈlo̯i met]

Finished is/has fabric/cloth long already over/above flame wrap/blanket

The textile is ready, the fiery fabric is over me.

Laupias Klotho, liekeistä huokaan yöhön ja jäähän.

[ˈlau pi.as ˈklo to ˈli̯e keis tæ ˈh̥uo ka:n ˈyø f̥høn ja ˈjæ: hæ̯n]

Merciful Klotho, flames sighing night and ice

Merciful Klotho, from the flames I sigh into the night and ice.

Nosta jo polttava elämän seppel toisten päähän!

[ˈnos ta jo ˈpolt.ta va ˈe læ mæn ˈsep.pel ˈto̯is ten ˈpæ: hæ̯n]

Lift already burning life wreath again/repeat on them

Remove to the head of another the burning crown of life!

Geisha

From *Säryetyt Jumalat (Shattered Gods)* (1910)

[ˈgeiʃ.ʃa]

Geisha

Composed in 1912

Muut' ihanaista ei taivahan alla kuin sinä vaan!

[ˈmu:t ˈi fi nɑi s ta ˈei ˈtai va fi an ˈal.lɑ ˈkuin ˈsi næ ˈva:n]

Others enchanting not heaven under than you only

There is nothing more delightful under heaven but you!

Muut 'olevaista ei onnea luoneet uumenet maan kuin sinut vaan!

[ˈmu:t ˈo le va i s ta ei ˈon.ne.a ˈluo ne:t ˈu: me net ˈma:n ˈkuin ˈsi nut ˈva:n]

Other being not any-happiness created depths of-earth than you only

You are the only existing happiness that has been created!

Kaunis on kantaa hukkuvaa hetkeä rinnassaan!

[ˈkau nis on ˈkan ta: ˈhuk.ku va: ˈhet ke.æ ˈrin.nas.sa:n]

Beautiful is to-carry vanishing moment in-her-breast

How beautiful it is to carry a vanishing moment in the heart!

Ei ole aamua, ei ole iltaa, rakkaus vaan!

[ei ˈo le ˈa: mu.a ei ˈo le ˈil ta: ˈrak.ka.us va:n]

Not is any-morning not is any-evening love only

There is no morning, no evening, only love!

***Word for word translations supplemented from *Singing in Finnish* and poetic translations by Ruth Esther Hillila.**

Sysky Op. 68 (1930)

Syksy From *Kaukainen Kevät (Distant Spring)* (1914)

['syk sy]

Autumn

Composed in 1919

Lehdet lentää, tuuli käy, kiiltää märkä maa,
['leç det 'len tæ: 'tu: li 'kæy 'ki:l tæ: 'mæ r kæ 'ma:]
The leaves are flying the wind moving, is shining wet ground,
Leaves fly, winds blow, the wet earth glistens,

Syksyn ilta hämärtäy, tähti tuikahtaa.
['syk syn 'ʔil ta 'hæ mæ r tæy 'tæç ti 'tuɨ ka ta:]
autumn's evening twilight/dusk star to twinkle.
The autumn evening darkens, a star twinkles.

Suvi suven jälkehen kuihtuu, taakse jää,
['su vi 'su ven 'jæl ke hen 'kuiç tu: 'ta:k se 'jæ:]
Summer summer after fades, behind stays/remains,
Summer after summer dies and is left behind,

Halki kylmän kyynelen muisto välkähtää.
['hal ki 'kyl mæn 'ky: ne len 'muɨs to 'væl kæç tæ:]
Through cold tear a memory glint.
Through cold tears a memory glints.

Lähtö

From *Runoja (Poems)* (1908)

[ˈlæç tø]

Departure

Composed in 1919

Yksin meren kuultoa vasten ja taivaan,

[ˈyk sin ˈme ren ˈku:l to.a ˈvas ten ja ˈtai va:n]

Alone the sea's dim shine against and the sky

Alone against the shimmer of sea and sky,

Yksin, yön vihkimä vaaraan ja vaivaan.

[ˈyk sin ʔyøn ˈviç ki mä ˈva: ra:n ja ˈvai va:n]

Alone, the night's consecrated to danger and ailment.

Alone, initiated by night into danger and toil.

Ah, hyvästi jääkää! Konsana en minä palaa.

[ˈax ˈʔy væs ti ˈjæ: kæ: ˈkon sa na ʔen ˈmi næ ˈpa la:]

Ah, farewell stay! Never no i return.

Ah, farewell! I shall never return.

Ankkurit poikki ja pohjaan! Itseni irti nyt ohjaan.

[ˈaŋk.ku rit ˈpoik.ki ja ˈpox jan ˈit se ni ˈʔir ti nyt ˈox ja:n]

Anchor to cut and toward bottom! Myself unfastened/free now guide/steer

Cut the anchors! I shall steer myself away.

Sallikaa, jumalat korkeat, kantava tuuli sille, ken kutsunne kuuli!

[ˈsal.li ka: ˈju ma lat ˈkor ke.at ˈkan ta va ˈtu: li ˈsil.le ken ˈkut sun.ne ˈku: li]

let/allow gods high carrying wind to whom, who your call heard!

Grant me, o high gods, a favorable wind to me, who has heard your call!

Luokaa lempeä hauta, ellen ma yllä kunne mun sieluni halaa!

[ˈlʉo ka: ˈlem pe.æ ˈʔiaʉ ta ˈel.len ma ˈʔyl.læ ˈkun.ne mun ˈsje lu ni ˈʔia la:]

Create gentle grave, unless I reach where my soul to want!

Create for me a gentle grave if I never get to that place where my soul yearns to be!

Luulit, ma katselin sua Original poem title *Haavekuva*
[ˈlu: lit ma ˈkat se lin ˈsu.a] From *Helkkyvät Hetket* (1922)
You thought, I was watching/looking at you (*Shining Moments*)

You thought I was watchinig you

Composed in 1930

Luulit, ma katselin sua, kun minun silmäni loisti:
[ˈlu: lit ma ˈkat se lin ˈsu.a kun ˈmi nun ˈsil mæ ni ˈlojs ti]
You thought, I was watching/looking at you when my eyes shined:

You thought I was watching you, when my eyes were shining:

Katselin kadotettua . . .

[ˈkat se lin ˈka do tet.tu.a]

I was looking at-the-disappeared-one . . .

All that I watched now has vanished . . .

Katselin hattaravuoria, katselin tähtien merta,
[ˈkat se lin ˈhat.ta ra vuo ri.a ˈkat se lin ˈtæç t̪jen ˈmer ta]

I was looking at cloud mountains, I was looking at stars at sea,

I was watching mountains of cloud, I was watching star covered oceans,

Siltoja taivahan kaaren . . .

[ˈsil to ja ˈtaɪ va fian ˈka: ren]

of bridges of heaven of arch. . .

rainbows that arched into heaven . . .

Siellä, ah, siellä näin kerta onneni saaren . . .

[ˈs̪jel.læ ax ˈs̪jel.læ ˈnæɪn ˈker ta ˈon.ne ni ˈsa: ren]

There, ah there I saw once of my happiness island

There, ah, there once I heard it, my island of happiness. . .

Luulit, ma kuiskasin sulle, kun minun ääneni värjyi:

[ˈlu: lit ma ˈkujs ka sin ˈsul.le kun ˈmi nun ˈæ: ne ni ˈvæɾ j̪yɪ]

You thought, I was whispering to you, when my my-voice trembled:

You thought I was whispering to you, when my voice was trembling:

Kuiskasin kadotetulle . . .

[ˈkujs ka sin ˈka do te tul.le]

I whispered to-the-disappeared-one

I whispered to the disappeared one. . .

Haastelin harpulle aaltojen, soivalle ilmojen tuulin,

[ˈha:s te lin ˈhar pul.le ˈa:l to jen ˈsoɪ val.le ˈil mo jen ˈtu: lin]

I-spoke to-harp of-waves, to playing of airs with wind,

I spoke to the harp of waves, to the playing of the breeze in the air,

Sykkeelle *syksyisen taulun . . .*

[ˈsyk.ke:l.le ˈsyk syi sen ˈtau lun]

To pulsation/heartbeat of autumn image

To the pulse of autumn's image . . .

Sieltä, ah, kerta ma kuulin onneni laulun . . .

[ˈsjěl tæ ax ˈker ta ma ˈku: lin ˈon.ne ni ˈ lau lun]

There, ah, once I I heard of my happiness song . . .

There once, ah there once I heard it, my song of happiness. . .

Hyvää yötä
[ˈɸy væ: ˈyø tæ]

From *Särjetyt Jumalat (Shattered Gods)* (1910)

Good night
Composed in 1919

Saapuu hetki toivottuni,
[ˈsa: pu: ˈhet ki ˈto̩ vot.tu ni]
Arrives the moment hoped for,
My desired moment arrives,

lankee uupuneesen silmään kauan kangastellut uni.
[ˈlan̩ ke: ˈu: pu ne: sen ˈsil mæ:n ˈka̩.an ˈka̩ŋ gas tel.lut ˈu ni]
falls become exhausted the eye for a long time that has loomed sleep
My tired eye receives sleep, long in coming.

Hyvät yöni heitän sulle.
[ˈɸy væt ˈyø ni ˈhei tæ̃n ˈsul.le]
Good nights (my) I throw to you.
Good night I bid you.

Yöhön käyvän sielun tähti viimeinen sa olit mulle.
[ˈyø fiøn ˈkæy væ̃n ˈsje lun ˈtæç ti ˈvi: me̩ nen sa ˈo lit ˈmul.le]
into the night go forward soul star at last get/receive you were to me.
You were to me the last star of a soul departing into the night.

Jo on hetki pilkkopimeen:
[jo on ˈhet ki ˈpilk.ko pi me:n]
Already it is moment pitch dark
It is the darkest hour:

siunaan sydämesi suuren, menen maata Herran nimeen.
[ˈsju na:n ˈsy dæ me si ˈsu: ren ˈme nen ˈma: ta ˈher.ran ˈni me:n]
I bless your heart large/big, I to go to bed the Lord's name
I bless your great heart, and commend my sleep to the Lord.

Lintu sininen

From *Sielujen Sota (Conflict of the Souls)* (1923)

[ˈlin tu ˈsi ni nen]

Bird blue

Bluebird

Composed in 1923

Lintu sininen, pursi ilmojen, anna, että katson merta sulkien!

[ˈlin tu ˈsi ni nen ˈpur si ˈil mo jen ˈan.na ˈet.tæ ˈkat son ˈmer ta ˈsul ki.en]

Bird blue, boat of airs, allow, that I-look at-sea of feathers!

Bluebird, vessel flying by, let me, let me see your blue wings over me!

Lintu sininen, istu kädellen, anna, että äänes kultaa kuuntelen!

[ˈlin tu ˈsi ni nen ˈis tu ˈkæ del.len ˈan.na ˈet.tæ ˈæ: nes ˈkul ta: ˈku:n te len]

Bird blue, sit on-my-hand, allow that of-your-voice gold I listen to!

Bluebird, rest upon my hand, stay and let me hear your golden voice!

Lintu sininen, satu satujen, tule, tule mulle iloks iltojen!

[ˈlin tu ˈsi ni nen ˈsa tu ˈsa tu jen ˈtu let ˈtu lem ˈmul.le ˈi loks ˈil to jen]

Bird blue, tale of-tales come, come to-me as-joy of-evenings!

Bluebird, bird of days gone by, come come to me who greets you joyfully!

Lintu sininen, lenä povellen, laula mulle laulu sydämen!

[ˈlin tu ˈsi ni nen ˈle næ ˈpo vel.len ˈlaʊ la ˈmul.le ˈlaʊ la ˈsy dæ men]

Bird blue, fly onto-my-bosom, sing to-me sing of-heart!

Bluebird, fly to me, sing to me, sing your heart's melody!

Ijät hyrskyjä päin From *Elämän Muukalainen (Life's Stranger)* (1921)
[ˈi jæt ˈΦyrs ky jæ ˈpæɪn]
Forever waves/surges against
Forever against the breakers
Composed in 1930

Ijät hyrskyjä päin käy purteni näin
[ˈi jæt ˈΦyrs ky jæ ˈpæɪn ˈkæy ˈpur te ni ˈnæɪn]
Forever the-surges against goes my-boat like-this
Forever against the breakers my boat drives

ohi maiden ja rantojen kiidättäin.
[ˈo fi ˈmaɪ den ja ˈran to jen ˈki: dæt.tæɪn]
by/past lands and shores speeding/flying forward.
Past lands and shores, hurrying.

Yö, ystäväin, arvaatko, minne mun kiire on näin?
[ˈyø ˈys tæ væɪn ˈar va:t ko ˈmin.ne mun ˈki: re on ˈnæɪn]
Night, my friend, can-you-guess where-to I am in hurry like this?
Night, my friend can you guess where I am hurrying to like this?

Pois, pois itsestäin!
[ˈpoɪs ˈpoɪs ˈit ses tæɪn]
Away, away from myself
Away, away from myself!

Niinkuin ei kenkään mies olen irtain,
[ˈni:ŋ kuɪn ˈeɪ ˈkeŋ kæ:n ˈmɪes ˈo len ˈir tæɪn]
As-if not person's man I am loose/free
As if no one's man, I am free,

Itseni vanki, kiertämä, kaartama syyn sydänvirtain!
[ˈit se ni ˈvaŋ ki ˈkɪer tæ mæ ˈka:r ta ma ˈsy:n ˈsy dæn vir tæɪn]
Myself prisoner, twisted, curved/circled cause heart current
Prisoner of myself, twisted encircled by the currents of my heart!

Ijät hyrskyjä päin, pois, pois itsestäin!
[ˈi jæt ˈΦyrs ky jæ ˈpæɪn ˈpoɪs ˈpoɪs ˈit ses tæɪn]
Forever the surges against, away, away from myself
Forever against the breakers, away, away from myself!

Veen läikkäinen, kuink' oot sinä vapaa ja onnellinen,
[ˈve:n ˈlæɪk.kæɪ nen ˈkuɪŋk ʔo:t ˈsi næ ˈva pa: ja ˈon.nel.li nen]
Splashing water, how are you free and happy,
Splashing water, how free and happy you are,

kun helmin särkyvin, helisevin käyt ulappaan pois raukeamaan!
[kun 'hel min 'sær ky vin 'he li se vin 'käyt 'u lap.pa:n 'pois 'rau ke.a ma:n]
When pearl break, jingle/clink handle the-open-sea away faint land
When pearls breaking and jingling you merge to the open sea to become nothing!

Ma hukkasin kaikk' aarteheet maan.
[ma 'huk.ka sin 'kaik.k 'ʔa:r te het ma:n]
I loss/ruin all the treasured land
I lost all treasures of the earth.

Mut itseni milloin, ah, milloin ma itseni hukata saan!
[mut 'it se ni 'mil.loin ax 'mil.loin ma 'it se ni 'hu ka ta sa:n]
But myself when, ah when I myself lose come into being
But myself when, ah when can I lose myself?

Ijät hyrskyjä päin, pois, pois itsestäin!
[i jæt 'Φyrs ky jæ 'päin 'pois 'pois 'it ses tæin]
Forever the surges against, away, away from myself.
Forever against the surges, away from myself!

***Word for word translations by Maria Mikaela (Miksu) and poetic translations informed from Mäntyjärvi's poetic translations in *Singing in Finnish* and liner notes for Helena Juntunen's recording of Madetoja songs.**

APPENDIX C: RECITAL PROGRAM

“DEARLY BOUGHT ARE THE RANSOMS OF SONGS”

Rachel AuBuchon, Piano
Lauren Auge, Soprano

Presenting the songs of Leevi Madetoja with poetry by L. Onerva
February 27th, 6 pm
St. Andrews Episcopal Church, Kansas City, MO

PROGRAM

Exploration and lecture

Op. 9

1. Yrtit tummat
2. Hymyi Hypnos
3. Tule kanssani
4. Rukous
5. Geisha

Syksy Op. 68

Syksy
Lähtö
Luulit, ma katselin sua
Hyvää yötä
Lintu sininen
Ijät hyrskyjä päin

*This recital is presented in fulfillment for the degree of Doctorate of Musical Arts from
The University of North Carolina at Greensboro*