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*antonrovner@mail.ru****Finland,
a Vocal Symphony
for Soprano, Tenor
and Large
Orchestra***

My composition *Finland* is a vocal symphony for soprano, tenor and large orchestra set to the text of the early 19th century Russian Romantic poet Evgeny Baratynsky. The main idea behind this composition involves the combination of two contrasting approaches to musical composition: composing an abstract, independent musical work built on purely musical laws of structure and development and, on the other hand, writing a dramatic, programmatic work, the aim of which is to express emotions, to interpret and depict the subject matter of the literary text. The musical composition consists of six movements, following the poem's six unequal-length stanzas. Each movement is divided into a purely orchestral section and a vocal-orchestral section, the latter featuring alternately the solo soprano and tenor. The work is written in the twelve-tone technique and involves references to a late Romantic musical language, emphasis on new textures and sonorities for the orchestra, occasional implications of tonality, and incorporation of serial rhythm in several of the work's sections. The article gives a short account of Baratynsky's biography and poetic writings and then proceeds to analyze the composition *Finland* in terms of both the large-scale structure and the details within the individual movements.

**«Финляндия»,
Вокальная симфония
для сопрано, тенора
и большого симфонического
оркестра**

Мое сочинение «Финляндия» является вокальной симфонией для сопрано, тенора и большого симфонического оркестра, написанной на стихотворение русского поэта начала XIX века Евгения Баратынского. Главная идея этого произведения — в сочетании двух контрастирующих подходов к музыкальной композиции: создание абстрактного музыкального произведения, опирающегося на чисто музыкальные законы структуры и развития, и, с другой стороны, написание драматического программного произведения, цель которого — выражение чувств и интерпретация сюжета литературного текста. «Финляндия» состоит из шести частей, следуя шести стихотворным строфам разного размера. Каждая часть разделена на собственно оркестровый и вокально-оркестровый разделы, в последнем поочередно поют соло-сопрано и соло-тенор. Сочинение написано в двенадцатитоновой технике и привносит некоторые аллюзии на позднеромантический стиль, уделяя внимание новаторской фактуре и созвучиям оркестра, внедряясь в некоторых фрагментах музыки в тональную гармонию и обращаясь в нескольких разделах к серийному ритму. Статья представляет краткий биографический очерк и характеристику поэзии Баратынского, затем переходит к анализу «Финляндии» с точки зрения всеобщей

структуры, а также частных деталей в отдельных частях сочинения.

Keywords:

Finland, vocal symphony, Evgeny Baratynsky, poetic structure, musical structure.

Ключевые слова:

Финляндия, вокальная симфония, Евгений Баратынский, структура стихотворения, музыкальная структура.

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My composition *Finland* is a vocal symphony for soprano, tenor and large orchestra, which is set to the text of the early 19th century Russian Romantic poet Evgeny Baratynsky. The main challenge of composing this work was the juxtaposition of two contrasting approaches to vocal musical composition — that of composing a musical work inspired by a literary or any other extra-musical subject and which serves to express the feelings and emotions present in the poem “Finland,” and that of writing an absolute musical composition which does not rely on the primacy of the literary text or an extra-musical subject, but follows its own self-contained laws of musical form, structure, thematicism and development to build its personal foundations of harmony, melody, pitch-collection and form. This duality, being the chief basis of the work, is carried out in many ways. The work is written in the twelve-tone method, following the tradition of Schoenberg, Webern, late Stravinsky and the American serial composers; the twelve-tone method lays the foundations of the composition’s thematic material and, to a certain degree, large-scale form.

At the same time, the composition’s texture and expressive means carry a distinct connection with the late Romantic period of the turn of the 19th and 20th centuries to a much greater degree than most of my other compositions. The work uses a wide range of textural and orchestral colors, including

a broad variety of percussion instruments which add to the timbral palette of the orchestra. The work pays very close attention at developing new and, at the same time, evocative textural sonorities created by various kinds of blending of instruments, in this way developing a loose relationship with the works of some of the European and American avant-garde composers of the second half of the twentieth century. In certain isolated passages the emphasis on timbral sonorities takes a distinctive priority over the development of form and thematicism. Some of the ways that this manifested is when one vertical sonority is held for a set period of time with the instruments changing from one to another, a technique known as “klangfarbenmelodie” or “tone-color melody,” made famous in the atonal works of Schoenberg, Webern and Berg, as well as when musical thematic coherence gives way to a free line of thought, where virtuosic passages in diverse instruments demonstrate brilliance of sound and ever-changing instrumental colors for their own sake, rather than for the sake of thematicism. Both of these cases of textural emphasis, nevertheless, carry out the function of the overall enhancement of the composition’s expressive qualities and emotional message.

Finally, *Finland* contains several sections which employ serial rhythm derived from the pitch class series of the work. Two distinctly types of serial rhythm are used:

the time-point system, where the pitch class number (the number of semitones in a pitch class starting from C) is transferred to the placement of beat position in a measure, and the contrasting system of transferring the pitch number to the number of units in a rhythmic value. The sections of the composition which contain serial rhythm employ the technique of “nesting,” which is transformation of the series’ pitch class intervals into the intervals of the series’ transposition. All of these aspects of the composition mentioned here are derived from the legacy of Schoenberg and show this composition as following the great tradition started by him, though certainly carrying the tradition in a new direction by attempting to find an original language attuned to the end of the 20th century.

Evgeny Baratynsky’s Life and Works; the Poem “Finland”

Evgeny Baratynsky was one of the chief representatives of the Russian Romantic movement in poetry at the beginning of the 19th century. The most well-known proponent of this movement was Alexander Pushkin, but the movement also included such poets as Anton Delwig, Konstantin Batyushkov, Nikolai Yazykov, Nikolai Gneditch, Mikhail Lermontov, Feodor Tutchev and Afanasy Fet. Since this was a time of flourishing in Russian culture, it was known as the “Golden Age.” In contrast, the second flourishing of Russian literature in the first few decades of the 20th century was called the “Silver Age.” The “Golden Age,” which took place approximately between 1810 and 1850, coincided with the epoch of Goethe, Schiller and Heine in Germany, Lamartine and Chateaubriand in France, and Byron, Shelley, Keats and Wordsworth in England. The poets of the Russian Romantic period were to a certain degree influenced by their contemporaries in Europe, most notably, by Byron and Goethe, and this influence can frequently be traced in their poetry, some of which includes translations of these poets’

works into Russian, as well as paraphrases and imitations of their poetry.

Evgeny Abramovich Baratynsky, whose fame as a poet was to a certain degree overshadowed by that of his younger celebrated contemporary Alexander Pushkin, was in his right a major poet of his time. He was born in the Tambov gubernia in Russia in 1800 into a noble family. His father served in the military as a general-lieutenant, so as a boy the poet was placed into a military academy for his education. During his years of study there, together with a few of his companions he committed an adolescent prank, due to which he was expelled from the academy and denied the right to engage in any governmental service other than military service. Starting from 1818 he served in several military posts; for the first two years he served in St. Petersburg, which provided him with the opportunity to participate in the city’s cultural and artistic milieu of that time, to take part in poetic salons, and to have his first poems published in literary journals. In 1820 he was promoted in military rank; however, at the same time, he was sent to Finland to be stationed at a military post. Baratynsky remained in Finland, with short, sporadic visits to St. Petersburg, until 1825, when he was raised further in his rank and granted permission to retire from military service. From 1825 until his death Baratynsky lived chiefly in Moscow, having married in 1826; he frequently visited St. Petersburg, taking part in literary events and having his poetry published regularly. Later on he became a close colleague of the philosopher Ivan Kireyevsky, who introduced him to the philosophy of Friedrich Schelling. This influence exerted an impact on Baratynsky’s further poetic output. The poet died unexpectedly in 1844 in Naples, Italy while undertaking a long tour of Europe, which included a number of countries, including France, Germany and Italy.

Baratynsky chiefly wrote short, lyrical poems, although his output also includes a small number of longer narrative poems. Unlike some of his contemporary poets, who

are almost entirely heart-centered in their works, Baratynsky is also to a great degree an intellectual poet who uses the medium of poetry for contemplating important philosophical issues. Some of the themes of his poems are: the laws of fate, human mortality, the interconnection of happiness and unhappiness, and the inability of poets to find understanding among their more materialistic contemporaries. Many of Baratynsky's poems are tragic and pessimistic in their philosophic messages, some dwell on human beings losing their primal state of innocence and speeding towards the path of blind egotism and worldliness. Among such poems are: "The Final Death," in which the poet describes a vision of history ending with human extinction, "The Last Poet," which describes the lonesome feeling of sorrow by the last poet, unwanted by society in an age fraught with materialism, and "Autumn," which describes how, unlike a farmer, who reaps a large fruitful harvest in the fall, the poet does not reap any rewards from life and society, but ends up barren. Despite the predominance of pessimistic themes, Baratynsky's poetry does include plenty of happy and joyful themes, as well as a fair share of humorous epigrams. It could be said about his poetry that it adheres to the Classical style in literature by strictly following the traditional Classical poetical forms and genres, while the poems' content undoubtedly reflects the Romantic trends current in his time.

During his stay in Finland Baratynsky wrote many of his important early poems, some of which describe his stay there and its emotional impact on him. The poem *Finland*, written in 1820, was one of the very first poems which appeared during his stay. It adheres to the standard genre of an elegy and possesses a very refined and elevated Romantic language and figurative qualities. The first half describes the beauty of the nature and scenery of Finland, beginning with a quasi-archaic salutation to the rocks of the country for having accepted him there. In the beginning of the poem's second half he

evokes the memories of the Vikings who had been in Finland many centuries before him, as well as the memory of the Norse mythology to which the Vikings adhered, especially the chief god Odin whom they worshipped. Here Baratynsky makes one crucial mistake, substituting the Finns' mythology with that of the Vikings. As we know, the Vikings merely visited Finland occasionally, while their real base was in Denmark, Norway and Sweden. This factual mistake, though it may appear faulty from the perspective of a historian or a culturologist, does not upset the poetic image of the poem. On the contrary, it provides a certain amount of quaint charm, as well as poetic license. After this comes the standard section of lament, where the poet bewails the passing of the Vikings, their heroic age and unique culture and laments the pettiness and the transience of his own time and contemporaries. The poem ends in a reconciliation, whereby the poet claims that he is not dependent on time or mortality, nor on fame or success among his contemporaries, but is happy in himself and his art.

The form of the poem provides a special form of interest, since it consists of six stanzas of contrasting unequal lengths. Despite the poem's overall unity, each stanza bears a semi-independent function in terms of structure and meter, as well as content. Each stanza describes certain subject matter and a certain mood which essentially differs from those of the other stanzas. However, when joined together, the six stanzas comprise the complete poem, which has an undeniably organic unity of form and dramatic structure. The number of lines in each stanza are, respectively, 8, 11, 4, 6, 20 and 12. Each stanza is endowed with a varied metric structure and a varied rhyme scheme, which change with each new stanza as well as within certain stanzas themselves. This irregularity of length of the poem's stanzas, as well as their respective forms provide for a very important relation with the form of the music, since the latter is to a great degree

based on the poem's form. Also, each of the musical work's movements provides a semantic interpretation of the emotional mood of each of the poem's corresponding stanzas. Following the nearly autonomous quality of each of the poem's six stanzas, the music maintains the semi-independent status of the six musical movements which when combined together form an organically unified musical composition.

This is the rhyme scheme of the poem, which demonstrates the irregularity of its structure, reflected by the musical composition (see fig. 1):

**ABABCD CD ABBABCCDEED ABAB
AABCCB ABBACDDCEFEFGHGHIIJI
ABBACDDCEFEF**

Fig. 1. The rhyme scheme of the poem

In the following portion of this article I shall demonstrate the direct relationship between the irregularity of the formal scheme of the poem's six movements and the general form of my musical composition. The individual structure of the rhyme scheme of each of the poem's stanzas, though not always directly corresponding to the structure of the musical composition, nevertheless has influenced the semi-independent status of each of the six movements. The aim has been to create a separate form for each of the movements, while at the same time preserving their unity, just as the poem's structure is preserved by combining the six stanzas, totally different from each other and possessing different structural rhythmic patterns.

This is Baratynsky's poem *Finland* in my translation into English:

Evgeny Baratynsky

FINLAND

*In your crevices you have accepted the bard
O Finnish granites, aged granites,
The warrior-nightguards
Of the earth's icy wreath.*

*He is among you with his lyre. Salutations
from him, salutations
To the contemporary giants of the world:
Just as they are, let him be
In all the coming years unchangeable!*

*How everything around me captivates
wondrously the eye!*

*There, in unfathomable waters
The sea has joined with the sky;
Here from the rocky mountain to the sea
the dense forest*

*Came down in heavy footsteps,
It came — and it looks into the mirror
of the smooth waters!*

*It is late, the day has passed but the face
of the sky is bright*

*On to the Finnish skies without darkness
the night descends*

*And merely as part of its own adornment
Brings in the unneeded chorus
of the diamond stars*

Onto the panorama of the sky!

*So here is the native land of Odin's children,
The scourge of faraway peoples!
So here is the cradle of their restless days,
Dedicated to loud skirmishes!*

*The appealing shield has fallen silent,
the voice of the Skald is not heard,*

*The burning oak-tree has been put out,
The fierce wind has scattered
off the majestic outcries;*

*The sons do not know of the heroic feats
of their forefathers,*

*And in the valleys' dust
Lie the overturned faces of their gods!*

*And everything around me is in solemn
silence!*

*Oh you, who have carried battles from shore
to shore,*

*Where have you hidden, O midnight heroes?
Your traces have disappeared in your native
country.*

*Is it you, who, turning onto its cliffs
your sorrowful eyes,*

Are floating in the clouds in a misty crowd?

Are you? Give me an answer, hear my voice,
 Appealing to you amidst the silence
 of the night,
 O mighty sons of these fierce, eternal cliffs!
 How is it that you have separated
 from your rocky homeland?
 Why are you sorrowful? Why did I discern
 In the gloomy faces smiles of reproach?
 You too have disappeared into the abode
 of the shadows!
 Your names also have not been spared
 by time!
 What are our feats worth, what is the glory
 of our days worth,
 What is worth our reckless generation?
 O, everything in its due course will
 disappear in the abyss of the years!
 For everybody there is one law, the law
 of destruction,
 In everything I can hear the mysterious
 welcome
 Of the promised oblivion!

 But I, in obscurity, loving life for life's sake,
 I, who am careless in spirit,
 Will I tremble before fate?
 Not eternal for the times, I am everlasting
 for myself:
 Is it not to imagination alone
 Does their storm say something?
 The moment belongs to me,
 As I belong to the moment!
 What need is there for previous
 or to upcoming generations?
 It is not for them do strum with my barely
 audible strings;
 I, who am unheard, am rewarded plentifully
 For my sounds with my sounds
 and for my dreams with my dreams.

1820

The Large-Scale Structure of My Musical Composition *Finland*

The large-scale structure of *Finland* is an important element to understanding the overall aesthetics of the work and its juxtaposition of the principles of absolute

music and program music. It contains six contrasting movements which are to be played without pauses. This creates an impression of one continuous movement which contains different sections of various tempi and moods. The six movements are of unequal length and of contrasting tempi and follow the format of the poem with its six stanzas, each movement containing one stanza. Two singers alternate, each movement being sung entirely by one singer, the next singer taking over in the next movement. The first, third and fifth movements are to be sung by the tenor, and the second, fourth and sixth — by the soprano. This arrangement follows the format of Gustav Mahler's "Das Lied von der Erde" and Alexander Zemlinsky's "Lyrische Symphonie," where, likewise, each movement is sung by one of the two singers, alternately, the male and the female singer. Unlike those two compositions, "Finland" presents the two voices in a duet at the end of the third and sixth movements, creating another point of symmetry in form.

Each movement contains a purely orchestral section without any voices, as well as a section with the vocal lines accompanied by the orchestra, a feature which provides further complexity to the form by suggesting a compound arrangement of twelve diverse sections. The first movement is slow, the second is fast and dramatic, the third is slow and contains many melismatic features in the vocal lines. The fourth movement is moderately slow and texturally sparse and subtle; it is written with the incorporation of serial rhythm. The fifth movement is, for the most part, fast, loud and dramatic and contains a short, contrasting instrumental section at its end, recalling the fourth movement. The sixth movement is slow and lyrical. The first movement begins with a purely instrumental section, which is slow, static and declarative, featuring horn calls as well as contrasts between alternating high and low registers of the orchestra. The vocal section which follows is relatively short and provides a slightly more subdued version of the mood in the instrumental section. The



second movement begins at a fast tempo, with loud and dynamic music for the entire tutti of the orchestra, which gradually dissipates and makes way for softer and more lyrical music. The vocal section, which comes after the instrumental section, continues the more subdued mood of the first section's latter part. The third movement is, once again, slow and starts in a more static manner than the first; but gradually the dramatic momentum is increased by the melismatic passages of the tenor line as well as the duet of the tenor and soprano which closes the movement.

The fourth movement demonstrates my first attempt to utilize serialized rhythm. This movement is moderately slow and contains sparse pointillistic textures in the orchestral instrumental parts, which are used in a very soloistic manner. The movement starts with the vocal section where the time-point system is used. In this system each note corresponds to a rhythmic position within the measure. The instrumental section following it uses the other system of total serialization, the one formulated by Pierre Boulez and Karlheinz Stockhausen in the mid-20th century at Darmstadt. Here each note corresponds to the rhythmic duration. The use of these two techniques enhances the pointillistic instrumental writing and subdued emotional mood that are inherent in this movement. The fifth movement provides the most dramatic and climactic portion of the composition. It is, like the second movement, fast, loud and dramatic in character. It is also the most recapitulatory in function, since it brings back most of the themes from the second movement — from both its instrumental and vocal sections — often dwelling intensively on themes and motives that were given only passing treatment in the second movement itself. Unlike all of the other movements of the composition, where each of the two constituent sections are nearly equal to one another in size and function, the fifth movement's two sections contrast to each other the most. The instrumental section, which comes after the vocal section, is much smaller than the latter and serves both as

a coda to the first section and a transition to the sixth movement. What it is, in fact, is a continuation or recreation of the rhythmically-serialized instrumental section of the fourth movement, the function of which is to complete the entire 12-note set of transpositions, as listed in the twelve-tone matrix.

The sixth movement begins slowly and sparsely in texture and then gradually accumulates to a more homogenous portion of the composition, utilizing a moderate amount of thematic and motivic recapitulation from the first movement and evoking a fair share of diatonic implications, in this way bordering on utilizing certain Neo-Romantic stylistic traits to achieve a special dramatic effect. Like the third movement, the sixth movement does not incorporate an independent purely instrumental section, but closes off with a duet between the soprano and tenor, which, similarly to way it was done in the third movement, repeats the stanza with the duet after the soloist has sung it first. Only two passages function as the “purely instrumental section” to the sixth movement: the first one closing the soprano section and forming a transition between it and the duet, and the second one closing the duet and forming a coda to the entire composition. Both of these instrumental passages are recapitulatory in function and repeat themes from the first movement, thereby emphasizing the entire composition's overall cyclic unity.

The unequal sizes of the six movements, their contrasting tempi, and the juxtaposition and relationship between the instrumental and vocal sections of each movement provide the essential foundation of the symmetry of the composition's large-scale formal design. In addition to the fact that the lengths of the individual movements (and, on a more indirect level, the two constituent sections of each movement) are determined by the lengths of the poem's corresponding stanzas, they also exist independently of the literary content as self-contained formal structures. The six movement, when divided into their

two respective constituent sections, provide for twelve distinct sections of the work. The juxtaposing correspondences of the lengths as well as the tempi of the twelve sections create an overall large-scale twelve-element structure of the composition. The inequality of the twelve sections' contrasting lengths and tempi create the unique structure of the work. The fact that there is a numerical correspondence between twelve parts to the structure and twelve pitch classes to the series is entirely coincidental. The twelve-element microcosmic and macrocosmic structures are built on entirely different premises and consist of entirely different proportional units.

The following list represents the length of each of the six movements in terms of measure numbers (see Table 1).

Table 1.

Movement 1: mm. 1–141 — 141 measures
Movement 2: mm. 142–238 — 97 measures
Movement 3: mm. 239–283 — 45 measures
Movement 4: mm. 284–381 — 98 measures
Movement 5: mm. 382–521 — 140 measures
Movement 6: mm. 522–620 — 99 measures

Listing the lengths of the individual sections of each movement further demonstrates the symmetrical proportions of the composition's overall structure (see Table 2).

The instrumental section of the fourth movement is further divided into two

Table 2.

Movement 1	section 1 (instrumental):	mm. 1–92 — 92 measures
	section 2 (vocal):	mm. 93–141 — 49 measures
Movement 2	section 1 (instrumental):	mm. 142–189 — 48 measures
	section 2 (vocal):	mm. 190–238 — 49 measures
Movement 3	section 1 (solo vocal section):	mm. 239–257 — 19 measures
	section 2 (vocal duet section):	mm. 258–283 — 26 measures
Movement 4	section 1 (instrumental):	mm. 284–348 — 65 measures
	section 2 (vocal):	mm. 349–381 — 33 measures
	[subsection 2a:	mm. 349–367 — 19 measures]
	[subsection 2b:	mm. 368–381 — 14 measures]
Movement 5	section 1 (vocal section):	mm. 382–500 — 119 measures
	section 2 (instrumental section):	mm. 501–521 — 21 measures
Movement 6	section 1 (solo vocal section):	mm. 522–568 — 47 measures
	section 2 (vocal duet section):	mm. 569–620 — 52 measures

sections, contrasting in texture and means of instrumentation. The second resulting section is a further extension of the structural idea of serial rhythm, as demonstrated in the first resulting section. In case of movements 3 and 6, they are divided not into vocal and “instrumental” sections, but into solo and duet: in the second sections of both of these movements the voices sing together. The rounding off of the third and sixth movements with duets provides a further point of structural symmetry by adding weight to the midpoint and the end of the composition, dividing it neatly in half and then bring each half of the entire work to a climactic conclusion. It also breaks the monotony of the established pattern of alternation of the vocal and instrumental sections. Creating a more complex form of symmetry, it retains the duality of the structure of each movement by dividing the latter into two sections. In both the third and sixth movements a purely instrumental section is lacking as an independent part, since space must be created for the duet sections as a further structural and poetic highlight. However, each of the two sections of these two movements contains some purely instrumental passages which have significant dramatic content and instrumental writing, albeit, not fully developed to possess the independent structural function which the instrumental sections in the other four movements

are endowed with. A final example of symmetrical structure must be noted in the fact that the first two movements start with instrumental sections and finish with vocal sections, while the fifth and sixth movements start out with vocal sections and finish with instrumental sections.

The structural correspondence of each of the two sections of each movement, the instrumental and vocal sections in movements 1, 2, 4 and 5 and the solo and duet sections in movements 3 and 6, can be further analyzed by comparing the lengths of each of the two sections in each movement and their relationship to each other. The proportions resulting from comparing the lengths of the two sections of each movement point to a further numerical structure inherent in the composition. Similarly, the emotional balance between the dramatic weight of the vocal music bearing the stated sung text of each stanza of the poem and that of the purely orchestral music reflecting on the text before or after it is heard in the vocal sections, provides a corresponding similarity of function to the structural balance between the two contrasting sections of each respective movement. In the case of the sections in the third and sixth movements, the relationship of structural proportions between the vocal line and the text is doubly emphasized by antiphonal singing between the contrasting voices of the tenor and soprano (see Table 3).

Table 3.

Movement 1: 92 m. (instr. s.) + 49 m. (vocal s.) = 141 measures

Movement 2: 48 m. (instr. s.) + 49 m. (vocal s.) = 97 measures

Movement 3: 19 m. (solo s.) + 26 m. (duet s.) = 45 measures

Movement 4: 65 m. (vocal s.) + 33 m. (instr. s.) [or 65 m. (v.s.) + 19 m. + 14 m. (i.s.)] = 98 measures

Movement 5: 119 m. (vocal s.) + 21 m. (instr. s.) = 140 measures

Movement 6: 47 m. (solo s.) + 52 m. (duet s.) = 99 measures

It must be understood that both in the case of the six movements and in the relationship of the two sections in each movement to each other and to the whole composition, the length in terms of measure numbers of each movement or section is not necessarily an indication of emotional or structural weight. Some of the longer sections are less important structurally and emotionally, but carry a more episodic, introductory or transitory function. The instrumental section of the first movement presents an example of that. The first solo section of the third movement, by contrast, bears much more weight in terms of text, dramatic force of the music, and structural role of the section. The longest and most important section of the composition in the first vocal section of the fifth movement, which carries the central focal point of the poem and the most dramatic music.

“Finland,” like a number of my compositions, is written using the twelve-tone technique. The conventional four forms of the technique are used, namely, the prime, the inversion, the retrograde and the retrograde inversion, as well as many transpositions of these forms. In the fourth movement, as well as the short instrumental section of the fifth movement, serial rhythm is also present both in the form devised by the American serial composers and in the form developed by their European colleagues from Darmstadt in the late 1940s and early 1950s. In addition, the technique of transformation is used in these two sections, as well as the technique of nesting familiar from Charles Wuorinen’s book “Simple Composition.” All the other sections of the composition demonstrate free usage of rhythm, generally based on the late Romantic tradition of recurring motives. Although the composition stresses formal and structural coherence in its design, it does not use a definite pre-established form within

each of the six movements (except for the two movements which use serial rhythm). Instead, it incorporates a free development of musical themes in what Schoenberg called “continuous development” or “development variation.” Nevertheless, it is important to stress that the composition is essentially built from small structural units or phrases of various lengths, and an important guide to understanding the composition’s structural design is to trace the individual phrases is how they connect with one another and carry on the development of the composition’s essential thematic material.

The twelve-tone row for the whole composition is as follows:

G–E–Ab–D–F–Eb–A–B–C#–F#–C–Bb
0 9 1 7 10 8 – 2 4 6 11 5 3

Fig. 2.

Unlike the majority of the twelve-tone series of my other compositions, this series is not combinatorily invertible, so I use other means of bringing it to life and creating interesting structural patterns with its means. One technique I use is that of “mosaic” — dividing the series into several smaller units, such as trichords or tetrachords, and using these pitch collections in various combinations or juxtapositions with each other to create vertical or horizontal symmetrical patterns. Another technique I use is that of similarity relations in a near-combinatorial sense — combining two or more transpositions and inversions of the series, the respective hexachords of which demonstrate the greatest overlap of pitch classes. The nearest transposition and inversion to the prime of the series in a combinatorial sense would be T8I, which contain five out of six identical pitch-classes in each hexachord, as follows:

T0	T8I
[G–E–Ab–D–F–Eb]	[A–B–C#–F#–C–Bb]
0 9 1 7 10 8 – 2 4 6 11 5 3	[Eb–F#–D–Ab–F–G] [C#–B–A–E–Bb–C]
	8 11 7 1 10 0 – 6 4 2 9 3 5

Fig. 3.



If one is to compare the first two hexachords in these two forms of the twelve-tone series, one can see that the only discrepancy between the two is that the first hexachord of the prime contains an E, whereas the first hexachord of T8I contains an F#. Likewise, the second hexachord of the prime contains an F# where the second hexachord of T8I has an E. Other than that, the remaining five notes in each hexachord not only have the same pitch-class content, but are also ordered so as to have a few identical dyads and triads. For example, the first hexachord of the prime contains Eb and G as its two outer pitch-classes, since it begins on G and ends on Eb, and the same two pitch classes form the two outer notes of T8I, except that the order is reversed, so that the latter begins on Eb and ends on G. The dyad D-Ab, formed in the center of the first hexachord of the prime, is virtually the same as the similar innermost dyad of the first hexachord of T8I, namely Ab-D, except that once again the order is reversed in the dyad of T8I. The note F, which is order number 4 in each hexachord, is exactly the same in both inversions. The trichord A-B-C#, opening the second hexachord of the prime, order numbers 6-7-8 in the whole aggregate, becomes C#-B-A in the same position of the aggregate of T8I, likewise forming the first half of this transposition's second hexachord. Once again, the order is reversed. Finally, the last dyad of the aggregate as well as that of the second hexachord, C-Bb, becomes Bb-C as the closing dyad of T8I, identical in content, but with reversed order. The changed notes in the second hexachord of each transposition, F# and E, stay at order number 9 of the transposition of the aggregate, while the "changing notes" of the first hexachords of each transposition rotate with the note F in their respective order position between order numbers 1 and 4.

Most of the other transpositions and/or inversions of the series have fewer notes in common with the original. However, many of them do share similar dyads and trichords with the prime and with each other, which

are emphasized whenever any of these two transpositions and/or inversions are used in combination with each other. As in Schoenberg's and especially Webern's usage of the series in their compositions, the last note or dyad of a preceding series often becomes the first note or dyad of the following transposition of the series, in which case it is either not repeated or this pitch-class correspondence is emphasized by textural means. A limited amount of rotation is used in the composition, namely, the technique of starting on one of the series' middle notes, proceeding to the end of the series, starting again from the beginning and ending with the note preceding the middle note on which the presentation started — a technique made famous by Stravinsky in his late serial compositions. As the vertical or harmonic element is very important in the composition, many of these examples of serial technique are often employed to produce interesting harmonic and textural effects. Some of the types of serial technique used in this context are: combinations of several transpositions and/or inversions of the series performed simultaneously or close to each other, segmenting the series to produce various trichords or tetrachords, or presenting two forms of transpositions and/or inversions of the series sharing the same trichords. Needless to say, these techniques are incorporated in various polyphonic and homophonic contexts.

One more feature of the work worth mentioning is that on several occasions twelve-tone writing is presented to imply gravitation towards a tonal axis by means of the diatonic-sounding elements inherent in some of the twelve-tone series' sections. The diatonicism is not meant to be a dominating force, but merely an implication or a pun created by emphasizing diatonic aspects hidden within the series and then carried further along by slightly extending the series' usage to emphasize further these tonal implications. This drive towards a tonal axis is carried out most explicitly towards the end of the first instrumental section of



the first movement, and then the first solo section of the final sixth movement. In these two brief episodes major and minor triads and dominant seventh chords are allowed to predominate in the harmony, and this makes it possible for the music to allude to a Neo-Romantic style. In these passages the tonal centrality becomes so strong that it brings along definite particular functions inherent as diatonic harmony, namely, consonance, dissonance, suspension and resolution. These traditional diatonic functions are shared with the purely serial, dodecaphonic functions of the pitch-classes and chordal formations in the passages in question. This is meant to be partly a deviation from the composition's predominant style into a reference to an

earlier style and partly a continuation of the quasi-Romantic musical semantics inherent in the work —emphasizing this particular aspect and not breaking the overall unity.

The rule for octave doublings in this work is that they are mostly avoided with two very important exceptions: 1) in the loud, shrill tutti sections the piccolo is allowed to double the flute and the other woodwind instruments an octave higher for purely acoustic reasons to provide an edgy quality to the sound, and 2) in the two sections of the work which gravitate towards a tonal implication octaves are purposely incorporated to strengthen the “tonal allusion.” This enhances the tonal illusion, but does not destroy the composition's twelve-tone language.

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