



Beneath the Laurel Tree

Text-Music Relationships in Paavo Heininen's
Opera *Silkkirumpu*, op. 45



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Abstract

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This study deals with Paavo Heininen's opera *Silkkirumpu (The Damask Drum)* op. 45 (1983) and examines the narrative aspects of its text-music relationships. The research combines approaches of music analysis and literary theory. The central methods for the music analysis are Robert Morris's reductive method for showing *contour similarity* between musical entities, Peter Stacey's suggestions for observing the relations between text and music as well as Stacey's view of *text fragmentation* in contemporary vocal music. The discussion of musical narrative follows the principles introduced by such scholars as Byron Almén and Robert Hatten. The literary narrative is described using concepts developed by Shlomith Rimmon-Kenan.

Silkkirumpu is interpreted primarily in the context of Western art music. The opera's text-music relationships are interpreted from four analytical perspectives, with emphasis on the narrative processes and their compositional strategies and descriptions of the work-specific and intertextual references. An analytical model of *vocal style*, in which the vocal part is observed as a combination of its components, is developed for the purpose of this study. The characters' musical portrayals are expressed through their vocal styles which transform as the drama proceeds. The analysis focuses on the soloists' parts, but the orchestra's narrative role is also examined.

Silkkirumpu's text and music work together in the organization of form and in the symbolism of the work in which associations are evoked by recurring musical shapes and textures. However, the opera's overall trajectory also includes ironic and tragic layers, which are based on conflicts or incongruities between text and music. Intermediality permeates the opera's semantic and structural layers: in the processes of text fragmentation language and music converge in places, adapting features from one another's sign systems. The frequent textural interruptions in *Silkkirumpu's* music, in turn, are analogous to cinematic montage and flashback.

This study is the first to focus on Heininen's music and specifically on the music of *Silkkirumpu*. It shows that the opera's text-music relationships are largely based on the centuries-old tradition of the Western vocal music, yet the composer has also utilized neo-narrative, intermedial strategies.

Keywords: text-music relationship, narrative, irony, contour, text fragmentation, vocal style, montage

Tiivistelmä

Jaakkola, Inkeri. 2020. *Laakeripuun luona: Tekstin ja musiikin vuorovaikutus Paavo Heinisen oopperassa* Silkkirumpu op. 45. Väitöskirja.

Tämä tutkimus käsittelee Paavo Heinisen *Silkkirumpu*-oopperan tekstin ja musiikin vuorovaikutusta kerronnallisuuden näkökulmasta. Vuonna 1984 kantaesitetty *Silkkirumpu*-ooppera perustuu Zeami Motokiyon *no*-näytelmään *Aya no Tsuzumi*. Säveltäjän muokkaaman runomuotoisen libreton on suomentanut Eeva-Liisa Manner. Keskeisimmät musiikkianalyysin menetelmät ovat Robert Morrisin reduktioanalyysi musiikillisten hahmojen (*contour*) samankaltaisuuden toteamiseksi sekä Peter Stacey'n ehdotukset tekstin ja musiikin suhteen sekä tekstin vähittäisen fragmentoitumisen havainnoimiseksi 1900-luvun vokaalimusiikissa. Musiikin kerronnallisuutta kuvataan mm. Byron Alménin ja Robert Hattenin esittelemiін näkemyksiin nojautuen ja tekstin kerrontaa lähinnä Shlomith Rimmon-Kenanin käsittein.

Silkkirumpua lähestytään tässä tutkimuksessa ensisijaisesti länsimaisen taidemusiikin viitekehyksessä. Oopperan teksti-musiikkisuhdetta kuvataan neljästä analyttisestä näkökulmasta, tarkastellen toisaalta teoksen kerronnallisia prosesseja ja niiden sävellyksellisiä strategioita, toisaalta kerrontaa tukevia *Silkkirummun* sisäisiä ja intertekstuaalisia viittauksia. Roolihenkilöiden musiikillinen karakterisointi perustuu ennen muuta solistien vokaaliosuuksien rakentumiseen ja muuntumiseen draaman edetessä. Tutkimusta varten on kehitetty vokaaliosuuksien tarkastelumalli (*vocal style*), jossa kokonaisvaltainen vokaali-ilmaisu kuvataan useiden osatekijöiden yhdistymänä. Analyysi kohdistuu solistiosuuksien ohella myös orkesterin toimintaan ja erityisesti sen rooliin kertojana.

Silkkirummun tekstin ja musiikin suhde on yleisesti toisiaan kannatteleva, mutta tietyissä kohdin ilmaisukeinojen välillä on ristiriitaa. Teksti ja musiikki vaikuttavat yhdessä teoksen muodon jäsentymiseen, symboliikan rakentumiseen sekä paikallisiin merkityksiin. Kuitenkin oopperassa on sekä ironinen että traaginen taso, jotka perustuvat tekstin ja musiikin yhteensopimattomuuteen. Tunnistettavina toistuvien musiikillisten hahmojen ja tekstuurien luomat assosiaatioyhteydet muodostavat teokseen tulkintaa rikastuttavan ja laajentavan merkitysverkoston. Intermediaalisuus läpäisee *Silkkirummussa* sekä merkitys- että rakennetason ja ilmenee erityisesti kahdella tavalla. Tekstin fragmentoituessa kieli ja musiikki ilmaisuvälineinä lähenevät ja kietoutuvat toisiinsa omaksuen piirteitä toistensa merkkijärjestelmistä. Musiikillisten tekstuurien keskeytykset rinnastuvat elokuvalliseen kerrontaan – montaasiin ja takaumaan – yhdistäen ajallisesti etäiset oopperan jaksot ja niissä esitellyt draaman motiivit toisiinsa.

Tutkimus on ensimmäinen väitöskirja, jonka aiheena on Paavo Heinisen sävelkieli ja hänen tuotannossaan keskeisen *Silkkirumpu*-oopperan musiikki. Tutkimus täydentää myös eturivin suomalaisen modernistisen runoilijan, Eeva-Liisa Mannerin, runoilijakuvaa. Tutkimus osoittaa, että *Silkkirumpu*-oopperan tekstin ja musiikin vuorovaikutus perustuu olennaisilta osin eurooppalaisen oopperan ja vokaalimusiikin traditioihin, mutta siinä on hyödynnetty myös uudenlaisia, intermediaalisia kerronnan keinoja.

Avainsanat: teksti-musiikkisuhde, narratiivi, ironia, tekstifragmentaatio, montaasi, hahmo, vokaali-ilmaisu

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1 Introduction

In the summer of 2009 I was sitting in my garden and listening to the Finnish National Opera's recording of Paavo Heininen's opera *Silkkirumpu* (*The Damask Drum*). I re-played again and again part XIV, "Cabaletta", because I wanted to hear the Courtier, performed by Kalevi Koskinen, warn the Princess about the deceived Gardener with his chilling words:

Kuuntele, Prinsessa: Rumpu oli mykkä, epätoivoissaan vanha puutarhuri heittäytyi lampeen laakeripuun luona ja hukkui.	Listen, Princess: the drum was dumb, and in his utter despair the old Gardener cast himself into the lake beneath the laurel tree and drowned.
Kuule Prinsessa: tuonkaltaisen miehen sielu voi saalistaa ja vahingoittaa sinua.	Listen, Princess: the spirit of that kind of man can prey and harm you.
Heininen and Manner 1984;	English translation Inkeri Jaakkola ¹

I was absolutely fascinated by the intense atmosphere and the capricious music of this scene, and by the sound of the over-articulated phonemes and the freely flowing rhythm of the poem. I admired the way music and text had been combined to form an extremely gripping, united artistic expression, and I wanted to study how the interaction between text and music in this opera works.

At the time of its premiere in 1984 *Silkkirumpu* was a groundbreaking modernist opera in Finnish musical life. The opera's libretto is based on Zeami Motokiyo's *noh* play *Aya no Tsuzumi*,² which Heininen modified and reorganized. Upon that modification Eeva-Liisa Manner based her translation into Finnish (Heininen and Manner 1984),³ a work of art in itself, but for Heininen her translation was just the starting point of an artistic process that led to the final text in the score. In certain numbers the text and music in *Silkkirumpu* have been combined into one, merged means of expression: the composer has modified the libretto with fragmentations and repetition, and this process has blurred

¹ If not otherwise indicated, all English translations of the libretto are by the author.

² *Aya no Tsuzumi* was also called *Aya no Taiko* ("The Large Drum of Damask") and, later on, it was used as a source for *Koi no Omoni* ("The Burden of Love"); see Zeami (1984, 277–279).

³ Eeva-Liisa Manner (1925–1995) is one of the central modernist poets in Finland. In addition to lyric poetry her large oeuvre includes novels and short stories, theatre plays, essays, literary critiques and translations.

the meaning of the text or led to phonetic language that is employed mostly as a sonic element.

The aesthetic principles of ritualistic, Japanese *noh* theatre – with extremely subtle artistic details and attempts to create a holistic art experience that combines all elements of the music drama – are also central to *Silkkirumpu*. The exotic origin of the libretto has attracted the attention of the few who have researched the opera: the two unpublished master's theses (Harri 1997; Ogura-Wilpert 2008) and one dissertation (Weigel-Krämer 2012) all focus heavily on the opera's Japanese features and dramaturgy. However, I have chosen quite a different starting point for my study: I propose that in spite of the text's Japanese origin, *Silkkirumpu* is in many ways closely connected to European opera and its musico-poetic tradition. It is a universal drama that can be interpreted both from the Japanese and from the Western point of view.

The interaction between text and music in *Silkkirumpu* can be approached by using the concept of *intermediality*. According to Irina Rajewsky (2005) the term intermediality is applied 1) when describing the process or the end result of adaptation from one medium to another, or 2) when describing an artwork that combines several media or 3) when describing the intermedial references (*intermediale Bezüge*) in an artwork. All these approaches are useful for examining *Silkkirumpu*. As an opera, *Silkkirumpu* is an intermedial artwork: it is an adaptation from one medium (a script for ritual theatre) to another (a music drama). In fact, realizing any opera involves combining various media of expression. The most interesting forms of intermediality in *Silkkirumpu* are the numerous cross-references between two media of expression – language and music, the subject of this study.

The text and the music of a vocal work are interactive elements, yet still have potential for meanings of their own, and that potential is actualized in the artistic whole (Agawu 1992, 6). Therefore, it is justified firstly to analyze both text and music separately, and only after that to show how these media are related to each other, from the viewpoints both of their structures and their meanings. Language is usually considered referential by nature, but among scholars there are different opinions on music's ability to refer outside of itself. One layer of musical meaning can be based on repeated figures that have extra-musical reference. I will follow Agawu, who suggests that in the musical composition there are referential signs that are build up by repetition. These signs can be intertextual or elements specific to a single work (Agawu 2009, 27–28). Although a

stylistically post-serial composition, *Silkkirumpu* includes a surprisingly dense referential network that can be associated with the Western operatic tradition.

The libretto of *Silkkirumpu* consists mostly of poems in free rhythm. In addition, there are short, noble dialogues. Interpreting the function of these two textual dimensions presents a challenge: the poems usually create static *tableaux*, while drama is a narrative art form with a temporal chain of dramatic events (Rimmon-Kenan 1983, 6–19). The effectiveness of modern drama and its narrative is often based on discontinuity and a fragmented succession of events. This feature can also be found in *Silkkirumpu*. Many scholars justify narrative interpretations of music by pointing out the temporal nature of music. Almén (2008) proposes that the musical narrative is based on the polarized difference between the beginning and the ending in the musical structure. Almén calls the conflict and its consequences a transvaluation process, which can be considered a musical plot. The events in a musical plot are musical actions handled by one or several musical agents (Almén 2008, 50–54, 73–75). In *Music and Narrative since 1900* (ed. Klein and Reyland 2013) the authors examine comprehensively the topic of narrativity in post-tonal music and emphasize the parallel properties of modern music drama and other narrative art forms. Almén and Hattén, in their article (2013), list the narrative strategies of contemporary music, and end up proposing that one of the central means is manipulation of temporality.

For understanding *Silkkirumpu*, a study of its temporal structure is indeed important, because the story takes place in two dimensions: in real life, where the time passes, and in the transcendental, eternal world. As the composer, Heininen has taken into account both the lyrical and the narrative elements of the libretto in a subtle manner, which will be clarified in the analytical part of this study: the musical structures of individual numbers reflect the structure of the poetic text clearly and in detail, and the musical narrative is realized principally by textural transformations as well as by textural interruptions, which Almén and Hatten call musical *montage* effects (Almén and Hatten 2013, 65). In addition, the soloists' characteristic *vocal styles*, musical signs and symbols as well as the actions of the orchestral instruments are all important elements in the dramatic discourse.

For the text analysis of *Silkkirumpu* I employed methods that have been widely established for studying vocal music: both for lyric texts (Lewin 2006; Bernhard, Scher and Wolf 1997; Lodato and Urrows 2005; Snarrenberg, 2014; and Suurpää 2014) and for narrative texts (Jarman 1989; Halliwell 1999; Hutcheon 2006; 2012; Everett 2009; 2015;

and Rupprecht 2001). An important part of the text analysis has been an examination of the cultural background and the intertextual connections of the drama (Grünthal 1997; Halliwell 1987; Lennard and Luckhurst 2002; Ueda 1995a; 1995b; Yasuda 1995; and Zeami 1984).

In describing the musical structure of *Silkkirumpu* I utilize the concepts of pitch-class set theory (Straus 2005) and at some points Heininen's own ideas (Heininen 1976; 1984a; and 1998). Robert Morris's reductive method for showing the similarity among musical entities has been essential to my study (Morris 1993). In analyzing the segmentation and phrasing of the music, I lean on ideas by Hanninen, Hasty and Hatten (Hanninen 2001; 2012; Hasty 1981; 1984; and Hatten 2004).

The first part of my study consists of Chapters 2–4. In addition to introducing my research objectives and research organization (Chapter 2), I present the theoretical framework of the study (Chapter 3). Furthermore, Chapter 4 includes description of my analytical tools, both for the music analysis and for the text analysis as well as for observing the text and music in interaction. The analytical tools as well as the essential concepts are clarified by examples, originating in *Silkkirumpu*.

Each chapter in the second part approaches the musical-poetic associations in *Silkkirumpu* from a perspective of its own, targeting specific aspects in the interaction between text and music and the various layers of narrative in particular (Chapters 5–8). In Chapter 5 I will discuss an ironic reading of *Silkkirumpu*, which is based on the incongruities between the text and the music in musical numbers III, V, VI b and XVI. Chapter 6 concentrates on text fragmentation and how it is employed as a dramatic device in parallel with the transformation of the character's vocal style in "Monologues I–V" and "La Follia I". In Chapter 7 I describe the musical symbols of *Silkkirumpu*, beginning by introducing the opera's motto proverb and its reflections in the music. My analysis recognizes significant *Leitmotifs* as well as a symbolic pitch, and, furthermore, the assimilation process of the main characters' vocal styles, interpreted from the dramatic viewpoint. Chapter 8, the last analytical chapter, clarifies how the orchestra takes part in the narrative of *Silkkirumpu*. The orchestra illustrates the drama realized by the events and the characters' words on stage. Moreover, as an independent narrative agent, the orchestra evokes interpretative layers that are not expressed verbally. The orchestra governs the temporality and, in doing so, supports the tragic interpretation of the drama. In the Conclusions I will recall my central observations, approaching them from the viewpoints of my theoretical framework.

Part I

2 *Silkkirumpu* and its Composer

2.1 The Composer

Paavo Heininen (b. 1938) is a composer with a deep knowledge of music, acquired both in Finland and abroad.¹ His broad general education and boundless interest in all cultural areas are well-known in Finnish music circles. Without question *Silkkirumpu* is one of Heininen's most significant compositions, along with the early *Arioso*, op. 16 (1967) for string orchestra, the Third Symphony op. 20 (1968) and the opera *Veitsi* op. 55 (1985–1988) (Oramo 2001; Mäkelä 2003). Initially, Heininen was a controversial figure in Finnish musical life: audiences and musicians did not accept his uncompromisingly modernist compositions (Kaipainen 1986). However, today Heininen is widely respected, not only as a skilful composer but also as a teacher of several internationally respected Finnish composers, among them Kaija Saariaho and Magnus Lindberg.

In his essay *Miten sävellykseni ovat syntyneet* (“How My Compositions Were Created”, 1976) Heininen talks about his compositional processes. He admits that for him it is out of the question to compose music only by intuition, without having some kind of a structural framework as a compositional starting point. For Heininen compositional coherence is a result of a continuous variation process, whereby every decision – such as choosing the material for the smallest details or comparing different large-scale formal plans – must be evaluated carefully to create a composition's musical identity. The result is that Heininen's scores are complex and full of precisely written minutiae.

Heininen explains that his compositions grow out of musical molecules that enlarge into shapes – musical units with a certain character. The character of a musical entity is a result of consciously chosen and combined musical parameters.

The basic unit of my music is *Gestalt*, not character or texture. *Gestalt* is an entity with a characteristic beginning, an emphatic point and an ending.²

¹ According to Oramo (2001, 321–323) Heininen's teachers at the Sibelius Academy were Aarre Merikanto (1958), Joonas Kokkonen, Einar Englund and Einojuhani Rautavaara (1957–1960). He continued his studies in Cologne with Bernd Alois Zimmermann (1960) and in New York at the Juilliard School of Music with Wilhelm Persichetti and Eduard Steuermann (1961–1962).

² “... musiikkini perusyksikkö on hahmo eikä karakteri tai tekstuuri. Hahmolla on luonteomainen alku, painopiste ja päätös...”, Heininen (1976, 58). In a telephone conversation with the author the composer accepted the translation of hahmo as *Gestalt* (Heininen, 20 January 2014). Heininen's essays are all in Finnish.

In Heininen's view the form of a composition is always unique and grows through a metamorphosis of musical units. Serial ideas are quite obvious in Heininen's comment on the composer's task:

The composer's task is to create order ... But even more, the composer's task is to create an illusion of time with ideas as musical zero-points, moments without any dimensions, unmovable entities with certain quantities, qualities and shapes.³

Heininen (1976) has also explained his harmonic ideas. He combines both consonant and dissonant interval cells that are distant in register so that they do not neutralize each other. He often uses unorthodox counterpoint with quasi-parallel voice leading. Heininen gives examples of his harmonic taboos: he never uses harmonic sequences or *ostinati*, mixtura thickening or chromatic parallels. He avoids the interval 5⁴, which he claims is "chilly" (*kolea*, writes Heininen in Finnish), and avoids all triads because of their inevitable reference to tonal harmony. Heininen does not elaborate on harmony separately from other musical elements. In his essay – written only a few years before composing *Silkkirumpu* – he explained:

I have something very close to pointillistic music in mind. Configurations of individual shapes ... with variously emphasized characteristic dimensions ... The basic unit of my music would thus be an expanded concept of interval: the relation of one point of multidimensional character to another.⁵

2.1.1 Towards *Silkkirumpu*

During the 1970s Heininen abandoned strict serial technique but retained his ideal of continuous variation and a demand for freshness of musical material. He wrote complex scores, rich in details, but at the same time he experimented with colouristic effects.⁶ His choral work *The Autumns*, op. 22 (1970) and the vocal composition *Reality*, op. 41 (1974) have been mentioned as precursors of *Silkkirumpu*. *The Autumns* was the composition in

³ "Säveltäjän tehtävä on luoda järjestystä, keksimäänhän pystyy kuka tahansa. Mutta vielä enemmän säveltäjän tehtävä on luoda illuusio ajasta, aineksenaan ideoita, joissa aika on vasta nollapisteinä, tuokioina vailla ulottuvuutta, tai liikkumattomina mittoina ja muotoina", Heininen (1976, 56).

⁴ In this research all interval numbers refer to post-tonal theory; thus, interval 5 means a perfect fourth in tonal interval theory; see Straus (2005, 6–14).

⁵ "Mielessäni väikkyy jotakin, johon voisi soveltaa nimitystä 'pistemusiikki': yksilöllisten sävelhahmojen konfiguraatioita, joissa eivät vain ... ominaisuudet vaihdu pisteestä pisteeseen vaan myös näiden karakteridimensioiden keskinäiset painotussuhteet. Musiikkini perusyksikkönä olisi siten laajennettu intervallikäsite: suhde multidimensionaalisesta karaktääripisteestä toiseen", Heininen (1976, 63).

⁶ See Heininen's orchestral work *Dia* (1979) and Weigel-Krämer (2012, 99).

which Heininen first expressed his long-lasting interest in Eastern, especially Japanese, culture. Its connection to *Silkkirumpu* is found not only in a shared topic – the autumn season in Japanese nature, but also in the fact that several *haiku* of *The Autumns* recur in *Silkkirumpu*.⁷

To understand the close relationship between text and music in Heininen's vocal works, one must know several facts about the composer. He has always been interested in literature, both classic and modern: for example, Eeva-Liisa Manner's poetic work *Tämä matka* (1956) made a great impression on Heininen in his twenties (Blomstedt 2006, 34–36). Heininen also speaks several foreign languages fluently, likes to tease his listeners with linguistic jokes, and is inspired by the musical features of language. In a revealing anecdote Heininen describes his preparatory work for the choral composition *The Autumns* (1970) when he marched into the Japanese embassy in Helsinki “to do some basic research”:

I was interested in the instrumental-phonetic, colouristic usage of the choir, and searched for a text that would primarily express exciting sounds and associations and not literature ... I thought that Japanese phonemes would be as fascinating or funny as Japanese (or Chinese) letters. From a four-part *haiku* collection I picked up various phonemes that could be associated with aspects of autumn. The young assistant in the embassy read them aloud to give me some idea of the phonetics.⁸

Reality is a virtuosic composition for soprano solo and chamber ensemble. In this work Heininen indeed experimented with the expressive limits of a human voice: the composition consists of extreme colouristic techniques combined within a complex rhythmic and melodic structure, featuring fragmented, even phonetic text in four different languages. In his foreword to the libretto of *Silkkirumpu* Heininen (1984a) described *Reality* as “a concerto for soprano voice” and called it a parallel composition to *Silkkirumpu* – a concerto for baritone voice.⁹ In considering compositional style and vocal technique, *Reality* and *Silkkirumpu* have a lot in common, but in *Reality* virtuosity is definitely the

⁷ In the 1960s and 1970s interest in Asian cultures and religions was widespread in Europe: Heininen's *The Autumns* and *Silkkirumpu* reflect the *Zeitgeist*.

⁸ Heininen, according to Blomstedt (2006, 176–177): “Olin kiinnostunut instrumentaalisis-foneettisesta, koloristisesta kuoron käytöstä ja etsin sellaista tekstiä, jossa olisi ollut enemmän jännittäviä ääniä ja assosiaatioita kuin kirjallisuutta. Kuvittelin että japanilaiset äänteet olisivat yhtä kiehtovia ja hassuja kuin japanilaiset (tai kiinalaiset) kirjaimet. Valitsin neliosaisesta haiku-historiasta eri syysaspekteihin sopivia äänteitä. Nuori lähetystöavustaja luki niitä minulle ääneen, että sain hieman tuntumaa fonetiikkaan.”

⁹ In the printed libretto for *Silkkirumpu* (Heininen and Manner 1984) the composer added the subtitle “Concerto for singers, players, words, images, movements”. He presumably was referring to the virtuosity of the vocal and instrumental texture of the opera as well as his aesthetic aim to combine all dramatic elements into a unified work of art – which one might call *Gesamtkunstwerk*.

more prominent and challenging element. An interesting similarity between *Reality* and *Silkkirumpu* is that in both compositions the poetic text is seldom performed in its original form, but rather in a fragmented, repetitive or even irrational form.

2.2 *Silkkirumpu*: The Drama and its Themes

Paavo Heininen completed *Silkkirumpu* in December 1983. The work's premiere took place at the Finnish National Opera in 1984. This production – the only one ever mounted – was repeated and documented on a CD recording in 1989 and on a video recording in 1990. The libretto of *Silkkirumpu* is based on the Swedish and English translations of Zeami Motokiyo's ritualistic *noh* play *Aya no Tzuzumi*, dating back to the fourteenth century (Waley 1922; Valtiala 1967).¹⁰ Heininen reorganized the text, added a chain of Japanese *haiku* into the beginning of the drama and made several additions to the original text; only thereafter did Eeva-Liisa Manner make her poetic Finnish translation (Blomstedt 2006, 171–172). In a telephone conversation (25 February 2013), Heininen mentioned that he made all the sketches for the libretto in Swedish, because he wanted to respect Manner's artistic freedom in her own language.

The main characters in this ninety-minute-long stage work are an old Gardener enamoured of a young, capricious Princess, the Princess and her Courtier; in addition to that there are servants and imaginary characters on stage. The first half of the opera takes place in a real world – by the autumnal Chikuzen Laurel Lake and in the garden of Kinomaru Palace. The second half takes place in a transcendental world. The opera is performed without intermission.

The characters and the drama's opening setting are introduced in the first three numbers of the libretto under the subtitle "Vision" (see Appendix). The opera's events, which are few in number, begin when the Courtier delivers the Princess's message to the Gardener. In her message the Princess makes a treacherous promise: he will be permitted to meet her, only if he can make music with a damask drum, the one hanging on a laurel tree beside the lake; and the music must be loud enough to be heard in the palace. The second section of the story, entitled "Life-Cycle", depicts how the poor Gardener spends all his life in hopeless efforts with the mute drum. He tries eagerly, at first, but after

¹⁰ The Swedish version of *Aya no tsuzumi* was translated from Arthur Waley's English text (1922) by the Finland-Swedish poet Nalle Valtiala (1967); see also Weigel-Krämer (2012, 59–62). Waley's text is in public domain today.

repeated useless attempts he becomes depressed, ashamed and anguished. He loses his mind and finally, in despair, drowns himself in the lake nearby the laurel tree.

At this point the supernatural forces intervene. After his death the Gardener rises from the lake, transformed into a Demon. With the help of two other demons he takes awful revenge on the Princess: she has to undergo the same suffering as the Gardener, not only in a real world, but in a transcendental world as well. The imagined sound of the mute drum tortures the Princess until she too goes mad. By the end of the opera hatred and vindictiveness destroy both the Gardener and the Princess. In punishment, both must suffer throughout eternity from passion and its consequences. The Gardener, in his last words, states:

Kirottu nainen, kirottu!	Cursed woman, cursed!
Ja minä,	And me,
nyt palaan, syöksyn taas	now I return, dive deep into
himon hukuttavaan virtaan.	the drowning maelstrom of desire.

The endlessly recurring passion as a punishment comes from Buddhist philosophy, wherein man must free himself from mundane passion, in order to avoid rebirth and find eternal rest, *nirvana* (Schmidt-Leukel 2006, 41–50). All events after the Gardener’s suicide share the subtitle “Retrospect”, apparently indicating that this part of the drama might express the characters’ mental reflection on the past events instead of real happenings.

Fundamentally, *Silkkirumpu* is an allegorical morality play with many universal features that hark back to the origin of the libretto – the ritualistic, Buddhist *noh* theatre – on the one hand, and to Greek tragedies and European medieval morality plays on the other. A common feature of all these drama types is that the story with its characters, objectives and limited events is presented only as an allegory of abstract themes and ideas. Furthermore, the characters usually tend to be one-dimensional and narrow: instead of real humans, they primarily represent dramatic archetypes. This is why the characters in *noh* wear masks. In addition, *Silkkirumpu*’s characters are nameless.

Silkkirumpu’s drama has great potential for far-reaching interpretations. Instead of offering an exclusive interpretation I want to point out several parallel approaches to the story. The primary reading of the drama is a tragedy in which the task given to the Gardener is a functional act for gaining the Princess’s love. However, the audience is given hints of his failure already early on in the drama, which might lead to an ironic reading of the story.

The retrospective section of the drama turns the audience’s attention to the tale’s moral questions and abstract themes: justice, right and wrong, the uniqueness of human

life and its opportunities. The origin of the libretto, of course, suggests interpretative layers linked with Eastern culture and Buddhist philosophy, primarily as an allegory for spiritual life and spiritual development. Still the central themes of the drama are universal, which was one of the reasons Heininen chose *Aya no Tsuzumi* as the basis for his opera. In *Silkkirumpu*'s foreword he writes:

I have made no attempt to recreate either the ethos of the East or authentic atmosphere of a *Noh* play. The wisps of mist at the very opening are closer to the autumn atmosphere of Rilke, and the proliferation of expressive detail is quite foreign to the *Noh* theatre.¹¹

2.3 *Silkkirumpu*: The Musical Structure

Heininen organized *Silkkirumpu* along the lines of a traditional Italian numbers opera: recitative-like monologues, arias, as well as episodes for ensemble or chorus, all clearly separate from each other. There is also an orchestral introduction as well as two large orchestral interludes and an epilogue that the orchestra performs together with the chorus. It is interesting that Heininen – known to be a perfectionist – has provided inconsistent information about the musical numbers, depending on the source: for instance, his titles, subtitles and directions for expression and tempo differ in his foreword to the full score from that is on the music pages in the score, what appears in the printed libretto and what is in the booklet included in the CD recording. The Appendix shows the musical scheme and titles of individual numbers in the libretto in parallel to those in the full score; the origin of the poetic text for each number is also indicated.

Silkkirumpu's orchestra is moderately small and used mostly in a chamber-like manner (see the Appendix). The percussion section, however, is strikingly expanded from the usual orchestra, and includes 35 different instruments divided among 5 players. The chorus is given a striking role: as in Greek theatre, it comments on the stage actions as an omniscient, extra-diegetic narrator, and also functions as a large human instrument, illustrating the dramatic scenes with colouristic effects and phonetic language. From the viewpoint of both vocal technique and expression, the soloists' parts are extremely difficult; for example, the main character – the Gardener – is on stage almost from the beginning until the end of the opera.

¹¹ "Itämaista tai oikean no-esityksen atmosfääriä en ole lainkaan tavoitellut. Alun haikeudessa vallitsee pikemminkin Rilken syystunnelma, ja ilmaisun detaljirunsaus on kaukana no-teatterista", Heininen 1984a, translated by Jeremy Parsons.

In the foreword to the full score Heininen has written that rhythm on all its levels was the foremost element in the compositional process. The idea of a mute drumming act with its inaudible rhythms inspired him to start the work on the opera; rhythm also articulates the temporality and the intensity curve of the drama (Heininen 1984a). The score is notated in constantly changing time signatures. Capricious rhythm figures include frequent triplets, quintuplets and septuplets, yet sometimes the smallest rhythmic details are not precisely notated.

The melodic units in the soloists' parts in *Silkkirumpu* are mostly fluent and continuous. They can be divided into two categories based on their intervallic structure.¹² The melodic lines of the first type are expressive and include large intervallic leaps between extreme register – gestures typically found in arias (Example 2.1). The melodic lines of the second type are recitative-like, and they include small, usually chromatic but also microtone intervals in a very limited range, even centring around a single pitch (Example 2.2). In general, the melodic lines in *Silkkirumpu* consist of nearly all twelve chromatic pitches. There are also many real twelve-tone melodies, both instrumental and vocal. Some melodic lines form an opening or closing chromatic wedge, an example being the melody extracted from “Arioso” (Example 2.3).

360 Courtier
 jos soi - tto kan - taa pa-lat-siin saa - kka
 364
 Saat, saat, sa - at jä-lleen nä-hdä ra-ka-sta-ma-si nai sen

Example 2.1, “Promesso e terzetto” (Courtier’s Aria), bb. 360–366. Expressive melody with large intervallic leaps. © Fennica Gehrman Oy, Helsinki. All excerpts from the score of *Silkkirumpu* in this study are used with the permission of the publisher.

¹² In examining the intervallic structures of the musical examples in this text, Straus’s concept of *ordered pitch interval* is used if the direction of the motion is significant. Occasionally, instead of symbols (+, –) the direction of the interval is expressed verbally. The term (*unordered*) *pitch interval* here refers to the distance between two tones, for example, in describing the intervallic content of a vocal phrase. Vertical and horizontal manifestations of pitch intervals are distinguished from each other: temporally unfolding intervals are called melodic intervals. As for the intervallic qualities in a musical passage, Straus’s concept *interval class* is used; see Straus (2005, 8–11).

844 *gliss* *gliss* *3*
 sa - noi - - nn: mi - nä u - no - hdan kyl - lä
 846 *gliss.* *gliss.* *gliss.*
 luu - lin: ky - llä mi - nä u noh - dan

Example 2.2, “Monologue V” (Gardener), bb. 844–848. A recitative-like melody.

228 *f* *3* *3* *3*
 si-nä kuu si-nä lä hde si-nä
 235 *f* *mp*
 ju - ma - loi - tu ra - ka - stan si - nu - a!

Example 2.3, “Arioso” (Gardener), bb. 228–237. A chromatic wedge-like melody.

The harmonies in *Silkkirumpu* are based on the total chromatic with an obvious aspiration to complete the aggregate. Different kinds of large chromatic sets occur strikingly often, and there are also several twelve-tone chords written for *tutti* orchestra; for example, the opera’s opening harmony (Example 2.4). The opening chord happens as a dense, vertical event, which begins with a simultaneous *fortissimo* or *forte* attack on all sounding instruments. The stable situation gradually fades through *diminuendo* (see the reduced score in Example 7.4). Example 2.4 shows perspectives of the chord’s structure: on the upper system we see the orchestration and on the lower system the pitch organization and chord spacing (the uppermost tones of the divided strings are performed as artificial harmonics). The pitches in the low and middle register include the two complement-related whole-tone collections and thus they create a 12-tone aggregate. The pitches in the upper register realize three different chromatic tetrachords (0123), which together complete an aggregate too. However, the orchestration emphasizes the whole-tone quality in the upper register as well, because the divided violins perform pitch interval 2.¹³

¹³ The part of the 2. Trumpet departs strikingly from the controlled pitch structure of the chord. According to the obvious structural principle, the tone in its part should be Bb₃. In my opinion

Orchestration:

The image shows two musical staves. The top staff is labeled 'Orchestration:' and contains three systems of notation. The first system is for 'pairs of woodwinds' (Fl, Ob, Cl) in the treble clef. The second system is for 'pairs of brasses' (Tr, Cor) in the bass clef. The third system is for 'divided strings' in the treble clef. The bottom staff is labeled 'Pitch structure and spacing of the chord:' and shows a sequence of notes in both treble and bass clefs. Brackets and labels indicate set classes: (02468t) for the first two notes, (0123) for the next two, and (0123) for the last two. A 'Tr?' label is placed above the first note.

Example 2.4. Orchestration, spacing and pitch structure of *Silkkirumpu*'s opening chord.

In *Silkkirumpu* spacing and instrumentation of the chords are important means of achieving particular harmonic qualities. The use of registers affects the timbre and colour: dense, firm chords tend to sound hard and dark, especially in a low register, while openly-spaced chords employing the same set class create an airy and soft impression. Furthermore, certain pitch intervals in the chords are emphasized through instrumentation. The relative dissonance of the chords is softened significantly even in large chromatic pitch class sets, if pairs of wind instruments or divided strings perform traditional consonances. The characteristic timbres of various instruments – for example, the alto flute or the English horn – are important components in creating harmonic colour. Chords incorporating inversive symmetry appear frequently. Heininen also composes chordal passages with inversive, exact or quasi-symmetrical voice leading.

Example 2.5a shows two short, soft orchestral comments on string instruments together with set classes employed in each chord (“Monologue III”, b. 646 and b. 682). Example 2.5b shows a reduced score of the same bars and an analysis of the vertical

there is a spelling mistake in the score. However, the pitch B₃ was not corrected during the production in 1984: it appears in the autograph manuscript (Heininen 1981–1983a), in the conductor's score (Heininen 1984b) as well as in the part for the 2nd trumpet in the material belonging to the Finnish National Opera (Heininen 1984d). One can, of course, speculate on the meaning of this exceptional pitch in *Silkkirumpu*'s narrative: could it be interpreted as a seed of chaos, a prediction of the forthcoming disaster, in an otherwise controlled structure of the opening chord?

interval structure in each symmetric chord. Most of these chords include large chromatic set classes or at least a chromatic cell. Heininen's favouring of symmetrical spacing of the chords is obvious in this example, but, in addition, we see how his skilful orchestration emphasizes traditional consonances and thus softens the sound qualities of the chords. At the beginning of bar 646 each divided string part emphasizes consonant pitch interval 9. On the downbeat of bar 682 Heininen highlights traditional minor six-four chords in the violin and viola parts.

Intervallic analysis labels for Example 2.5a:

- VI I: (0134679t), (012468t)
- VI II: (01234567), (0123479)
- Vla: (0123456789), (014)
- Vc: (0123456789), (0124689)

Example 2.5a, “Monologue III”, b. 646 and b. 682. Chordal passages performed on divided string instruments.

Vertical interval structure analysis for Example 2.5b:

1	2		1		2
8	6	2	15	2	2
1	5	7	7	2	2
8	5	7	7	1	1
1	5	2	15		2
8	6	2	1		
1	2				
	2				

Example 2.5b. A reduced score of b. 646 and b. 682, together with analysis of the vertical interval structure of the symmetric chords.

Example 2.6, taken from “Preludio”, shows a chordal passage with inversive symmetry both in individual chords and in the voice leading. In addition to these features

Heininen's preference for pitch interval 13 is clearly visible (b. 10 and b. 15). The composer has orchestrated every musical unit differently in order to shape each as an individual entity. Heininen has also indicated the phrasing with a slur.

The image shows two systems of a musical score for 'Preludio'. The first system covers measures 9-11. Measure 9 starts with a *mp* dynamic and a slur over a chord. Measure 10 features a *p* dynamic and a slur over a chord. Measure 11 has a *mp* dynamic and a slur over a chord. The second system covers measures 13-15. Measure 13 starts with a *mp* dynamic and a slur over a chord. Measure 14 has a *mf* dynamic and a slur over a chord. Measure 15 has a *mp* dynamic and a slur over a chord. The score includes various instruments and dynamics as indicated.

Example 2.6, “Preludio”, reduced score of bb. 9–11 and bb. 13–15. Chordal passages elaborating inversive symmetry both in the individual chords and in the voice leading.

Let us now discuss the overarching aesthetic principles in *Silkkirumpu* and how they are manifested in the opera. In principle, opera consists of several media – music, text, dance, stage action and scenery – and can be defined a multi-medial artefact, elaborating direct intermediality (Wolf 1999, 42–43; Rajewsky 2005). The intermedial aspect has been especially important for Heininen, and in *Silkkirumpu* intermediality appears in various forms. Firstly, the opera is an adaptation of an artistic work representing another medium of expression. Secondly, it includes the involvement of several media of expression. Thirdly, the cross-references between the media – text and music in particular – are numerous, affecting even the structures of the distinctive sign systems. The aspects of intermediality will be examined in the analytical part of my study, which focuses on the relations between the text and the music. The discussion of intermediality will be further deepened in the Conclusion, with references to my analytical findings.

Since intermediality in *Silkkirumpu* is used as an overarching aesthetic principle, we can say that the opera represents Wagnerian *Gesamtkunstwerk*. Perhaps it is not surprising to learn that in 1960 Heininen spent a year studying in Cologne with Berndt Alois

Zimmermann, and became familiar with his view of opera as *Totale Theater*, which would combine all forms of art as well as all modern media of expression. Zimmermann's possible influence on Heininen and *Silkkirumpu* – especially with regard to temporality – will be discussed in the analytical part of this study. Even though this influence should not be overstated, the connection between Heininen and Zimmermann was real and personal. Blomstedt (2006, 58–70, 132) explains that Heininen saw Zimmermann's *Die Soldaten* in Munich (1970), a performance in which he admired both the aesthetics of *Totale Theater* and Zimmermann's actualization of the concept *Kugelgestalt der Zeit* ("sphericality of time").

In his article *Sarjallisuus* ("Serialism") Heininen (1998) explains his aesthetic ideals and also refers to *Silkkirumpu*. He introduces two concepts that are essential for understanding his compositional technique in *Silkkirumpu*, namely *moniulotteinen sarjallisuus* ("multi-dimensional serialism") and *variaatio* ("variation"). By multi-dimensional serialism Heininen refers freely to total serial composing: not as a strict serial technique but as an aesthetic ideal of creating balanced artistic expression in which all musical parameters are of equal importance. He writes:

One carrier is modulated along several parameters with differently shaped and timed function curves. ... the parameters must be composed so that together they strengthen and clarify each other.¹⁴

These days total serial composing is based only on perceivable parameters and functions.¹⁵

Heininen (1998) writes that in *Silkkirumpu* he has expanded the controlled parameters to all elements of the music drama: the stage actions and movement, the scenery with its colours and, significantly, the poetic text. I presume that Heininen's comment reflects his ambition to utilize the Wagnerian idea of *Gesamtkunstwerk* as well as Zimmermann's *totale Theater* in his composition:

Some of the complex parameters can be ... semantic. In *Silkkirumpu* the soundless rhythms, visible intensities of colours and lines, the phonetic and symbolic content of language are parameters in expanded, multi-dimensional serialism. Joyce's literary technique is often expanded serialism.¹⁶

¹⁴ "Yhtä kantoaaltoa moduloidaan eri parametrien alueella eri muotoisilla ja eri tavoin ajoitetuilla funktiokäyrillä. Kunkin parametrikäyrän mitoitus on laadittava siten, että ne yhdessä tukevat ja selventävät toisiaan", Heininen (1998, 70).

¹⁵ "Tämän päivän polymoduloiva sarjallisuus on säveltämistä ainoastaan havaittavilla parametreillä ja funktioilla", Heininen (1998, 65).

¹⁶ "Komplekseihin kokonaisparameterihin voi sisältyä myös ... semanttisia parameterja. Kuulumattomien rytmien, näkyvien viiva- ja väri-intensiteettien, kielen foneettisen ja kuvallisen

In *Silkkirumpu* Heininen elaborates multi-dimensional serialism as a fundamental aesthetic principle on all compositional levels: on the organization of the music drama's overall structure and also in the details of the compositional design. As mentioned above, one of the primary building blocks in Heininen's music is a shape (*Gestalt*) wherein all musical parameters, such as melodic, harmonic, colouristic and spatial element, are equally important.

The concept of "continuous variation" is commonly used in connection with serial composing, and refers to the continuous metamorphosis of a twelve-tone row. Heininen, in his essay on serialism, discusses "continuous variation" extensively. Occasionally, he clearly connects the term with the 48 forms of a row, but elsewhere he writes confusingly about a varied character, identity or shape, about developing variation – or even about variation of a theme (Heininen 1998, 16–21).¹⁷ Luckily, Heininen demonstrates with an enlightening musical example of categorized types of variation series (p. 17), which I have copied in Example 2.6.

The original form of a temporal musical unit (*ääni-olio*, writes Heininen in Finnish) is written in the first measure of the uppermost staff. Different variation series of the unit (A, B, and C) have been marked with arrows. As Heininen explains, both in variation series A and B the shape (*Gestalt*) of the melodic unit is kept the same, although the range of the intervals changes radically in series A, while in series B the quality of the intervals is varied while their ranges are kept relatively similar. Variation series C differs from these two: the pitch classes stay the same, yet the shape of the melodic unit is completely different.¹⁸

sisällön osalta *Silkkirumpu* onkin juuri laajennettua sarjallisuutta. Joycen kirjallinen tekniikka on usein laajennettua sarjallisuutta", Heininen (1998, 81).

¹⁷ Heininen seems to understand the terms "variation" and "variation of *Gestalt*" as being close to Schönberg's variation of a motive in general; see Dudeque's (2005, 151–154) writings on Schönberg.

¹⁸ As Examples 2.5 and 2.6 of Heininen's harmony show, the spacing of the pitches in a chord is very important to him. The same view can be observed in Example 2.7 and in his explanation of melodic variation. Heininen has expressed some suspicion on the pitch-class set theory, just because both the specific harmonic colour of a chord and the recognizable shape of a melodic unit (*identiteetti*, writes Heininen in Finnish) depend so much on the spacing of the pitches; see Heininen (1998, 16, 24).

The image displays seven staves of musical notation in treble clef, illustrating melodic variations. The first staff is marked with a long arrow pointing to the right and the letter 'C'. Arrows point from this staff to the second staff, which contains a variation. From the second staff, an arrow points to the third staff, which is marked with the letter 'B'. From the third staff, an arrow points to the fourth staff, which is marked with the letter 'A'. From the fourth staff, an arrow points to the fifth staff, which is marked with the letter 'B'. From the fifth staff, an arrow points to the sixth staff, which is marked with the letter 'A'. From the sixth staff, an arrow points to the seventh staff, which is also marked with the letter 'A'. The notation consists of quarter notes and rests, with some notes having accidentals (sharps and flats).

Example 2.7. Heininen’s demonstration of types of melodic variation (Heininen 1998, 17).

In *Silkkirumpu* Heininen has elaborated a particular variation technique in which the shape of the musical entity is kept similar, even if the qualities (Heininen’s category B) or sizes (Heininen’s category A) of the intervals have been varied. This means that the melodic *contour* of the musical entity stays the same, or at least that there is perceivable similarity between the two entities. Example 2.8 shows several variations on a shape in *Silkkirumpu*’s “Promesso e Terzetto”. The examples show that Heininen, in his explanations of a musical entity and its variation, refers to limited, temporal shapes as basic units of his music (*hahmo, identiteetti, Gestalt*). From now on, when describing the issue, I will use the approximate terms like melodic shape, contour, unit or entity – or in certain

context motive or figure. Since the concept of a musical contour and its application to analysis are central to my study, these issues will be discussed in detail in Chapter 4.¹⁹

Example 2.8, “Promesso e Terzetto”. Several variants of a motive realizing the basic contour <2130>.

2.4 Several Views of *Silkkirumpu*

As mentioned above, today Heininen belongs to the respected elite of Finnish composers. Therefore, it is surprising that not a single doctoral study has been devoted to his music in Finland. The few who have researched *Silkkirumpu* – Jopi Harri (1997; unpublished master’s thesis), Ogura-Wilpert (2008; unpublished master’s thesis) and Juliane Weigel-Krämer (2012; dissertation) – focus mostly on describing the structure of the drama or making comparisons with the original *noh* play: they all comment on the opera’s musical structure only on a general level. Weigel-Krämer discusses the temporal structure of *Silkkirumpu*’s drama in detail. Like Harri, she argues that from the viewpoint of Aristotelian drama concept the drumming act is the opera’s central scene. Weigel-Krämer also lists various functions of the orchestra.

¹⁹ As can be seen in Example 2.8, in *Silkkirumpu*’s vocal parts Heininen does not divide the words into syllables according to the conventions of written Finnish. The extremely-extended vowel sound as well as an exact point of vowel change in a diphthong are important to him, matters that he wanted to indicate in the score, to remind the performer of the beauty of pronouncing these words (Heininen 25 February, 2013). This practice, although frequent, is not used consistently, however; as an example, compare the division of the word *oksaan* in b. 354 with its division in b. 381.

Harri makes several valuable observations on the musical structure of *Silkkirumpu*. He gives a few examples of Heininen's harmony ("mirror-harmony", as he calls the inversional symmetry), and divides the melodies into two different types: expressive and lyric. Harri makes comparisons between the opera's musical and dramatic curves and ends up proposing that the musical and dramatic activities coincide.

Tomi Mäkelä has examined thoroughly the various roles of the chorus in *Silkkirumpu* (Mäkelä 1999; Mäkelä 2014, 65–71). Lauri Otonkoski (1993) discusses the philosophical and dramatic aspects of *Silkkirumpu* in his article for *Finnish Music Quarterly*. Jouni Kaipainen's (1989) presentation included in *Silkkirumpu*'s CD recording is compact and pertinent.

Nevertheless, I believe that the composer himself has written the most authoritative and trustworthy information on the opera – above all, in his foreword to the score (Heininen 1984a) and in the article "Sarjallisuus" (Heininen 1998). Heininen's own words and phrases – sometimes exact and illuminating, sometimes obscure and metaphorical – express the essence of his poetic ideas, and therefore I refer to them whenever possible.²⁰ When I was taking my first steps with this study, I had a long telephone conversation with the composer. Heininen was very attentive and polite; clearly, he was pleased that there was academic interest in his opera. To all my questions he answered only after long consideration, using perfectly formed, apt sentences. In the end he said:

But I cannot advise you; neither can I offer you any specific method for the analysis. You just have to read the score as a discoverer.²¹

2.4.1 My Research Organization

My research is focused on the interaction between the text and the music in *Silkkirumpu*. I am particularly interested in the narrative strategies with which these two media support the drama, both as individual means of expression and as they intertwine in the artistic whole. For information on this issue I needed to study (1) the essential characteristics of the libretto, paying attention both to the structural and the sonic features of the poems, and also address the narrative aspects of the drama; (2) examine how the libretto is

²⁰ Those composers who have studied with Professor Heininen at the Sibelius Academy have learned over the years to understand his personal way of using language, as well as his private concepts and metaphors, but for outsiders, reading Heininen can be rather challenging. Lauri Kilpiö (2004) clarifies Heininen's textural ideas and terminology in his master's thesis in Finnish.

²¹ "Mutta ei minulla ole sinulle neuvoja eikä mitään metodia. Pitää vain lukea partituuria oivaltaen", Heininen (14 November 2012).

modified in the compositional process; (3) identify the essential characteristics of the musical structure; (4) identify the musical processes that reflect the drama; and (5) take note of the musical signs and symbols.

Since I approach the opera from the Western point of view, the original Japanese *noh* play and its modification into an opera will be discussed only briefly. As mentioned above, the reader will find information about the issue in Weigel-Krämer's dissertation. My observations of the text are based on my parallel reading of the libretto and the poetic text in the score. Taking the Finnish libretto as a starting point was self-evident for me: otherwise, Eeva-Liisa Manner's subtle poetic details would have been missed.²² In the quotations from the Finnish libretto I always show the English version in parallel. If not otherwise indicated, all English translations are my own. Unfortunately, James Kirkup's translation, included in the printed libretto, would not help the reader to understand my analytical points: he does not always maintain the word order of the Finnish poetic lines and, furthermore, he often presents his own extensions or additional ideas that do not follow the meanings of Manner's poetic lines.

As primary sources, I am using a photocopy of the composer's manuscript of the full score (Heininen 1981–1983b) and the printed libretto (Heininen and Manner 1984).²³ Heininen's foreword, included both in the printed libretto and in the full score, offers important information and is occasionally referred to and cited in my study (Heininen 1984a). Since the performances of *Silkkirumpu* at the Finnish National Opera in 1984 and 1989 are the only productions of the opera so far, in several instances I refer to the documentations of these presentations (Fazer Music 1989; YLE 1990).

Rather than describing analyses of the opera's individual numbers chronologically, my study gives examples of categorized musical and poetic means and strategies that affect the interaction between text and music, particularly from the perspectives of drama and narrative. I have omitted from my study a detailed music analysis of the orchestral

²² Ogura-Wilpert has taken the English translation of the libretto as a text source for his thesis. Weigel-Krämer seems to have worked more or less with the Swedish translation, but she always shows parallel German and Finnish versions in her examples. I suppose that the reasons for these decisions are practical, yet the poetic details and the beauty of Finnish language are unfortunately ignored.

²³ The autograph manuscript of the full score in pencil (Heininen 1981–1983a) is preserved in the archive of the Finnish National Opera, as are several orchestral parts and the photocopied full scores used by the conductor (Heininen 1984b), the director (Heininen 1984c), the choirmaster and the soloists. Concerning the notation, the autograph manuscript and its photocopy (reproduced by Fennica Gehrman 1984; another copy exists at Sibelius Academy's library) seem to be the same.

numbers as well as a thorough analysis of the choral scenes: these episodes, however, will be commented on when necessary for understanding my interpretation.

The study includes excerpts of the libretto and a number of musical examples that are mainly analytical reductions of the full score, all printed with the kind permission of Fennica Gehrman. The musical examples are written in C. Because in my analysis I consistently refer to the full score of *Silkkirumpu*, I prefer to use the titles of the operatic numbers that appear there (see Appendix). The cast and orchestration of *Silkkirumpu* are shown in the Appendix, as are also two excerpts from the composer's manuscript.

3 Theoretical Framework

3.1 Starting Points

In this chapter I will explicate my theoretical starting points concerning 1) the nature of a vocal composition, 2) the referential aspect of text and music, 3) the narrative quality of text and music and 4) attributes and nature of opera from the perspective of narrative. I will begin by briefly clarifying the relationship between the composer's intentions and my own reading of *Silkkirumpu*.

The aim of my study on *Silkkirumpu*'s musical score is to point out structures, connections and meanings in the final composition. Many of these aspects Heininen has explained in his writings on the opera's compositional design. There are, however, aspects of the final score – in my opinion rather obvious structural elements or musico-poetic connections – that Heininen does not address. In addition, there are other aspects that are clearly important to Heininen as a composer, yet not so remarkable for a listener or an interpreter. My analytical approach is similar to that of Roland Barthes who, analogously to literary, considers the musical score as one kind of *text*: a cultural message to be actualized by an interpreter, either in a musical performance or in a reading such as a scholarly study (Barthes 1977, 142–148, 155–164; Tarasti 1996, 11–19). Thus, the composer's view of his own work is valuable and must be taken into account, and yet it remains only one interpretation of the composition. Every work of art – in this case *Silkkirumpu*'s score – has the potential for a large repertoire of interpretations that are not dependent on the composer's intentions but a property of the artwork itself. In my view the justifiable analytical interpretations must have their basis in the score, and they must be justified with valid and understandable evidence and reasoning.

Kofi Agawu has discussed the issue of analyzing vocal compositions in his “Theory and Practice in the Analysis of the Nineteenth-century *Lied*” (Agawu 1992), in which he examines various perspectives for understanding the relationship between the text and music of a song. Agawu suggests convincingly that the music and text in a song interact, yet each also has an independent existence outside the song. That is why both of these elements must first be examined separately and only thereafter in interaction. Nevertheless, the song constitutes to a new creation, rich in interpretative layers, which are not

limited to the contribution of text or music alone: the whole is greater than the sum of its parts (Agawu 1992, 5–8). I have taken this approach to vocal music as a starting point for my analysis of *Silkkirumpu*.

3.2 Text and Music: The Referential Aspect

As explained in the Introduction, there are musico-poetic associations in *Silkkirumpu* that are based on the referential aspects of both text and music. Like its text, the music of the opera creates a dense referential network of its own. However, the opera's central symbols are shared between these two media and so they gain in significance. In the following paragraphs I will clarify the referential aspect of *Silkkirumpu*.

To study the interaction between distinct artistic media such as text and music, the researcher must find an abstract or metaphorical layer, in which these areas can be discussed in parallel. Even if the concrete means for expression in language and music are different, analogies can be found between the fundamental principles employed in music with text (Suurpää 2014, 37–39). In general, language and music have much in common: both are communicative types of expression and temporal in nature. They have, however, several significant differences both in structure and meaning.

Ferdinand de Saussure considers language referential, which means that linguistic expressions make up to culturally formed and shared *signs* (*signe*). The connection between a linguistic expression (signifier, *signifiant*) and its meaning (signified, *signifié*) is at first arbitrary and only seldom based on onomatopoeia; instead, it is established through social convention (Culler 1997, 55–68). Linguists admit that, even in informative language, meanings partly depend on the context, but the situation is completely different if the language is poetic: in principle, poetic language is often metaphorical – vague and obscure on purpose – and has multiple meanings. Poetic texts include *symbols* that are signs reflecting certain abstract ideas. Symbols can be either culturally shared or private, employed by a single poet, and they need to be interpreted by the reader. The origin of the word “symbol” is in Greek: it means “to connect” or “to compare”. However, contrary to a metaphor that offers an immediate comparison, the built-in meaning of a symbol must be established by repetition.

Music is often called “musical language”, and descriptions of music in linguistic terms have been common for centuries (Agawu 1991, 7–10). Even the term discourse, which primarily means a spoken or written text, has been extended to music. Musical

discourses are many and, similar to linguistic discourse, the structural and stylistic features of expression are also regulated in musical discourse. Both language and music are communicative systems, consisting of strictly hierarchical, logical structure – the syntax.¹ Tonal syntax is a widely shared structural system. All tonal compositions follow the principles of tonal harmony, and a listener, who has grown up in Western culture learns its logic even unconsciously, without formal teaching. Tonal syntax permeates all musical elements: it has remarkable effects both on melodic lines and rhythmic accentuation, as well as on form and phrase structure. By contrast, the syntax of non-tonal, contemporary music is not universal. Despite several commonly used basic structures and shared stylistic features, every composer more or less creates a syntax of his or her own – even a different one for each composition – which the listener has to learn. Nevertheless, the act of signification is common both to tonal and non-tonal contexts, and therefore I believe that it is possible to apply the theories of meaning in tonal music to meaning in post-tonal music.

3.2.1 Referentiality in a Musical Context

Figure 3.1 shows my view of referentiality in a musical context. The phenomenon includes two kinds of intra-musical references: those that function only in the context of a specific musical work and those that are intertextual by nature. Tone painting – for example, musical imitation of natural sounds, such as birdsong – is considered here as an extra-musical reference. Below I clarify the concepts shown in Figure 3.1, first introducing the phenomena in a tonal context and, thereafter, in non-tonal, contemporary music, such as *Silkkirumpu*.

¹ However, many authors hold the presumed analogy between language and music is partly problematic, see Suurpää (2014, 30–31).

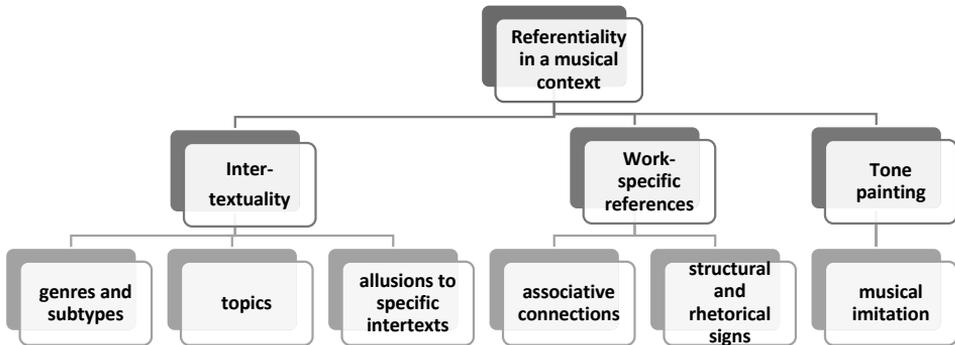


Figure 3.1. Referentiality in a musical context.

Intertextual references may appear on various levels. A musical work might include a quotation or an allusion to a specific piece – an *intertext* – which is thus placed in a dialogue with the work. The references may also function on a more general level, echoing essential features of styles and genres or distinctive details of a genre’s subtypes. In Figure 3.1 *topics* – conventional, musical expressions of certain phenomena – are classified as intertextual references. In this view topics are cultural codes that refer to music of an earlier time, the classical repertoire and its traditions, and not to the extra-musical phenomenon in question; as Danuta Mirka puts it, a topic is “musical imitation of other music” (Mirka 2014, 36). Kofi Agawu lists different kinds of topics found in his examples from the classical era. Some of them refer to a musical genre or type of composition (aria, cadenza, recitative); others refer to musical expressions (singing style, fanfare) or musical gestures (Mannheim rocket, hunt style) (Agawu 1991, 30). However, several topics seem to have their extra-musical foundation in onomatopoesia: for example, *pianto*, the sigh gesture, could be associated with grief and weeping, but the topic is established through its frequent use in music depicting sorrow and pain (Monelle 2000, 17). Thus, the categories of referentiality partly overlap.

Work-specific references include recurring, distinctive musical ideas that are linked with each other by association. These ideas may be melodic motives, rhythmic ideas or pitch motives, prominent chords or textural ideas. Work-specific references can form an associative network that enriches the potential for interpretation, for example by linking temporally distant passages of a composition. Recurring musical ideas that are limited in

length and seem to have a specific function in the discourse, can be called musical *signs*. *Structural signs* give the listeners clues to the musical organization of a piece through convention. Agawu discusses thoroughly the signs of the beginning–middle–end paradigm in examples of Haydn, Mozart and Beethoven (Agawu 1991, 51). Since the structural level of a composition plays a remarkable role in tonal organization, Agawu explains his ideas in terms of Schenkerian analysis. Nevertheless, there are also foreground features connected to structural signs, for example the trill on $\hat{2}$ as a signal for a nearby closure in Mozart’s piano concertos.

Robert Hatten’s view of *temporal gestures* as musical signs, introduced in his book *Interpreting Musical Gestures* (2004), comes close to Agawu’s ideas (Hatten 2004, 125). Hatten emphasizes the bodily origin of a gesture as a meaningful movement. In addition to Agawu’s structural signs that are associated with formal functions (see Caplin 1998), Hatten mentions thematized gestures – consistently used *agents*, which form the basis for musical discourse through developing and, in this process, unfolding the dramatic trajectory of a work (Hatten 2004, 233). The expressiveness of *rhetorical gestures*, which by disrupting the musical flow direct the listener’s orientation, is based on a sudden shift of energy, force, direction or character in an otherwise unmarked course of music (Hatten 2004, 123–125). Rhetorical gestures usually mark strategic moments in formal schemas, and therefore they often carry stylistically shared, conventional attributes (Hatten 2004, 113). Hatten defines gesture as a continuing temporal phenomenon and links the term both to melodic contour and *Gestalt* (Hatten 2004, 101, 116). Hatten writes about tonal music, but I believe that his approach can be applied to my analysis of *Silkkirumpu*: in describing his compositional design, Heininen frequently uses the concept *hahmo* (“gesture”), defining it in the same way as Hatten does (Heininen 1976, 58).

Now I will turn to referentiality in a post-tonal context and particularly in *Silkkirumpu*. Modernist composers, including the post-serialist Heininen, typically were of the opinion that a contemporary composer should avoid references to the Western tradition, especially to tonality. In extreme cases, serial composers wrote athematic music wherein every aspect of music obeyed a unique serial structure. However, only a small portion of twentieth-century music stands completely outside the Western tradition. In

some cases intertextual or stylistic allusions might be unintentional, but still they exist.² In 1976 Heininen stated:

I definitely avoid recognizable references pointing outside the work itself.³

The statement reflects Heininen's modernist aesthetic ideal, but it might also indicate that his music includes work-specific references; something we can see and hear in *Silkkirumpu*. To interpret musical meanings the audience for a post-tonal work like *Silkkirumpu* cannot lean on convention, shared syntax or universal style. In post-tonal music the symbols and signs are mostly work-specific: they build up through repetition, they create associative connections, but they are to be interpreted only in the context of a certain piece of music. The syntax and signs for the organization in a post-tonal composition may be unique, but it is still possible for the listeners to learn them through one or several hearings. Heininen talks about his private syntax in his essay *Miten sävellykseni ovat syntyneet* ("How My Compositions Were Created"). He writes:

Chips of musical material are like the vocabulary of a new language with its forms and wordings. But speech is created only when we know the syntax needed for this vocabulary.⁴

Example 3.1 shows how Heininen created a structural sign in *Silkkirumpu*. In "Cantilena" (1b), the opening scene of the opera, he introduces a sign of musical closure: a melodic gesture consisting of the ordered intervals $\langle -7, -3 \rangle$ (b. 45). This idea, which I call the *ending gesture*, occurs numerous times all over the opera, situated at the end of a vocal line, a phrase or a larger formal section. In "Cantilena" the composer in a way teaches the audience the function of this rhetorical gesture (bb. 43–45, b. 78 and b. 97). Thereafter, the gesture in its varied forms can be understood as having a concluding function. In "Ira e odio" the ending function of the gesture is evident in bb. 1289, 1325 and 1341. In bars 1289–1290 the gesture closes the Gardener's vocal phrase, but also gives the brass the impulse to begin their comment, which also opens with a varied and extended form of the gesture. It is worth mentioning that the same gesture, in its inverted form, seems to adopt a beginning function (b. 1285).

² Several scholars have made attempts to recognize topics in a post-tonal context. For example, Márta Grabócz has introduced a list of topics employed in Bartók's music. Danuta Mirka has made a list of her own on topics of twentieth-century music, which she categorizes into dances, ethnicities and diverse styles; see Agawu (2009, 48–50).

³ "Kaihdan siis ehdottomasti 'ahaa-elämystä', joka osoittaisi itse teoksen ulkopuolelle", Heininen (1976, 54).

⁴ "Materiaalisirut ovat kuin uuden kielen sanastoa taivutusmuotoineen, mutta puhetta niistä tulee vasta kun tunnemme tuon sanaston vaatiman syntaksin", Heininen (1976, 52).

43 Gardener
pe - - - e - - - rho - se - lle

78 mi - nne - kää'n

97 Vc solo

Example 3.1, “Cantilena”. The ending gesture in its basic form (b. 45 and b. 97) and as a variant (b. 78).

Several prominent orchestral chords in *Silkkirumpu* interrupt the musical flow and clearly function as a sign of ending (for example, b. 1306). All these chords are quite different from each other, yet they seem to play a role in musical syntax. The rhetorical effect of the chords is evident, and therefore, according to Hatten, they could be called rhetorical gestures.

As mentioned above, musical signs build up through repetition. However, in his foreword to *Silkkirumpu* Heininen writes:

Only exceptionally do the fleeting musical shapes function as themes or *Leitmotifs*, otherwise *nothing is repeated* (my italics).⁵

The statement could well give the reader the impression that *Silkkirumpu* is mostly an athematic torrent of new musical material from beginning to the end. This is not the case. As the composer admits, there is thematic material in *Silkkirumpu*. Heininen’s comment “nothing is repeated” excludes one important word: the material is seldom repeated *exactly*, but is similar enough to be recognized. In addition there is a dense network of work-specific references – even *Leitmotifs* – and surprisingly many intertextual topics and allusions as well as instances of tone painting in *Silkkirumpu*. The issue will be discussed in detail in the analytical chapters.

3.3 Narrative Qualities

Narrative is an essential attribute of opera, and in *Silkkirumpu* narrative is realized both in text and music, as well as in other elements of the drama. The opera’s communication

⁵ “Mutta temaattista, johtoaiheista merkitystä musiikin ohikiitävät muodot saavat vain poikkeustapauksessa – muuten mikään ei palaa”, Heininen (1984a).

process is complicated: only seldom is there a narrator telling the story or pointing out the message to the audience; instead, the plot unfolds in the dialogue and in the events on stage in the course of the drama. The libretto usually includes introspective passages as well, wherein the characters express their feelings or intentions. To understand the opera's narrative qualities and means, it is good to consider first the principles of literary narrative, which is the primary form of narrative discourse. Current theories of musical narrative mostly apply the theories and concepts of literary narrative.

3.3.1 Literary Narrative

Shlomith Rimmon-Kenan (1983) defines narrative as a succession of events related to each other by temporality or causality (Rimmon-Kenan 1983, 14–19). The events are verbally described in the text and, further, told to the listener by a narrator, who can be either extra-diegetic (an objective onlooker) or intra-diegetic (a participant in the drama). To Rimmon-Kenan, a narrator is often implied; occasionally there can be several narrators, both extra-diegetic and intra-diegetic (Rimmon-Kenan, 86–89). Like Gérard Genette and others, Rimmon-Kenan makes a distinction between *story* and *narrative*: a story consists of the events, while a narrative discloses how, when and by whom the story is mediated (Rimmon-Kenan, 89–91; Genette 1988, 13).⁶

Temporality is a central element in narrative. First of all, we assume that the events of a story are narrated after the real happenings in the past tense (Rimmon-Kenan 1983, 90). Narrative is an arrangement of these events: a temporal disposition of chronological (“real”) story-time events in text-time. Story-time and text-time differ in various ways. The order of happenings can be changed, and in this case the real, logical succession of events (the *plot*) unfolds to the reader only gradually. In addition to the core of the story, there can be flashbacks – references to the past, which help the reader to understand the characters' motives and reveal the reasons for the current situation. The narrator might also give clues to how things will go in the future.

The manipulation of durations (in other words, the speed of the narrative) is a means of focusing the listener's attention on the most important events or elements in the story.

⁶ In my view, Rimmon-Kenan's concepts as well as her approach to narrative fits well in describing operatic narrative, in which the communication process is complex. The concepts of her narrative theory will be thoroughly clarified in the analytical chapters. However, I want to point out that for Rimmon-Kenan the events in a story need not be causally related, whereas a plot consists of causally ordered events. Plot is verbally described in the text.

It is possible, for example, to shrink decades of a characters' life into several sentences or paragraphs (acceleration of story-time) and concentrate on describing one significant day in their life (deceleration of story-time). These temporal shifts – *ellipsis* (omission), acceleration and deceleration – have an effect on the intensity of the narrative. The order of events in the story might be manipulated in the narrative. Moreover, some events might be narrated repeatedly. Sometimes the most thrilling element of the story is not told at all but must be deduced by the reader. (Rimmon-Kenan 1983, 43–58).

The story is always told from a certain point of view, a perspective verbalized by the narrator. Following Genette, Rimmon-Kenan (1983) calls this perspective *focalization*. In contemporary narrative it is common to use alternate focalizations and display several perspectives even on the same events. Focalization is non-verbal yet it is signalled by language. The *focalizer* can either be external or one of the characters, but he or she always has formed a cognitive, emotional and ideological understanding of the focalized person's perspective, and this attitude colours the text.

In addition to the storytelling there are several higher levels of narrative, such as the thematic level, the commentary level or generalization (Genette 1980, 185–210; Rimmon-Kenan 1983, 71–85). On a higher level of narrative, both narrator and focalizer have a great influence on how the abstract themes and ideological statements of the story are mediated to the reader. It is confusing if the narrator is obviously unreliable: in these instances, the reader must gather all clues in the narrative and try to make a sensible picture of what really happened and why. (Rimmon-Kenan 1983, 94–101).

3.3.2 Musical Narrative

As an abstract form of communication, music has raised the question of its ability to offer the listener the necessary signals of narrative (Almén 2003, 4–11). However, several theorists suggest that it is possible to recognize clues of narrative elements – for example; temporality, agency, plot and narrating voice – in a musical discourse and form a narrative reading of a musical work (Klein 2013, 11).⁷ Depending on style and genre, musical narrative may be founded on different elements: for example, the narrative of operatic

⁷ Irina Rajewsky (2016), in her conference paper “Intermediality and Transmediality: Unbraiding Converged Theories”, opened a new perspective on narrative theory. She called into question the applications of literary narrative to other media – especially in the context of the new audiovisual media. Examining musical narrative on its own domains might offer new possibilities for understanding the phenomenon in the media, in which the premises of literary narrative are difficult to apply. For this new approach new analytical concepts need to be established.

discourse can employ certain conventional means which are familiar to educated listeners.

Byron Almén (2008) has developed a comprehensive theory of musical narrative. He suggests that musical narrative is based on polarized difference between the beginning and ending conditions in the musical structure, often articulated as a conflict. During the narrative process the relation between the conflicting elements might be either changed or restored. Almén calls this process a *transvaluation*, yet it may also be called a *musical plot*, which is handled by one or several *musical agents* – motives, themes or other musical events (Almén 2003, 12, Almén 2008, 50–54, 73–75). Almén makes distinctions among musical story, discourse and narrative: by musical story he refers to a succession of events in a musical flow; by discourse, he means the narrative function of these events; by narrative, he means the strategies with which the trajectory of the musical story has been disclosed to the audience. The first step in narrative analysis is to define the recurring themes, motives and gestures that can be considered musical agents. Thereafter, the discursive function of these musical agents must be described.⁸ For Almén, the missing narrator in musical discourse is not a problem: he considers music to be related to drama, and in dramatic discourse the narrator is largely non-existent or implied (Almén 2003, 31–32, Almén 2008, 36–37). Similarly, the past tense, which is essential in literary narrative, is not obligatory either in drama or in musical narrative: on the contrary, the story at least seemingly unfolds in present time.⁹

A narrative reading of compositions dating from the Classic-Romantic era is based, for example, on the transformation of musical motives or themes, expectations created by the goal-oriented tonal harmony, or the unfolding of paradigmatic beginning–middle–end

⁸ The third level in Almén's narrative analysis is defining of narrative archetype. Almén (2008, 93–94) divides musical narrative into four archetypes: romantic, tragic, comic and ironic. Romantic narrative tells a story of a hoped-for victory, whereas tragic narrative is a story of a feared defeat. Both comic and ironic narrative include a distanced approach to the story: comic narrative in coping with a tragic outcome with humour and ironic in offering an evaluative or even derisive assessment of the story. Almén proposes that ironic narrative is relatively common in contemporary music, and it is present, for example, in distanced or sarcastic use of topics. Narrative archetypes also occur in mixed form: for example, as tragic or comic irony. Almén's archetypes have been widely applied to music analysis, but I do not use them in this study. As far as I understand, for analysis of music with text the archetypes might be rather schematic: the text brings additional qualities to the work and enables and demands more subtle narrative interpretations. It is also important to note that in addition to the overriding dramatic trajectory, there might be enclosed, subordinate narratives or narrative features connected to other archetypes; for example, comic elements in an otherwise tragic story.

⁹ In his article "Music as Drama" Fred Everett Maus (1988) has discussed the issue thoroughly.

functions and compositional schemas like sonata form. Contemporary music often seeks fresh, neo-narrative means, and some composers purposely try to create anti-narrative works. In athematic music, agency might be manifested in instrumentation, and if there is a musical plot, it might be based on factors such as changes in pitch space, register or orchestration.¹⁰ Almén and Hatten (2013) argue that manipulation of temporality is a central narrative element in contemporary music. As an example of *temporal strategies*, they mention slowing time even to static, timeless situation, which may be adapted to contemporary music from religious rites or meditative trances. Consequently, music manifesting pulse or music with rhythmic regularity often creates associations with the passing of time (Almén and Hatten 2013, 63–71). To my mind, the manipulation of temporality in a musical context has a lot in common with the above-described temporal strategies in literary narrative.

Even if there is no narrator in a musical work, certain aspects suggest that there still might be an assumed, anonymous higher-level agent handling the temporal strategies and governing the discourse. The existence of a narrative agent is most inevitable in temporal strategies that affect discontinuity, for example in those that Almén and Hatten call “musical *montage* effects” (Almén and Hatten 2013, 65). Montage technique was introduced to audience by early cinema directors, specifically by Sergei Eisenstein in his *Battleship Potemkin* (1925).¹¹ In general, cinematic means have had a powerful influence on contemporary narrative. The filmic devices include, for example, the possibility to cut the film and compose a collage, to use deceleration or acceleration of dolly shots, the ability to show various perspectives on events and focus the picture on a film character’s face. The musical montage effect is related to the layering of shots in a film, and it includes disruption, interruption and stratification strategies.¹² According to Almén and Hatten,

¹⁰ Ligeti’s *Lux Aeterna* (1966) and Gubaidulina’s String Trio (1988) are examples of contemporary compositions enabling narrative readings based on changes in register and pitch space. Likewise, Lutosławski’s Cello Concerto (1968–1970) presents a very clear musical plot handled by a soloist as a protagonist, who is fighting against the brutal forces performed by the orchestral brasses.

¹¹ Eisenstein (1972, 89–103, 156–160) described his ideas on discontinuity in film art in his essay, in which he points out correspondences between cut film shots and Japanese art tradition. Eisenstein, interestingly, named his categories on different forms of montage with exact musical terms. His list consists of metrical, rhythmical, tonal, overtone and intellectual montage types.

¹² Michael Klein (2013, 24–25) writes that Debussy’s idea of a musical form originated from his experiences in early cinema technique. Yayoi Uno Everett (2015, 31–33) gives an example of Debussy manifesting musical satire by textural cuts and juxtaposition of ragtime music and Wagner quotations. Rebecca Leydon (2001, 231) discusses thoroughly the analogies between disruptive camera technique in early cinema and superimposed or collage-like materials in

montage can be realized by several simultaneously ongoing activities or competing agents. Psychological montage brings to light disruptions in the stream of the characters' consciousness or the alternation of presence and memory by disrupting, cutting and merging diverse musical materials (Almén and Hatten 2013, 66). Surreal montage can refer to unorganized states of mind such as dreams or the psychoanalytic unconscious, as well as delusion and mental disorder.

3.3.3 Opera: A Narrative Music Drama

Now I will return to opera and discuss how the theories of literary and musical narratives can be applied to a music drama. In principle, stories can be mediated to the audience either by showing (*mimetic*) or telling (*diegetic*) forms of expression. In operatic discourse the scenery, the costumes, the dialogue and the events create an illusion that everything happens on stage before the audience's eyes. Such *mimetic illusion* is supported musically as well. Nevertheless, the reflective musical numbers – for example arias and ensembles, comments by the chorus and the action in the orchestra – suggest that we are listening to a narration of past events. Understanding opera's double nature is essential for my analysis and interpretation of *Silkkirumpu*, and therefore it will be discussed below.

In operatic discourse the chorus often comments on and explains the stage events to the audience and thus at least partly acts as a narrating agent; this is the case in *Silkkirumpu* (Mäkelä 1999). In addition, the orchestra is heard to play the role of a non-verbal narrator; as an example, in the orchestral accompaniment there are often cues that refer to the events that will follow only later or to final conditions, and this feature implies a narrating voice.¹³ Brian Magee states that in Wagner's practice the story is carried out by the stage characters, while the symbolic level, commentary and ideological attitudes are mostly handled by the orchestra (Magee 2000, 275).

In his article "Narrative Elements in Opera", Michael Halliwell examines the nature of operatic discourse by commenting on Edward T. Cone's famous *The Composer's Voice*. He ends up suggesting that, in spite of the stage act, opera as an art form is diegetic

Debussy's late style. Almén and Hatten (2013, 65–66) mention Stravinsky's *Petrushka* (1911) and *The Rite of Spring* (1913) as examples of skilful musical montage technique.

¹³ A well-known example of the orchestra as an omniscient, extra-diegetic narrator is the final scene of Puccini's *Tosca*. At the moment when Cavaradossi prepares himself for a fake execution, the orchestra is playing a funeral march, thus revealing already beforehand Scarpia's betrayal and the tragic ending of the opera.

rather than mimetic (Halliwell, Michael 1999, 136). Halliwell emphasizes the orchestra's narrating function and considers even accompanied arias and ensembles as part of the indirect narrative discourse, handled altogether by an agent called *musical persona*. (Halliwell, Michael 1999, 144–145). Musical persona is an implied, higher-level agent to whom the actions and aspects in a musical work can be attributed. The term corresponds to literary discourse's implied author, which is a conceptual agent that is evoked, although not represented, in a verbal text (Halliwell, Michael 1999, 138–139). To some extent all narrating elements in the operatic discourse can be seen as representing the voice of a musical persona who decides what to show to the audience and when, as well as what to leave out. With carefully chosen strategies this agent expresses his or her ideological attitudes and statements: presumably, this rhetorical agent might represent the composer's voice.¹⁴

In general, agency in an operatic context is a complex and multi-layered phenomenon. The characters on stage are dramatic agents and the events of the story are results of their actions. Yet while the characters perform the text singing, the vocal performance adds new aspects to their actions: for example, it often creates an impression of indirect speech. Therefore, in describing the aspects of vocal performance, several scholars separate the character from its imaginary represent, the *vocal persona* (see, for example, Abbate 1991, 10–12). In addition to the vocal characters, we might take the actions of the orchestral instruments or the temporal flow of the musical events as manifestations of agency. This mode of thought appears also in a purely musical context: the dramatic structure of a work is commonly described as actions of imaginary agents (Maus 1988, 72).

Seth Monahan (2013) discusses musical agency in detail and makes a distinction between *intramusical agents* (the individualized musical elements and the work-persona; that is, the musical work as a virtual, personified object) and *extramusical agents* (the fictional composer and the analyst). I agree with Monahan in that musical agency can be approached on various levels: there can be temporary intramusical agents, elements whose actions are limited only to a single musical passage or to a certain number of the opera, for example. Yet if an individualized element recurs and develops in the trajectory of the work, it belongs to the larger-level narrative discourse (Monahan 2013, 327). In

¹⁴ Edward T. Cone (1974, 18) emphasizes that in a vocal composition the composer's persona governs both words and music. A composer speaks a unique language in each composition, and therefore Cone has ended up calling his speech "the voice of a musical persona".

Silkkirumpu certain recurring individualized elements – *Leitmotifs* and recurring textures – play significant roles in the musical narration and thus represent intramusical agency on a narrative level.

According to Monahan a significant difference between intramusical and extramusical agents is that the extramusical agents approach the work from the outside (Monahan 2013, 331). Their privileged perspective is not limited only to the musical past and present, but taking the piece as a preplanned whole, they also control the musical future. In a narrative work like an opera, an extramusical, higher-level agent is able to construct and organize its events and narrating elements. As an example, in this study the temporal discrepancies between the order of the events in *Silkkirumpu*'s story and their order in the musical narration are described as strategic actions of the narrative agent. Cone's musical persona, Monahan's fictional composer and the implied author in literary theory all seem to represent that kind of a higher-level agent, and they correspond to my understanding of the composer's voice.¹⁵

Almén's view of music as drama and Michael Halliwell's idea of opera's diegetic nature do not necessarily exclude each other. Almén, in his article, gives a convincing explanation of the issue: music, drama and literature all exhibit a narrative but the means for manifesting the story in these art forms differ (Almén 2003, 3, 9, 31–32). The distinction between showing and telling is not at all straightforward. Aristotle, after clearly defining tragedy as an act of mimesis, writes that the plot should be so skilfully designed that it evokes compassion and horrifies the audience even when simply narrated without stage action (Halliwell, Stephen 1987, 45). Genette discusses the oppositional pair “showing” and “telling” in the context of defining direct and indirect discourse (“recited words” versus “narrated words”), which both occur in operatic discourse (Genette 1980, 162–173). There are numerous occasions in operatic discourse – most commonly in arias or composed monologues – where the character's thoughts, in other words narrated inner speech, are mediated to the audience.

I agree with Everett, who considers text and music as the initial narrative sources in opera. According to Everett these two media of expression support the drama with

¹⁵ Monahan (2013, 356) discusses certain problematic aspects of Cone's musical persona and ends up proposing that Cone's agent lies between an experiencing work-persona and a controlling fictional composer. Furthermore, Monahan (2013, 333–347) approaches agency as a nested phenomenon: an individualized element can be defined as an intramusical agent, but it can also be taken as an action of a fictional composer. In his newly published book Hatten (2019) discusses thoroughly the hierarchical nature of musical agency.

several discursive strategies blending together in the artistic whole (Everett 2015, 12). The verbal narrative and the musical narrative often seem to be telling the same story, but their messages can also be contrasting. The incongruities between text and music occasionally reveal musical sub-narratives that exist alongside the openly expressed verbal narrative; this is also the case in *Silkkirumpu*.

The manipulation of temporality is most significant in operatic discourse: order and duration of action, acceleration or deceleration of time, as well as omission of less important events are means of making the story clear to the audience through a very limited, compact dialogue. Typically, narration is slowed down or stopped in arias, during which the characters reflect on the events and express their feelings, whereas in recitatives a long time period might pass quickly.

In principle, I divide the narrative strategies in *Silkkirumpu* into two categories: referential and temporal. Into referential narrative strategies I count the 1) work-specific references that include the structural and rhetorical signs as well as associative connections; 2) the intertextual references that include topics and allusions to certain intertexts; and 3) references between text and music, such as tone painting. In principle, narrative is a temporal phenomenon, but the referential strategies create new layers of interpretation in narrative. Temporal strategies, in my view, include 1) the formal organization of the text and the music, which direct the audience's orientation while they are listening to the opera; 2) the aspects of temporality, such as the order and speed of narrative; and 3) the musical processes manifesting transvaluation, which several writers – Almén, among others – consider to be a premise of narrative.

My categorization surely is simplified, but it helps to recognize the primary impact of each narrative phenomenon. In operatic discourse narrative elements co-operate and overlap, and a single narrative strategy – formal organization, as an example – can be observed both from referential and temporal points of view: the musical form of *Silkkirumpu*'s number XVIII d, “Passacaglia”, realizes a narrative process, a transvaluation based on gradually developing musical material. However, the title links the number with the genre's large intertextual network, and even opens up an exact reference to a specific intertext; this issue will be discussed in Chapter 8. Moreover, certain fundamental aspects of narrative – agency, for example – cannot be placed in any of these categories; these matters will be discussed in conjunction with certain analytical examples.

One more important property of narrative must be discussed: the existence of imaginable alternative endings for the story. Even in a situation in which one option seems

to be the most plausible, there is still potential for another plot path. If the events in a story follow each other as if completely predetermined, it means that the characters do not exercise free will at all. Claude Bremond (1980), in his model of dramatic functions, explains the logic of narrative possibilities, by which he refers to the existence of alternative possibilities in building a story. Bremond proposes that the realized plot is only one of many possible paths. At each step in a sequence of actions there are always two potential realizations: the actualization or the waste of an intention, alternatives which in turn lead to a new choice (Bremond 1980, 387–388). Joshua Banks Mailman speaks about the same ideas in a musical context, with his model of a “diachronic decision tree” (Mailman 2013, 128–133). He shows how the realized musical plot is a path in a network in which every action causes a resolution and simultaneously makes the other options impossible.

I believe that in a musical context not even a conventional formal schema such as sonata form should be understood as predetermined. Hepokoski and Darcy, who approach the sonata trajectory as a process-like manifestation of the tonic, demonstrate several options for each strategic action in a sonata movement. In the late eighteenth-century style some of these options were more plausible than others; the authors call them first- and second-level defaults (Hepokoski and Darcy 2006, 232, 10). The narrative quality of a composition that follows a sonata form can be justified by the unique realization of the formal schema as a consequence of the composer’s decisions. The restoration of the tonic in a sonata’s recapitulation is not self-evident before it actually takes place. Deformation, that is, departure from the normative procedure, creates tension between the listener’s expectations and the actual content of the piece and thus creates expressive and narrative effects (Hepokoski and Darcy 2006, 614). Similarly, serial music has often been considered to be predetermined, but in fact the strict serial pre-structure is only the raw material for the composer, who as an active agent makes decisions about how to apply the matrix in the composition.

An interesting question is to what extent a narrative is a property of a composition and to what extent is it an attitude of a listener (Cook 2001, 179; Suurpää 2014, 40). For example, stasis is often considered anti-narrative and motion is considered as narrative, but even a listener to minimalist or statistically realized total serial music, instead of maintaining a spatial listening experience, tends to link musical events to each other linearly to form a plot: tendency to tell and make stories is part of human nature. Thus, in the complicated communication system of the opera the listener is an important agent.

The message of either music or text is a code that needs a receiver – a performer or analyst who is aware of the conventions of the art form, yet is also willing to search for fresh hermeneutic readings and interpretations.

3.4 Summary

So far, I have presented views of expressive means and meanings in written text and music, which together form the basis for understanding the dramatic means and meanings in *Silkkirumpu*. Both the text and the music of this opera include referential signs and symbols based on repetition, association and cultural convention. These signs can be interpreted from the perspective of narrative. Nevertheless, narrative is primarily a temporal phenomenon, and along with defining the musical agents, the analysis of this aspect must focus on essential changes and processes both in the opera's musical and its dramatic trajectory.

4 Research Methods

In the previous chapter I introduced the theoretical framework that forms the basis for examining the text, the music and their relationship in *Silkkirumpu*. Let us now turn to analytical perspectives and methods, concentrating first on my set of tools for examining the music of *Silkkirumpu*. Then I will describe my approach to the narrative and lyrical qualities of the text and, finally, I will discuss the means for observing the interaction between text and music in a contemporary opera like *Silkkirumpu*. The central points of the procedure will be clarified in the examples, all taken from the opera.

4.1 Perspectives and Tools for Music Analysis

In general, I will apply the widely accepted concepts and principles of post-tonal theory as described by Joseph Straus (2005). Straus's principles are useful for defining intervals in a post-tonal context, for example, and in pointing out recurring set classes, that is, specific harmonic or melodic entities in their basic, transposed or inverted forms. However, because in *Silkkirumpu* Heininen operates mostly with large, chromatic sets or sets with a dense, chromatic core, Straus's principle of the octave equivalence seems insufficient for describing the harmonic colour of Heininen's sonorities. To show the specificity of a certain chord, mere definition of the set class does not help very much, as the distinct harmonic colour of a chord depends both on its spacing and on orchestration, both of which I will show and explain in my analyses.

In the following sections, I will explain the analytical methods with which I justify 1) my findings on perceived similarities between musical entities; 2) my suggestions for musical form and segmentation, with a concentration on the phrase level, on the one hand, and on the large-scale form of individual musical numbers on the other; 3) and my observations with regard to Heininen's characterization of the vocal parts in *Silkkirumpu*.

4.1.1 Similarity between Musical Entities

In a musical context I use the term *parallelism* to refer to the perceived similarity between linear musical entities – in a narrow case, similarity between two motives. In operatic discourse recurring and developing motives create musical coherence; interpreted as

Leitmotifs, such motives can deepen the connection between drama and music. In Chapter 2 I discussed a melodic motive (*Gestalt*) introduced for the first time in “Promesso” (number V, b. 339), and several of its variants (bb. 354, 366, 370, 378, 381, 391 and 392; see Example 2.8). It is easy to perceive the similarity among all these motives: some are exact transpositions of the basic motive (bb. 354, 366 and 370), elaborate a single set class (0124), and consist of the same ordered pitch intervals $\langle -1, +3, -4 \rangle$; two of them even repeating the very same pitches (bb. 354 and 366). In Heininen’s complicated, total chromatic pitch organization, repeating a musical idea on exactly the same pitches is exceptional (Heininen 1976, 54). It is thus a very effective means of emphasizing a particular musical entity.

The perceived similarity – in other words, parallelism – between the varied forms of this motive does not depend on pitch and intervallic structures alone. Similarity depends in part on other musical parameters, such as rhythmic structure and accentuation, which Heininen has kept the same. As for the intervallic structure, in all instances the motive’s first pitch interval is the same (the descending interval 1), whereas the pitch intervals at the end of the motive are different (bb. 378, 381, 391 and 392). The similarity between musical units in such cases is mostly based on their shared *melodic contour*, or, in other words, on the shape of the melody, which is perceivable even if the exact intervals or pitches in a complicated non-tonal harmony are not. Musical parallelism in similar melodic contours occurs frequently in *Silkkirumpu*’s numbers. I approach this issue with the theory and reduction method introduced by Robert D. Morris (1993), which I will explain in the following paragraphs.

Referring to the evidence of cognitive psychology, Morris (1993), in his “New Directions in the Theory and Analysis of Musical Contour”, suggests that perception of a melody is governed by the extreme points of a melodic entity: the beginning and the end on the one hand, and the highest and the lowest peaks on the other (Morris 1993, 215–216). With the information on the relative order and spacing of these musical events, the listener creates a mental image of a melody’s basic contour. There are only a limited number of basic melodic contours: despite the differences in musical foreground, the deep structures of both tonal and non-tonal melodies follow these basic types. Morris has developed a *contour reduction* method with which the *basic contour* of a melodic segment can be uncovered step by step (Morris 1993, 212–214). In a Schenkerian manner, Morris sets up hierarchical levels of pitch organization (Morris 1993, 215). He selects pitches that presumably are the most obvious to the ear and gradually prunes away all the others.

The pitches that are immediately preceded by a lower or equal tone and immediately succeeded by higher or equal pitch, or vice versa, are pruned away (Morris 1993, 213). Example 4.1 below applies Morris’s reduction method to two melodic segments in bb. 373–374 and bb. 375–376 of “Promesso”. The dotted line in the example indicates the end of the second segment.

foreground: original vocal part

373 Me-ne - LL - la³ mme-lle. 375 Me ne laa ke-ri - puun luo kse.

reduction: depth 1

<20314> <20314>

reduction: depth 2

reduction: depth 3

<102> <102>

Example 4.1a, “Promesso”, bb. 373–374 and bb. 375–376. Reduction of melodic contours.

On the uppermost system there are two melodic segments together with the text (foreground). The second system shows the first step of the reduction (depth 1). In the notation the first and the last pitch as well as the pitches at every turning point of the melody have been given stems, while the notes that will be pruned away are stemless. In addition, all maxima and minima of the melody have been connected with a beam. On the third system all pitches to be pruned have been eliminated, and the reduction is

focused on a succession of maxima and minima.¹ The stemless pitches of maxima and minima are those that will be pruned away next (reduction depth 2). The lowest system shows the final step: the deep structures or, in other words, the basic contours of these melodic segments. The numbers below the system indicate the so-called basic contour segment (CSEG) and refer to the relative position of pitches in a graph: the lowest pitch is assigned 0, the next-lowest 1, and so on. As we can see, on a deep level both these segments actualize the same basic contour, CSEG <102>.

Already this single example raises the question of how to define the beginning and ending of a melodic segment. In Example 4.1a I have taken F# as the ending note of the second melodic segment. With another, quite plausible option – taking the low C as an ending note – I would have ended up with basic contour <2130> and a proposal that the basic contours of these two melodies are not the same. How can I justify my segmentation, which leads to just the opposite result? Why do I so clearly perceive similarity between these melodies? Rhetorically, the most important material in both of these melodies is the beginning with a characteristically large descending leap. In addition the repeated F# in b. 375 is so emphatic that it covers the last un-accentuated notes. My arguments, though valid, concern only this case: in another context the end of the melody can be the most significant rhetorically. In general, the question of segmentation at the phrase level is far from simple, and therefore I will return to the issue later. For my analytical purposes it is important to note that Morris (1993, 218) defines segmentation as “partitioning a stream of music into successive temporal *Gestalts* ... considered phrases”, which comes close to Heininen’s compositional praxis (see Chapter 2).²

The image shows a musical staff starting at measure 373. The melody is divided into two main segments. Segment 1 (measures 373-380) is further divided into three sub-segments: subseg 1 (measures 373-374) with CSEG <201>, subseg 2 (measures 375-376) with CSEG <120>, and subseg 3 (measures 377-380) with CSEG <012>. Segment 2 (measures 381-388) is divided into three sub-segments: subseg 1 (measures 381-382) with CSEG <201>, subseg 2 (measures 383-384) with CSEG <120>, and subseg 3 (measures 385-388) with CSEG <210>. The notation includes various note values, accidentals, and triplets.

Example 4.1b. Parallel and related contours of the melodic segments.

¹ Morris (1993, 212) explains that “in a group of three pitches in a contour, the maximum is the pitch that is higher than or equal to the others. A set of maximum pitches is called maxima. Likewise, minima are a set of minimum pitches. The first and last pitch in the contour belong both to maxima and minima by definition”.

² Another example can be found in the same number in the Courtier’s part, bb. 347–341.

Further evidence for parallelism between the melodies in bb. 373–374 and bb. 375–376 can be found by comparing the contours of their successive subsegments. Example 4.1b shows my hierarchical segmentation; in this alternative reading the second segment is extended to low C at the end of b. 376. The first subsegments of these melodies share the same contour <201>, and the contours of their second subsegments (<120>) correspond to each other as well. The contours of their third subsegments are not the same, but they are nevertheless related by a basic serial operation: contour <210> is the retrograde of <012>. As Morris and Straus explain, in addition to their prime forms, contours can be related by inversion, by retrograde or by retroinversion (Morris 1993, 205–209; Straus 2005, 99–102). However, at those moments in *Silkkirumpu* relevant for my research question, the similarity between the melodic segments is primarily based on contours related by their prime forms; that is the case here as well. Given the significant similarity between contours related by inversion or retrograde, there is usually a more specific connection: for example, a shared set class, shared pitch classes or even an inverted motive.

Example 4.1b shows that contours are hierarchically organized and can be observed on various levels. In some cases the parallelism between two melodic entities can be justified by their similar basic contours, revealed by Morris’s reduction method. In another context it might be more convincing to point out the similar contours of their subsegments. Heininen’s variation technique sometimes leads to situations in which the basic melodic contours of phrases are not the same, but one can still find parallel fragments that realize the same basic contour. In Example 4.2 (“Monologue III”, number VIII b) the similarities among the three melodic units are obvious: their rhythmic structures are alike, as are the directions and relative sizes of the intervals. Nevertheless, in this case contour reduction, applied in a rigid way, leads to a confusing result: the reduction reveals that each melodic unit realizes a basic contour of its own. Moreover, the position of the grace note (D) in the third phrase is not clear: should it be a component of a reduced melody or not? I suggest that the perceived melodic similarity can still be justified by parallel fragments: the melodic fragment in each septuplet realizes CSEG <0213>, and in each phrase these melodic fragments are surrounded by large descending intervallic leaps (CSEG <10>). As shown by the ordered pitch intervals below the original melodies, in these varied units Heininen has kept the relative sizes and directions of melodic intervals sufficiently similar; the practice that he uses in his variation series B (see Example 2.7). Even if the similar rhythmic contours and the same contours of the melodic fragments are the primary factors creating parallelism between these units, the detailed pitch structure

operate and strengthen each others' effects in *Silkkirumpu*. Furthermore, even if I am now concentrating on describing my music analysis, I cannot ignore the obvious parallelism of the poetic texts both in Example 4.1 and 4.2, since language, for Heininen, is one of the musical parameters (Heininen 1998, 81). Coinciding poetic and musical parallelism is an important aspect of the interaction between the text and music of *Silkkirumpu*. The phenomenon is most evident in numbers III, V and XVI, and will be discussed in the analytical chapters.

To sum up my strategy for recognizing musical parallelism in *Silkkirumpu*, I emphasize the effect of similar basic contours in melodic or rhythmic units or in fragments of them. The similarity can be justified with a reduction method developed by Robert D. Morris. I have pointed out additional evidence of musical parallelism with the widely applied concepts and analytical tools of post-tonal theory demonstrated by Joseph Straus. This evidence includes exact information on shared pitches or pitch classes, shared set classes or shared melodic intervals.

4.1.2 Musical Form: The Problem of Segmentation

In the previous section I raised the problem of segmentation. In principle, segmentation targets all hierarchical layers of a musical work. It can be used to uncover the large-scale organization of a piece or to focus attention on the smallest musical entities, such as in defining the subsets – the segmental pitch class sets – in a serial composition. In order to find answers to my research question of *Silkkirumpu*'s text-music relationship and narrative, I needed to take a larger view and leave behind the detailed analysis of pitch organization. A narrative unfolds in time, and the formal organization of music directs a listener's temporal orientation a great deal. Comparative formal analysis of text and music is an essential starting point for studying the interaction between these distinct media of expression in *Silkkirumpu*. Therefore, I will study the music's formal structure as follows: define the punctuation and boundaries on the phrase level (especially in the vocal phrases of the soloists) and define the larger formal sections and the boundaries between them. I base my decisions on musical segmentation – both on the phrase and on the sectional level – on the principles introduced in Christopher Hasty's articles (1981; 1984) and Dora Hanninen's writings (2001; 2012). These texts also offer additional information for recognizing musical parallelism.

Christopher Hasty (1981) explains that compared to tonal music, which elaborates goal-orientated harmony as well as regular metre with accentuation, the material of post-tonal music in general is only vaguely differentiated. This is why the grouping of events into units and furthermore into phrases and musical sections is not at all self-evident (Hasty 1981, 193). Hasty calls the smallest musical units *Gestalts* or *constituents* and points out that experiencing *Gestalt* arises from some sort of change that separates certain events from what precedes and what follows them. Hasty (1984) shares Robert D. Morris's conception that in memorizing audible entities, we lean on auditory peaks or sonic extremes. The listener pays attention especially to the beginning and the ending and to the highest and the lowest sound in a melodic line. This means that constituents are articulated by surface discontinuities (Hasty 1984, 172–173).

The smallest musical constituents can be combined to form phrases. Hasty emphasizes the analogy between a literal phrase and a musical phrase and argues that a phrase must therefore include some kind of *closure*. He uses the terms cadence and interruption, which are familiar from tonal analysis, but writes the word cadence with inverted commas (Hasty 1984, 174, 188).

Dora Hanninen (2001; 2012) has made an ambitious attempt to create a general theory of shared segmentation criteria for both tonal and post-tonal music. According to Hanninen, analysts' orientation can be based on three domains: *sonic*, *contextual* and *structural*. The sonic and contextual domains are integrated with musical experience and correlate with human perception and cognition, while the structural domain is concerned with systematization in correspondence with a specific music theory or theoretical framework (Hanninen 2001, 353).

Sonic domain pays attention to perceptual differences and significant changes in musical parameters, which mark boundaries. Contextual domain is based on associative connections; it focuses on repetition and similarity and thus provides the basis for grouping and categorization.⁵ Disjunction (sonic criteria) and association (contextual criteria) function in complementary and simultaneous ways, but essentially differently. While a sonic-orientated analyst asks, "How is this moment prominent and outstanding?", a contextually orientated analyst wants to understand "how are these two moments linked with each other" (Hanninen 2001, 355). In Hanninen's words: "sonic criteria define boundaries

⁵ Parallelism between melodic entities, as explained above, could also be described with Hanninen's terms: for example, two melodic units are contextually linked with each other if they represent the same basic contour.

and imply segments, while contextual criteria define segments and imply boundaries” (Hanninen 2001, 370).

According to Hanninen, the third domain, structural criteria, depends on abstract relations at a conceptual level and gives information on how to systematize and generalize analytical observations (Hanninen 2001, 386). Structural criteria do not necessarily involve features sounding on a musical surface but offer ways to comprehend grouping and the further organization of a composition. Hanninen points out that the structural interpretation is not musically convincing if it does not correspond to sounding features. This is why she suggests that decisions about grouping should always be based on two or more criteria coinciding (which she expresses as “many-to-one mapping”). In other words, the structural criteria must be realized by sonic or contextual criteria. The more criteria coincide, the stronger and clearer is the segment. A segment with few coinciding criteria is weak and ambiguous, and on the basis of only one criterion a segment cannot be defined (Hanninen 2001, 357–359).

As a guideline for segmentation both on the phrase level and in a larger context, I have adopted a principle that both Hasty and Hanninen suggest: musical events are separated from their surroundings by some kind of change or interruption in the musical material (Hanninen 2001, 355; Hasty 1984, 168). This shift can pertain to pitch organization (such as pitch content, intervallic structure, melodic contour), rhythm (such as tempo, accentuation, durations) or surface characteristics (such as dynamics, articulation, instrumentation). In a situation where only one or a few musical features change while all the others stay the same, it is often difficult to decide which factors dominate: those marking a boundary or those creating continuation (Hasty 1984, 188). In every case it is true that musical parameters strengthen each others’ effect: the more changes in different parameters align, the stronger the experience of a musical boundary. In the following paragraphs I present the premises for analyzing musical form in *Silkkirumpu*. Firstly, I will clarify the challenges by pointing out specific passages at the phrase level.

Segmentation of the Vocal Phrases

Example 4.3a shows the Gardener’s vocal phrase in “Ira e odio” (bb. 1268–1272).⁶ The passage is clearly separated from the preceding material, because the Gardener has a two-bar rest before the passage, the chorus finishes their homophonic chord at the bar line in

⁶There is an indication of tempo $\text{♩}=80$ in the score.

b. 1268 and only the strings continue to accompany the soloist. To segment this phrase into smaller musical units (segments, subsegments, shapes, *Gestalts*) there is no obvious solution.⁷ My suggestion for segmentation is indicated with brackets in Example 4.3a. Examples 4.3b and 4.3c show several factors that possibly have an effect on segmentation: set classes and repeated, articulated pitches (Example 4.3b) and reduced contours of optional melodic segments (Example 4.3c).

The composer marks the end of this solo passage with a comma at the end of b. 1272. There are two short rests cutting the melody line, as well as an articulation comma in the middle of b. 1270; otherwise, the *cantabile* melodic line is continuous in construction. The durations of its notes gradually slow down. The opening bar of the melody is rhythmically obscure, and the stable orchestral harmony does not help the listener to sense the pulse at all. The second bar with five equally long eighth notes suggests a regular pulse, and this information together with the shape of the melody indicates to the listener that E₄ is an emphatic note, as is also E₃ in the next bar. Thereafter the durations of notes create a composed *ritardando*, and therefore A_{b1} might be interpreted as ending the phrase. The following large leap to F_{#4} is somewhat unexpected.

The most striking feature of this vocal line is its wedge-like structure. Although all pitches within the vocal range (A_{b1}–F_{#4}) have not been used, the tendency towards symmetry is evident – the axis pitch is G₃. The melody starts with half steps, and the pitch intervals gradually expand until reaching an ascending pitch interval 22 (Heininen’s variation series A), which creates an expressive growth, even if there is no crescendo mark. This is a good example of Heininen’s compositional praxis, which he calls “multi-dimensional serialism”. He explains the technique in a complicated manner, but in the score it is often easy to understand by using common sense: in this wedge-like melody he has created an analogy between growing pitch intervals, enlarging rhythmic durations and completion of the 12-tone aggregate, and positioned these elements so that they strengthen the effect and impression of widening and fulfilling – metaphorically reflecting the poetic text *Viha täyttää sydämeni* (“Fury fills my heart”).

⁷ Morris links the term *Gestalt* with phrase, while Hasty keeps the term close to its psychological meaning. For Hasty the limited capacity of human memory defines the length of *Gestalt*. I prefer Hasty’s definition: a phrase consists of *Gestalts*. Nevertheless, musical form is hierarchical, and chained musical entities build up to larger units. In that way reduced phrases, in their basic contour, also manifest *Gestalt*.

a) the original vocal phrase (Gardener)

b) set classes on various segments, repeated and articulated pitch classes

c) reduced contours on various segments

Examples 4.3a, b and c, “Ira e odio”, bb. 1268–1272. Criteria for segmentation on the phrase level.

The organization of the pitch structure is tightly-knit especially at the beginning of the melodic line. First of all, the pitches in bb. 1268–1269 form a 12-tone collection, in other words, a 12-tone aggregate. As seen in the example, the aggregate has been divided so that the melody includes two chromatic heptachords, which gradually unfold during bb. 1268–1270. The end of the melody line turns towards whole-tone organization. In Example 4.3b I have indicated the repeated pitch B and emphasized pitch classes, which possibly have some significance in a style that avoids pitch repetition in general. Interestingly, these all appear at prominent moments: F# as a beginning and ending tone of the passage; B after the first rest, beginning the dyadic gesture in b. 1269 and again after the articulation comma; and E, first as a local high-point and then on the downbeat. The pitch class C recurs soon enough to draw our attention: it is positioned at the end of a dyadic gesture and as the lowest note in a descending triplet, just before the articulation comma.

direction, new set class (0167) and emphatic pitch B. Following Hanninen's suggestion (2001, 376) for developing a structural theory during the analytical process, the repeated pitch B could be given a structural function as a beginning tone. Of course, this kind of a structural principle cannot be generalized widely, yet it is possible to apply it in the context of a single composition or a section thereof.⁸

This example shows a vocal phrase with great continuity. The reason for this may be in the overlapping contours and set classes, but most of all it is the wedge-like structure of the melodic line that creates an ongoing growth of intensity. Is it then at all possible or necessary to split the phrase into several segments? The articulation comma shows the soloist how to shape the phrase and indicates a suitable moment to breathe. In the first part of the melody, the short rests offer opportunities for taking a quick breath, but they do not necessarily mark a segment boundary. Actually, the phrase as a whole is very goal-orientated. Yet it is not possible to foresee the goal as is usual in tonal harmony, but rather the goal unfolds over time. There are several local goals as well: C in b. 1269 (if it is interpreted as ending the first segment), the high point E, the lowest pitch Ab (which, surprisingly, is not the last note of the passage) and the final goal F# in the end.

Defining the local goals of musical motion in this melody shows how important the beginnings, endings and registral extremes are for the listener. The obvious goal of the first half is the registral high point E in b. 1270 and climbing to that point constitutes one musical process. In addition to the ascending tendency of the melody, the settling rhythmic durations direct the listener's attention to the beginning of b. 1270. In my view notated time signatures, which are guides to giving emphasis on the downbeat, are significant even in this style. Perhaps the listener also unconsciously understands the point of aggregate completion: this would support the segment boundary at the beginning of b. 1270 in the domain of structural criteria, the 12-tone collection. The structural criterion might be supported by several sonic criteria (high point, downbeat, turning point of interval direction), but one can also point out contradictory criteria linking b. 1269 and b. 1270.

Above I wanted to present various viewpoints and several options for segmentation of the vocal phrase in Example 4.3a. Even if one can find justifications for each of these alternatives, I would still vote for a segment boundary at the first rest, and another at the

⁸ In this opera there are many passages in which a certain pitch is given a specific meaning. The issue will be discussed in Chapter 7.

articulation comma. This example shows that segmentation is not at all straightforward: usually several criteria create continuity while others mark distinctions. None of the authors, referred to above, suggest ways to evaluate the rank values of contrasting effects in varying musical contexts. Nevertheless, there is mutual understanding of two principles: firstly, a segment boundary that is supported by only one criterion would be very weak and cannot be justified; secondly, the more criteria align with each other, the stronger is the effect of a boundary.

Segmentation in a Larger Context

A large-scale perspective on musical form is essential to observing the narrative processes in *Silkkirumpu*. Therefore, I will continue defining my methods for analyzing the overall form and the sectional boundaries of the operatic numbers. Neither Hasty nor Hanninen, discussed above, speaks about large-scale organization. Yet Hasty gives some advice for recognizing cadential gestures. He emphasizes that every phrase must end with a closure (Hasty 1984, 171–172), which evidently leads to the suggestion that sectional boundaries must also create a feeling of something ending – perhaps also an experience of a new beginning.

Briefly referring to segmentation on a larger level, Hasty suggests that the analysis should begin with the smallest units and then continue to phrases and sections (Hasty 1984, 167). It is true that the form unfolds only gradually to the listener, and this process corresponds to Hasty's logic and his proposal for the analytical procedure. However, I do not find this strategy very fruitful for my study, which examines large operatic numbers. In addition I believe that Hasty ignores an essential aspect of the listening process: while the music is passing by, the listener can retrospectively understand the proportions and the hierarchy of the formal units. Likewise, an analyst must constantly change his or her perspective from the overall form to the formal details, because then it is easier to keep in mind the musical network and the hierarchy of musical events. Furthermore, the principles and criteria for segmentation at the phrase level and in the large-scale formal organization of a composition might be different, as is the case in *Silkkirumpu*. As Examples 4.3a, b and c show, my criteria for segmentation of the vocal phrase focus mostly on the pitch structure. However, the large-scale segmentation in *Silkkirumpu*'s individual operatic numbers is based, for the most part, on significant changes in musical *texture*; that is, on changes in the musical surface. My reasoning as well as my understanding of the concept of texture will be clarified below.

Originally, the term *texture* was used to describe the qualities of woven cloth, but it was soon applied to the visual arts, for example, in describing the qualities of paint and the brush marks on canvas, meaning the surface of a painting. In a musical context texture usually refers to qualities and the consistency of a musical whole, embodied in the combination of several musical parts. As in the visual arts, the textural qualities function primarily on the musical surface, yet they interact with the structural level of music as well (OED 2017; Dunsby 1989; Lester 1989, 33).

Different kinds of textures are often defined, distinguished and described as binary opposites, with reference to the surface characteristics of music. Commonly used pairs of concepts include, for example, monophonic–heterophonic, homophonic–polyphonic, layered–homogenous, dense–thin, vivid–static, light–heavy and thick–airy. Primarily, observing texture concerns the vertical dimension of the musical whole, but the horizontal dimension must be taken into account as well.

Texture is a creation of combined surface features, all of which interact with each other in the musical whole. Vertical density, for example, does not depend only on harmonic cardinality (by which I mean the number of different pitches in a chord), but also on the spacing and orchestration of the chords. The performance of the chords might be airy, chamber-like, or thickened by many orchestral doublings in various octaves. Further, both chordal and polyphonic textures which include several voices sound open and clear, if each voice is given a registral space of its own. By contrast, if all voices are packed into a very limited range, they quickly lose their independence and blend with each other. Whether the voices are positioned in the lower, middle or upper register is also significant. Finally, as explained in Chapter 2, in the context of *Silkkirumpu*, timbral aspects (such as articulation and instrumental techniques) and orchestration have a strong effect on the quality of chords: carefully chosen instrumental and timbral combinations can soften or sharpen the texture.

Observed from the horizontal perspective, textural density can be described by the number of attacks within a certain time frame, which is a combination of durations and rhythmic activity in individual parts. Horizontal density can be an attribute of a vivid, bubbling texture, whose opposite pair – static texture – includes very few attacks. However, if horizontal (and vertical) density is increased to the extreme, the result might be static texture as well; in such a situation the individual events blend into the massive torrent of musical information. Continuity is an essential horizontal aspect of texture: melodic continuity as well as *legato* articulation in individual parts maintain a rich and

full sound, whereas fragmentary or pointillist ideas as well as *staccato* articulation often make the texture grainy.

As mentioned above, texture is mostly created by a combination of surface features. Leonard B. Meyer (1989) and, more recently, Patricia Howland (2015), come quite close to the phenomenon of texture in their explanations of the *secondary parameters* of music and the roles of those parameters in a composition.⁹ The secondary parameters include measurable – in Meyer’s words, statistical – elements of music, such as spatial and temporal density, register, dynamics and timbre, all of which function on the musical surface (Meyer 1989, 15; Howland 2015, 71, 75). In a tonal context, the secondary parameters might in part support the musical form: textural changes are often situated so that they reinforce tonal goals or emphasize new thematic ideas (Lester 1989, 34). In effect, textural development forms one trajectory in a composition.

In a post-tonal context, there is no widely shared harmonic syntax, nor, in extreme cases, are themes articulated; the form must be made clear to the listener by other means. Meyer explains that in the twentieth-century music the secondary parameters often have a significant role in the formal articulation. In these cases, Meyer writes, the parametric contrasts must be heightened (Meyer 1989, 340–342). Joel Lester has made similar observations: he explicates how the musical form in Stravinsky’s music is often based on a juxtaposition of contrasting elements, for example, juxtaposed textures (Lester 1989, 61–63).

In the twentieth century, composers have widely used the textural types that are familiar from the tonal period, but new textural ideas have been developed as well. Claude Debussy and Igor Stravinsky employed layered orchestration, in which the instrumental sections simultaneously realize textures of their own (Lester 1989, 40–42; Dunsby 1989, 48). Jonathan Dunsby, in his “Considerations of Texture” notes the growing structural role of texture in late Romantic opera and in the twentieth-century music in particular (Dunsby 1989, 47–48). Dunsby mentions Ligeti, whose *Lux Aeterna* (1966) is indeed a good example of a composition whose overall form is mainly articulated by contrasting textures and designs made up of secondary parameters. In *Lux Aeterna* the musical

⁹ Among the primary parameters Meyer and Howland count components that have a syntactic function, or on other words, articulate the music and create closure. The primary parameters play an essential role in the formal organization of tonal music, whose harmonic syntax permeates all elements of music and underlies their interactions as well.

sections are defined by significant shifts in registral spacing, realized by changes in instrumentation (male voice choir versus female voice choir versus mixed choir).

Meyer observes that to be able to recognize essential changes in secondary parameters – for example, in loudness – the listener need not be educated in or familiar with the musical style. This point is important for the listener of *Silkkirumpu*: the significant changes in secondary parameters indeed help listeners to orientate themselves in complicated musical language.

Summary

At this point, I will summarize my procedure for analyzing musical form in *Silkkirumpu*. Further, I will give a brief overview of my reading of the musical form and segmentation in its individual numbers. My interest in this study focuses on the narrative of *Silkkirumpu* and how it is realized in the interaction between text and music. To clarify this phenomenon, it is not necessary to discuss the formal solutions of the entire opera in detail. However, the musical forms of several operatic numbers are examined in the analytical part of the study. In these numbers, the overall form as well as the shape of the sectional boundaries is for the most part articulated by textural changes. My decisions on the large-scale segmentation of the operatic numbers are thus based on 1) investigating the parameters of different textures, 2) comparing the effects of the parameters marking the disjunction with those creating continuity, and 3) defining the sectional boundary on the basis of the parameters' relative rank values.¹⁰ Following Hanninen (2001) I believe that the more that changes in individual parameters align, the stronger is the effect of disjunction. A characteristic feature in *Silkkirumpu*'s formal organization is that a few criteria belonging to the domain of pitch structure often create continuity, while several textural features on the musical surface mark a boundary. This feature occurs both in a larger context and on a local level. I suggest, however, that the textural changes are usually so obvious that they dominate the listening experience.¹¹

¹⁰ In investigating the sectional boundaries, I have paid attention to all essential parameters, not only the secondary parameters. It seems that the underlying harmonic structure indeed creates coherence to the work, but it does not play a main role in the articulation of the form. Howland (2015, 75; n. 30) writes about the same finding.

¹¹ The musical form of "Ira e Odio" is especially concentrated and offers versatile examples of Heininen's practice of shaping musical boundaries in *Silkkirumpu*, where resemblances to classical forms like a period and a sentence can be found.

In general, the overall form of *Silkkirumpu*'s numbers is often quite unambiguous, and the sectional boundaries can be justified on the basis of radical changes in 1) orchestration (vocal as opposed to instrumental texture, or solo as opposed to ensemble or chorus); or 2) by radical changes in textural types (polyphonic as opposed to homophonic material, or continuous, *cantabile* material as opposed to fragmentary material); or by 3) radical changes in expression (soft and quiet expression as opposed to brutal and vigorous expression). The above aspects overlap; in addition, they often interact with each other. In the large-scale organization of form in *Silkkirumpu*, there are two exceptions to this overarching principle: the ternary form of number III, the Gardener's "Arietta" is primarily based on parallelism in its melodic and rhythmic structure, and number XVIII d follows the *passacaglia* principle indicated in its title.

At a more local level the segmentation and defining of musical boundaries is not straightforward. Often some features in the musical material mark the boundary and interruption, while others create continuity. However, as explained in Chapter 2, there is a structural sign in *Silkkirumpu*: an ending gesture that clearly is connected with musical closure. The gesture occurs in numerous places in the opera, both in vocal solos and in instrumental parts. Moreover, the interrupting orchestral chords also articulate the form on a local level. The vocal phrases are usually simple to define: most of them are clearly separated from each other with rests which are filled with orchestral comments. As a guideline for my form analysis I have followed Heininen's compositional and aesthetic principle: his music consists of chained, varied temporal shapes (*Gestalt*), whose musical character is a creation of all musical parameters, combined and balanced.

4.1.3 The Vocal Parts

A central viewpoint in the operatic narrative is the musical characterization of the dramatic agents. Traditionally, a suitable voice category (in German *Fach*) is chosen to embody a certain character in the operatic drama (Stark 1999). The voice category is primarily associated with register and tessitura, but it is also connected with other components in the soloist's part. In discussing the voice categories, J.B. Steane (1992) gives examples of usage in operatic repertoire and refers to famous opera singers and the properties of their voices. He explains that a *coloratura soprano* is capable of producing virtuoso figuration and mentions Donizetti's *Lucia di Lammermoor* as an example of a role for that voice category (Steane 1992, 8). According to Steane, dramatic sopranos

perform broad, expressive melodies, while a *tenore di grazia* is given roles that represent goodness (Steane 1992, 18, 65). Another author, K. Mitchells, links the male voice categories and their properties directly with the character's psychic features (Mitchells 1970–71, 47–58).

Steane's and Mitchells' findings cannot be generalized, but they point to a significant issue. Firstly, the voice category is one component of a character's portrayal; secondly, the properties of the voice are reflected in the soloists' parts. For example, flexibility is partly connected with the voice category: the tenors are more likely to be given fast figuration and over a larger melodic range than the basses.

In addition to paying attention to the voice category and its properties, the composer can construct the musical content and expression in the soloist's part in such a way as to deepen the character's portrayal. For example, in Puccini's *Madama Butterfly* the Japanese geisha Cio-Cio-San and the American lieutenant Pinkerton, as representatives of different cultures, are characterized by contrasting musical materials: Cio-Cio-San's vocal part includes features of original Japanese hymns and the Emperor anthem, whereas Pinkerton is associated with the American national anthem. In *Silkkirumpu* the musical characterization of the Gardener, the Princess and the Courtier is a central means of dramatization. Each character's personality and mental states are reflected in the combined qualities and features in his or her vocal part, which I describe with my concept of *vocal style*.

Vocal Styles

In this study the term *vocal style* refers to various dimensions in operatic characters' vocal parts. Through their vocal styles, the characters musically show their personalities, their reactions to the dramatic events as well as their varied moods and emotions. Vocal style combines components of representing various musical parameters, shown in Figure 4.1. In defining different vocal styles in *Silkkirumpu* I have paid attention to 1) the linear aspect of the melodies (for example, continuity versus fragmentary ideas); 2) pitch and intervallic structure (such as register, pitch content, direction and relative size of the intervals, scale-like patterns, repeated ideas and intervals); 3) tempi and rhythmic structure (including accentuation, durations, rhythmic figures); 4) expressive quality (for example, dynamics and articulation, but the intervallic content as well); and 5) vocal quality (such

as singing, reciting, whispering).¹² The components of vocal style overlap: for example, continuity in the melodic lines partly depends on intervallic structure. Stacey, in his *Boulez and the Modern Concept* uses several terms whose meanings come close to mine: in his writings “vocal technique”, “vocal style” (Stacey 1987, 36), and “a type of vocal production” (Stacey 1987, 27, 124) appear to be synonyms for my term “vocal quality”, which in my opinion is only one component of “vocal style”. In everyday use the term “vocal expression” seems to be equivalent to my “vocal style”.

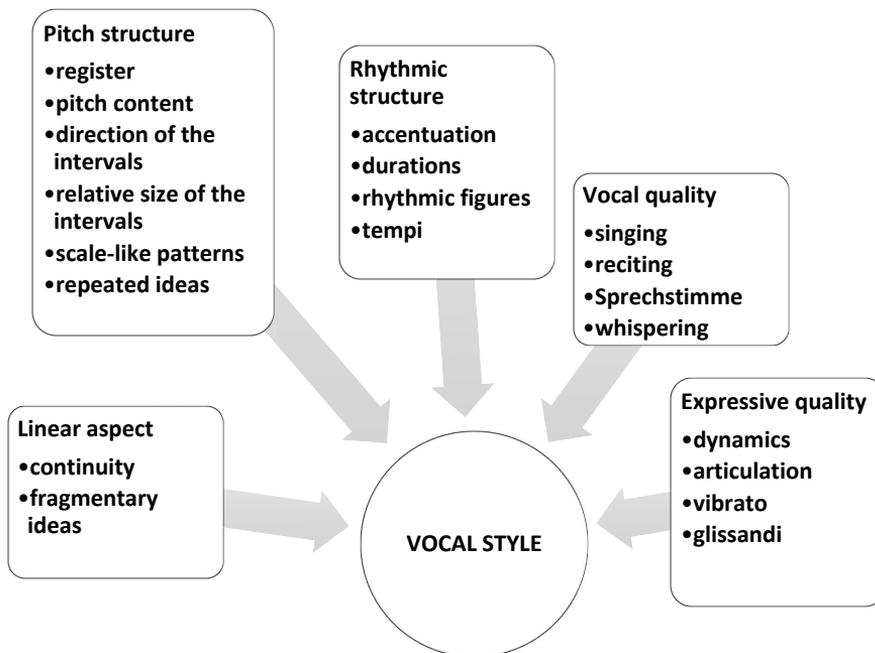


Figure 4.1. Vocal style and its components.

The main characters in *Silkkirumpu* are the Gardener (baritone), the Princess (soprano) and the Courtier (tenor). Each character is introduced musically through a personal vocal style at his or her first appearance on stage. In the course of the drama the gradual

¹² In *Silkkirumpu* also various text conditions significantly depict the character’s varying mental states, and changes in the text condition seem to coincide with changes in the character’s vocal style. In describing the vocal styles, I leave out features of the text: these will be discussed separately. However, Heininen (1998, 60) considered text among the musical parameters. His view thus comes close to the first of Agawu’s (1992, 3–36) four approaches to a vocal composition, in which the poetic text, once set to music, loses its identity and becomes a musical element.

development of or sudden changes in the vocal style reflect even the most subtle changes in the characters' mental states. The Courtier, whose character is rather one-dimensional, has only a few solos. By contrast the Princess and especially the Gardener, who is the main character and also appears on stage as a Demon, are musically portrayed by their varying vocal styles. The transformation of the Gardener's vocal style is a central means for displaying musically the stages in his "Life-Cycle": the issue will be discussed detailed in Chapter 5.

To clarify how I have applied the concept of vocal style in my analysis, I will discuss the opening phrases of the Princess's part (Example 4.4) as well as an excerpt from her *vocalise* section (Example 4.5), both originating in number II, "Duetto". In this number the Princess is introduced for the first time walking in the palace garden with her Lady-in-Waiting. In the text below, I will first examine the musical components of the Princess's vocal style. Then, I will explain my interpretation on how the Princess's character might be reflected in her vocal style in "Duetto".

107 *b.ch.* **Dolcissimo** $\text{♩} = 40$
p A - a - 5 a -

110 O-o - o o - *poco f* 124 A - a - 3 ai - u - u

Example 4.4, "Duetto", bb. 107–110 and bb. 124–126. The musical characterization of the Princess through her vocal style at her first appearance on stage.

The music in bb. 107–110 consists of the Princess's part's opening phrases (Example 4.4). From the viewpoint of vocal quality, she begins humming *a bocca chiusa* and goes on to perform a phonetic text: she is singing a *vocalise*. As the example shows, her melodies are continuous in quality (in the sense that the melodic line is interrupted only between phrases). In addition, the legato slurs as well as the dynamic marking *piano* create a soft, *cantabile* expressive quality in her vocal style. The direction might be rather difficult to realize at the given tempo, since both the rhythmic and intervallic structures in this passage are demanding.

The composer's time signatures indicate specific metres, but there are several features that weaken the accentuation and blur the metre and rhythmic regularity: the

melodic units often begin on a weak sixteenth note and there are several ties. One of the many quintuplets begins on a weak eighth note in the notated metre. Rhythmic irregularity is a typical feature of the Princess's vocal style later on in the opera as well.

The frequency of large intervallic leaps draws attention to the pitch structure in the Princess's vocal style. Of a total of 24 unordered pitch intervals, 8 are larger than interval 10; interval 11 occurs 7 times, and there is one occurrence of interval 13. Since the large leaps appear close to each other and the direction of the intervals constantly changes, the melodic lines sound unpredictable and capricious. The melodic range is wide (pitch interval 19 both in b. 108 and in b.110). The small pitch intervals mostly occur in the fast quintuplet-figures embellishing their primary pitches, which in b. 108 is the pitch G and in b. 110 the pitch F.

The vocal phrase in bb. 124–126 shares many features with the previous phrases, but the expressive quality of the vocal style is slightly different. The legato slurs have disappeared, but since the phonetic text includes only vowels, *cantabile* is more or less maintained. The phrase must be performed *poco forte*, and the beginning pitch G on a weak sixteenth note must be accentuated. Later in the opera the unexpected, unnatural accents are common in the Princess's vocal style, a feature that appears already at the beginning of her part. As explained above, this number introduces the Princess to the audience. Musically, her introduction is realized through the combined components in her vocal style. The rhythmic irregularity, the unexpected accents and the complex intervallic structure in her vocal style suggest her capricious and impulsive character.

The characterization of the Princess is deepened in the *vocalise* section of her “Duetto” with the Lady-in-Waiting (bb. 147–163; Example 4.5 shows only the beginning of the passage). Compared to the previous example, the melodic and the rhythmic structure in her vocal style are different. There are still large leaps in the vocal phrases, but because several pitches and pairs of pitches are repeated, and there is stepwise motion as well, the melodic lines flow with ease. The impression of simplicity is also a result of the rhythmic regularity, of course. The passage in bb. 147–163 is really extraordinary in *Silkkirumpu*: a regular metre, indicated by conventional symmetrical time signatures (3/8, 6/8, and 9/8), is supported and maintained long enough to attract the listener's attention in an otherwise complex, unpredictable rhythmic structure.¹³ Considering the linear aspect, the melodic

¹³In addition to the content of bb. 147–163, regular metre, indicated with conventional symmetric time signatures is used throughout another number, “Cabaletta” (12/8 or 4/4 employing triplets as well as 9/8 or 3/4 employing triplets; bb. 1172–1203). Several features in “Cabaletta” are

lines in her vocal style still have a quality of continuity. The dynamic marking *mezzo piano* along with *legato* slurs suggests a soft, *cantabile* expressive quality.

147
mp A - aoi-a - ü - üi - a E - ei-a o - a - uo-o-oi

Example 4.5, “Duetto”, bb. 147–153. The musical characterization of the Princess through her vocal style in the duet’s *vocalise* section, suggesting *pastoral* topic.

The new features in the Princess’s vocal style in bb. 147–163 create more nuances into her musical characterization. The portrayal of her personality is deepened even more if we interpret the components that constitute her vocal style in this passage as intertextual references. The rocking rhythm in bb. 147–163 is a typical feature of *sicilienne*, a dance linked with a conventional *pastoral topic*. Since the seventeenth century, the pastoral topic has been associated with idealized nature and innocence of peasants (Monelle 2000, 25). Other musical features commonly employed in pastoral topics, such as a simple melody, often performed by woodwinds, as well as stable harmony or even pedals are heard in bb. 147–163. There is also the noticeable airy and soft woodwind accompaniment (not shown in the example). Melodic and harmonic simplicity are present, yet only in comparison with the musical material before and after the passage. I suggest that since the most essential feature of the topic – the *sicilienne* rhythm – can be heard in the Princess’s vocal style in bb. 147–163, the reference to the pastoral topic in her *vocalise* section is clear.

Pastoral music creates a suitable atmosphere for a number whose events take place in nature.¹⁴ Interpreted from the perspective of the Princess’s characterization, the music portrays a young, flighty maiden walking in the palace garden and exchanging empty

intertextually linked to the genre. The rhythmic structure of Heininen’s rapid piece consists of constant eighth note triplets, a conventional musical idea associated with galloping horses (Monelle 2000, 47–48). In addition the placement of Heininen’s “Cabaletta” follows the nineteenth-century Italian tradition: it is immediately followed by the Princess’s virtuoso aria “La Follia II” (Kimbell 1991, 433). Because of the complex, polyphonic texture the regular pulse in “Cabaletta” is not as apparent as in “Duetto”. Nevertheless, the quick and impulsive atmosphere of “Cabaletta” fits well with its dramatic content. In this number the alarmed Courtier warns the Princess about the Gardener’s revenge. *Silkkirumpu*’s “Cabaletta” shows how Heininen takes full advantage of his broad knowledge and understanding of European opera tradition.

¹⁴ The fanfare topic appears in *Silkkirumpu* as well. Because of its significance for my ironic reading of the opera, the issue of conventional topics and their interpretation in the twentieth-century music will be discussed in Chapter 5.

words with a friend. The musically-underlined innocence of the Princess is perhaps ironic; in any case it will soon be questioned. The sudden simplicity in the Princess's vocal style might refer to the careless and childish aspects of her character. These features perhaps are sympathetic or at least understandable in someone young in age, but in *Silkkirumpu* the Princess's thoughtlessness leads to tragic consequences.

Recurring Pitches

Up to now, I have clarified my concept of vocal style and given an example of how I have applied it in my analysis. One more aspect of the vocal styles of *Silkkirumpu*'s characters needs to be discussed, namely, the recurring pitches. As explained in Chapter 2, Heininen mostly avoids repeating pitches in close proximity in a melodic line. However, in each soloist's part we can find pitches that are repeated prominently. I believe that in Heininen's complex, post-serial pitch structure the phenomenon is significant.

In the purely musical domain the recurring pitches might function as structural signs. They appear at extreme points of the melodic units: at the beginnings, at the ends or at the local high points – the same points, which Morris picks up in defining the basic melodic contour. Nevertheless, the recurring pitches seem to have other meanings, which are connected to the dramatic content. Firstly, the recurring pitches are significant in the text-music relationship on a local level: they give emphasis to keywords in the poetic lines. Secondly, certain pitches recur only with certain soloists and might thus be associated with the character. Thirdly, in the course of the opera the most prominent recurring pitch, Eb₄, builds up a symbol of *Silkkirumpu*'s abstract dramatic themes. If a certain musical event – in this case a specific pitch – is repeatedly connected with the same textual motive, dramatic theme or abstract idea, this musical event is employed in a Wagnerian way, like a *Leitmotif*. The praxis is by no means extraordinary in the twentieth-century music. For example, this is how the musico-poetic associations in Elliott Carter's song "Argument" from *A Mirror on Which to Dwell* are constructed. In Carter's music, the poem's central textual motives ("days"; "distance") – metaphors for the separation between lovers – are always performed on certain pitches ("days" on G₄#, "distance" on B), which thus construct musical symbols corresponding to the poetic theme (Morgan 1992, 301–315).

Example 4.6 in the Gardener's "Monologue IV" (number IX b, bb. 754–762) demonstrates recurring pitches. Again and again the pitch F₄ has been positioned at the beginning of a vocal phrase. Following Agawu, I suggest that in this musical number the

pitch F \sharp carries both a rhetorical and a structural function of a sign indicating a beginning (Agawu 1991, 51). The repetition is very effective because the pitch is underlined by its upper neighbour. In musical rhetoric this phenomenon – composing a repeated element at the beginnings of several musical phrases in order to create form and give emphasis – is called a musical *anaphora* (Bartel 1997). There are many instances elaborating this practice in *Silkkirumpu*. The vocal style of the Gardener in Example 4.6 is introverted, repressed by having a very limited register, employing mostly chromatic or even micro-tonal intervals circulating around the pitch F \sharp . The tempo is slow, and the speech-like rhythm can be associated with the recitatives of traditional operas. Already the marking *Lamentoso* gives a hint at the type of expression – and connects the music to the topic of lament.

(Lamentoso, $\text{♩} = 56$)

754 F \sharp

p Ka - - tso - kaa jä - kiä jo - tka

756

toi - - vo - ton ra - kkaus on jä - - ttä - nyt

758 F \sharp

ko - ko maa - 5 - - il - ma

761 F \sharp

voi lu - kea ne tä 5 - - - - - stä

Example 4.6, “Monologue IV”, bb. 754–762. Musical *anaphora*: a rhetorical figure and a sign of beginning.

Example 4.7 shows the significantly recurring pitch A \flat_4 in the Courtier’s vocal style in “Promesso” (number V). The expressive, extroverted quality of these two separate phrases is a result of the extended vocal register and large, mostly ascending pitch intervals in a melody that constantly throws the pitch A \flat_4 into an extremely high register and *fortissimo*. The rhythm is very exact, and equal durations (repeated eighth notes) make a resolute and assured impression. In this aria the prominent pitch A \flat_4 (written as

G \sharp_4 in bb. 364–365) along with having a clear beginning function, seems to be positioned as a *focal pitch*.

William Rothstein explains in his “Common-tone tonality in Italian Romantic opera”, how musical coherence, instead of a bass-orientated perspective, is created with a focal melodic pitch or pitches, which typically do not represent tonics. For example, in Verdi’s *Othello* the focal pitch is a prominent tone around which the melody circulates, a tone that is common to the changing tonalities. Rothstein, interestingly, links this Italian praxis with pitch centrality in twentieth-century music (Rothstein 2008).

In *Silkkirumpu*, there are several *focal pitches* in the soloists’ vocal parts, the most significant being the Courtier’s Ab $_4$ as well as Eb $_4$, which recurs in course of the opera both in the Gardener’s and in the Princess’s parts. The function of the Gardener’s F \sharp_3 and B $_3$ is not quite unequivocal, but at least they appear as focal pitches in the context of certain individual numbers. It is possible that the symmetrical positioning of the focal pitches (F \sharp_3 –B $_3$ –Eb $_4$ –Ab $_4$, with the implied axis C \sharp_4) has some special meaning for the composer, because Heininen employs symmetrical chords in this opera. In every case the focal pitches seem to be connected with characters and drama, an issue that will be discussed in detail later.

352 Courtier
 ff
 Ly - yö rum-pua jo-ka on ri-pus-tet-tu sen o - ksaan

364
 Saat, saat, sa - at jä-lleen nä-hdä ra-ka-sta-ma-si nai sen

Example 4.7, “Promesso”, bb. 352–354 and bb. 364–366. The focal pitch Ab $_4$ in the Courtier’s part.

The Orchestral Parts

The examples show that my analysis concentrates on the opera’s vocal parts. Nevertheless, several phenomena in the orchestral parts need to be discussed as well. I have already touched on the most striking features in the harmonic structure. In addition radical changes in orchestral texture – realized either as sudden interruptions, interventions or

gradual textural development – have significance in relation to the drama, and they cannot be ignored. Observing orchestral texture also offers a great deal of information about temporality, which is an important element of *Silkkirumpu*'s musical narrative. My analysis of these issues is based on reasoning similar to that with the vocal parts: a comparative reading from the perspective of both the unified musical texture and its individual elements. The role of the orchestral instruments will be referred to briefly here when needed, and thoroughly addressed in Chapter 8, which concentrates on the issue.

4.2 Perspectives and Tools for Text Analysis

As mentioned in Chapter 2, the text of *Silkkirumpu* is complex: it is a narrative story, presented as a poem and performed on stage as a drama. While concentrating on the features that are relevant for my research purpose, I have to take all these viewpoints into consideration. Remarkable differences between the libretto and the text as given in the score must be also noted and studied, as they affect the interpretation of the opera. To be able to follow my arguments, the reader must be given some basic information about the libretto, in particular about its dramatic and narrative aspects as well as its poetic devices. Furthermore, the reader must be aware of essential intertextual references.

My analysis of the dramatic content of *Silkkirumpu* remains on a practical and general level.¹⁵ I do present several parallel interpretations of the drama, but my interest is focused on narrative strategies: how the story has been narrated both by poetic and by musical means, and what layers of interpretation the interaction between these media of

¹⁵ Weigel-Krämer (2012), in her dissertation on *Silkkirumpu*, concentrates on describing how Heininen modified the aesthetics and structure of the Japanese *noh* play to create a Western opera. She points out the differences between the over-all form and narrative mode [*Erzählungsperspektive*] of the opera and the *noh* play. She also discusses the significance of the act of drumming in *Silkkirumpu* and compares the temporalities of *Aya no Tsuzumi* and *Silkkirumpu* (Weigel-Krämer 2012). Likewise, the two unpublished theses on the opera deal mostly with the structure of the drama. Akiko Ogura-Wilpert makes a comparative dramatic analysis of *Aya no Tsuzumi* and *Silkkirumpu* (Ogura-Wilpert 2008). Jopi Harri interprets the drama through Vladimir Propp's theory. Harri wants to show how music and drama are related in *Silkkirumpu* and ends up proposing that musical activity and dramatic activity coincide (Harri 1997). These studies offer information on the drama, but unfortunately their analysis of *Silkkirumpu*'s musical structure are unambitious. Weigel-Krämer mostly writes about orchestration and dynamics. Ogura-Wilpert, in his very short analysis, mentions several rhythmic ideas. Harri's musical analysis is not comprehensive, but his comments on the harmony of *Silkkirumpu* are pertinent. Neither Weigel-Krämer nor Ogura-Wilpert bases their drama analysis on the Finnish libretto, which means that they cannot comment on the poetic content in detail. Although Harri's primary source was the Finnish libretto, his comments on the libretto remain on a general level.

expression adds to the drama. I have mostly followed Shlomith Rimmon-Kenan's views of literary narrative, paying attention to the elements that are commonly considered essential, such as temporality and agency (Rimmon-Kenan 1983). In addition, several writings on narrative in the operatic context have been useful for my study (for example, Everett 2009; 2015; Jarman 1989; Halliwell 1999; Hutcheon 2006; 2012; and Rupprecht 2001). As explained in Chapter 2, I have approached the opera from a Western perspective, which means that I read it in relation to the Aristotelian dramatic concept, yet also in comparison with the structure of Japanese *noh* plays. Pointing out the intertextual network of *Silkkirumpu* both in the Japanese and in the European tradition is an important part of my analysis, because the culturally-shared themes, motives and symbols enrich the interpretative layers of *Silkkirumpu* (see, for example, Grünthal 1997; Halliwell 1987; Lennard and Luckhurst 2009; Ueda 1995a; 1995b; Yasuda 1995 and Zeami 1984).

My tools for studying the individual poems in *Silkkirumpu* need to be clarified as well. I have freely applied several widely used forms of analyzing poems in vocal music (for example, Lewin 2006; Bernhard, Scher and Wolf 1997; Lodato and Urrows 2005; and Suurpää 2014). The perspectives and tools vary depending on the relevance of the information they can offer. I have concentrated on the phenomena that are fruitful for pursuing my research question, namely the interaction between the text and the music. In certain poems the significant point might be the verse structure, while in others it may be a certain sonic device, and in yet other cases, it involves imagery and meaning. The central poetic devices will be introduced in this chapter with examples from *Silkkirumpu*'s libretto. In the analytical part of my study the very same poetic lines will be discussed from the perspective of the text-music relationship.

4.2.1 Libretto: The Verbal Description of the Story

As discussed in Chapter 3, story and narrative are separate concepts and they must be addressed separately. According to Shlomith Rimmon-Kenan *story* includes the succession of events that are described verbally in the *text* and, further, *narrated* to the readers. The successive events of the story, arranged according to their causal relation, form a *plot* (Preminger and Brogan 1993, 916–918). Aristotle, in his writings, described fundamentals for one type of plot, a tragedy. He emphasized the significance of a skilfully composed plot that can evoke empathy for the protagonist among the audience and gave several suggestions concerning the characters, their actions and temporality in an ideal

tragedy. Aristotle’s views on storytelling have been of primary importance for Western drama and narrative down to the present time: indeed, several aspects in *Silkkirumpu* resemble the principles of Aristotelian tragedy.

Narration is handled by a *narrator* and includes temporal organization and construction of the story from a certain point of view. Narration is a higher-level action, which has a great impact on how the story unfolds to the readers (Rimmon-Kenan 1983). As Figure 4.2 shows, the communication process in operatic narrative is multi-dimensional: the music with its narrative qualities significantly widens the possibilities and the means for storytelling. Furthermore, text and its narration confusingly merge in opera. Firstly, along with the libretto also the musical score can also be considered a kind of “text”. Secondly, “narration” might refer more naturally to the musical actualization in the score rather than to a reading of the libretto; the problem is familiar from the communication process of theatre (Ubersfeld 1999, 29, 151–152).

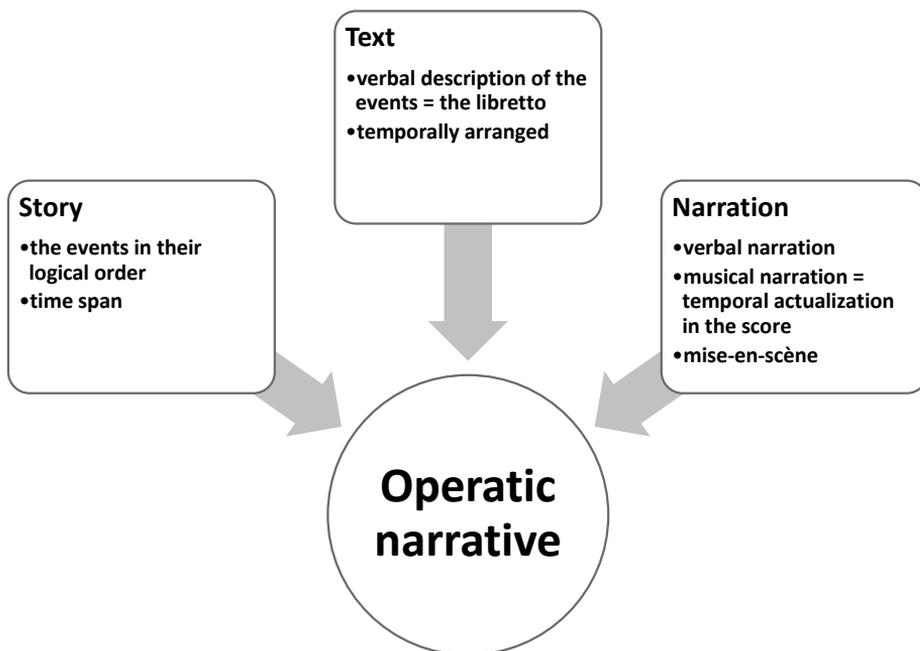


Figure 4.2. Elements of operatic narrative.

Chapter 2 explained *Silkkirumpu*’s story in its outlines: the events, the characters as well as some basic facts about time and space. The story is verbalized and temporally arranged in the libretto – the text – which is then narrated to the audience through the poetic and musical means of the opera. The text below concentrates on describing several aspects of the libretto from the viewpoint of narrative. Since the libretto is an adaptation

of a Japanese *noh* play, I will begin with a brief description of the conventions and aesthetics of *noh*. Thereafter, the organization and temporality of *Silkkirumpu* will be discussed in comparison with its prior text, *Aya no Tsuzumi*. The most important modifications that Heininen made in adapting the *noh* play to an opera will be pointed out. The ambivalence between the mimetic and the diegetic nature of *Silkkirumpu* can be recognized already in its libretto, where three aspects suggest narrative: the appearances of the past tense, the chorus's role as a narrator, and the temporal discontinuity.

The text below also deepens the description of the characters and their relations. The Gardener's role is approached from the viewpoint of ancient Greek theatre, with comparisons to a protagonist of an Aristotelian tragedy. Finally, the central symbols of *Silkkirumpu* will be examined. The few events in the opera provide only a basis for presenting the abstract themes and moral of the story. These themes are expressed through symbols, for which I introduce interpretations that are set out in the Western cultural tradition. However, even if I read the opera from the Western perspective, its Japanese origin cannot be ignored, and is referred to whenever necessary.

Organization of the Drama

Silkkirumpu is an adaptation of the Japanese *Aya no Tsuzumi*, a *noh* play commonly attributed to the greatest master of *noh*, Zeami Motokiyo (1363–1443). Zeami developed the principles that are still followed today in this archaic theatre mode. Primarily, *noh* is a ritualistic act, which is deeply connected with Buddhism. *Aya no Tsuzumi* manifests two central visions of Buddhism: the cyclic concept of time and reincarnation. According to Schmidt-Leukel (2006), Buddhists believe that time is not linear, but cyclic: the old, corrupted world must be destroyed and, thereafter, a new world is created. Reincarnation belongs to the essentials of Buddhism. The cycle of reincarnation, “the wheel of becoming”, describes six realms, of which the lower are the more unpleasant (as are the ghosts and snakes). The lowest of all souls are those doomed into hell. The fundamental reason for human suffering is desire. Man is doomed to be re-born over and over again until he has abandoned all his desires and may rest in *nirvana* (Schmidt-Leukel 2006, 41–50).

Noh is a symbolic manifestation of Buddhist ideology (Ueda 1995b, 187). The refined mood of *noh*, *yūgen*, means elusive, partly covered beauty. *Yūgen* is expressed through a minimalist, serene aesthetic that is regulated down to the smallest details by tradition (Parkes 1995, 94–96; Ueda 1995b, 181). An honoured actor of *noh* does not express his role character in a personal way. On the contrary, he is supposed to follow

strictly the example of the old masters. The archetypal characters of *noh* wear masks and costumes with large sleeves that draw attention to their slow movements. Since the audience knows the few schematic plots beforehand, they mostly concentrate on the actors' skilful performance. The essential experience of *noh* does not take place at the moment of action, but at the extended moment of no action. This moment demands extreme control and concentration on the part of the actor.

The text of *noh* is recited and sung poetry, following the traditional Japanese poetic forms. *Noh* actors produce the voice back and low in their throats, which sounds like croaking (Weigel-Krämer 2012, 41–42). In addition to the characters and the narrator the cast includes a chorus that sits still and comments on the events. There is also an instrumental ensemble consisting of a flute, a large drum (*taiko*) and one or two small drums (*tsuzumi*) (Weigel-Krämer 2012, 41; Ueda 1995b, 189–190).

Following the aesthetic principle called *jo-ha-kyū*, the performance is divided into three sections. The expression intensifies section by section towards the climax, which manifests in the character's furious dance at the end of the play. The intensification is realized by actions and dynamics, yet also by accelerated tempi and rhythm that, according to Ueda, are “suggestive of the great hidden law of the universe; it is, in fact, the universal rhythm of life” (Ueda 1995b, 189–190).¹⁶

Turning now to the differences between the *noh* play and Heininen's adaptation, the table in the Appendix shows the overall organization as well as the titles and the origin of the text for each individual number of *Silkkirumpu*. The table shows that the original *noh* play, *Aya no Tsuzumi*, begins with the Courtier's announcement (number V): all text before that (“Vision”) has been added to the opera by Heininen. Furthermore, the large “Interlude II”, the following “Terzettino” as well as “Sestetto con coro” (subtitled as “Memory of a Future that never came”) do not belong to the original play. In his adaptation of *Aya no Tsuzumi*, Heininen also re-organized the text by moving large text passages to new places. From the dramatic point of view, Heininen's additions, which include the description of the Gardener's transformation into a Demon (“Interlude II”) and the exorcism of the three demons from the lake (“Terzettino”), are crucially important. These numbers re-evolve the dramatic tension and set the second half of the drama in motion.

¹⁶ Further information on *noh* and Zeami's ideas can be found in Thomas B. Hare's *Zeami's Style: The Noh Plays of Zeami Motokiyo* (1986) and in Nogami's *Japanese Noh Plays* (2005). Zeami's *On the Art of No Drama: The Major Treatises of Zeami* (1984) includes his writings translated into English.

The consequence of Heininen's reorganization is that *Silkkirumpu*'s libretto combines elements of *noh* with Aristotelian drama. Given the Japanese elements, the idea that the main character appears in the second half of the story as a ghost or a spirit is not extraordinary in *noh*; it belongs to one type of *noh* schematic plots (Ueda 1995b, 187–188). From the structural point of view, Heininen's comment (1984a), namely that he designed *Silkkirumpu* to constitute an ongoing *crescendo*, presumably refers to the above-mentioned dramaturgy of Japanese *noh* (*jo-ha-kyū*; see Weigel-Krämer 2012, 35).

The structure and the intensity curve of Aristotelian drama differ from the principles of *noh*. According to the Aristotelian concept, there must be a single turning point in the middle of the tragedy, *peripeteia*, after which the dramatic action should calm down to *catharsis* (Halliwell, Stephen 1987). In *Silkkirumpu* defining *peripeteia* is not straightforward: there are two options that are situated rather close to each other. The extended drumming act leading to the Gardener's drowning in the midst of the drama might represent the dramatic process leading to *peripeteia* – the suicide. However, the Aristotelian ideal is that the section leading to *peripeteia* includes growing dramatic tension that prepares the turning point. Heininen constructed the section in quite the opposite way: the drumming creates a process of diminishing dramatic activity (Heininen 1984). Another option for *peripeteia* would be the Gardener's resurrection as a Demon, which indeed is a complete turn-around in the state of affairs and is prepared by the shamanistic raising of spirits in "Interlude II".

Given the Gardener's transformation into a Demon, the approaches of Japanese and Western audiences presumably differ. As mentioned above, readers who are familiar with Buddhist philosophy, might readily interpret the event as the Gardener's reincarnation into a lower, unpleasant realm. Thus, the reincarnation is considered a negative event, a punishment of the character's inability to control his mundane desire. The attention of a Western reader, however, might be more drawn to the Gardener's successful rise from the lake. In the context of Christian belief, the event may be interpreted as related to resurrection after death, which would be a positive turn in the state of affairs. The colourful description of the event – "Interlude II", which is Heininen's large addition to the original *noh* play – reflects both Western and Eastern views. The poem first compares the Gardener positively to fertile salmon that swim up-stream and through their hard efforts finally succeed in their task. However, the end of the poem reveals the Gardener's new appearance as a Demon, described as a venomous snake or a lizard. These clues for various readings of the Gardener's transformation are reflected also in my text: depending

on the context, I describe the event by using either the word resurrection, which refers to the successful action, or reincarnation, which emphasizes the end result. The musical narrative of the section leading to the Gardener's resurrection as well as the ambiguous location of *peripeteia* will be discussed in Chapter 8.

In sum, Heininen modified *Aya no Tsuzumi*'s text in order to make it more understandable to the Western audience. While the characters of *noh* are one-dimensional, masked representatives of archetypes, Heininen's text additions deepen the characterizations of the Gardener and the Princess. Their actions are easier to understand after the introductory numbers in the "Vision" section. "Life-Cycle", in its reorganized form, instead of only showing the Gardener's actions, highlights his mental development, and the large "Interlude II" prepares his transformation which is a complete turn-around in the relations between the Princess and the Gardener. I believe that despite all these modifications the fundamental difference between the dramaturgies of *noh* and the Aristotelian drama is a problem that remains unsolved in *Silkkirumpu*. The contradiction might be recognized in certain compositional choices, and, in my opinion, affects the listeners' temporal experiences as well. Nevertheless, the presence of the two different cultural traditions surely enriches the potential for interpretation. All the issues, mentioned above, will be referred to and examined at specific points of my analysis.

Temporality

As Figure 4.2 shows, the multi-layered nature of operatic narrative presents a challenge to the analyst. With regard to durations, for example, there are four layers of temporality to observe in opera: 1) the time span of the events in the story; 2) verbal information on durations of the events, given in the text; 3) temporal organization of the text itself (meaning proportions and durations of the libretto and its sections); and 4) durations and proportions of the events in narration. Comparing these layers gives versatile information about the temporality. In discussing the temporality of the opera, I do not take actual performances and their temporal organization into account; this could mean, for example, comparing different recorded productions of a single opera with each other. Narration simply refers to the musical actualization in the score: from the perspective of temporality that means approximate durations and proportions of the opera. These might vary in different productions, but the score sets temporal frames around the musical performance, which thus could be called the narration of the text.

The organization of the drama is one layer of *Silkkirumpu*'s temporality. The interaction between the layers of temporality, mentioned above, is an important aspect of *Silkkirumpu*'s narrative, and it will be discussed thoroughly in a musical context in the analytical chapters. Here I want to present a brief overview on how time and temporality are described in the libretto. Thereafter, I will point out several features of the libretto that reveal the diegetic nature of *Silkkirumpu*, namely 1) the past tense, which is used in several poems of the libretto; 2) the chorus's role as a narrator; and 3) the temporal discontinuity that suggests the higher-level agent who discloses the story to the audience through various narrative strategies.

In the poems in the libretto there are many hints at passing time and a timeless dimension, temporal cycles of nature and a time span of the events, although all of them cannot be interpreted literally. It seems that the Gardener is old already when the story begins, and that he spends the rest of his life in the hopeless attempts to make music with the drum. All other information about temporal issues could be interpreted figuratively; for example, the autumn season with its nature imagery depicts old age and death of a man approaching. In "Monologue III" human life is compared to the moments and hours of a day, high-noon falling into evening and night:

... raskas tarina	... the hard story,
joka kahlitsee päivän päivään,	which fetters one day to another,
mieletön toivo,	insane hope
joka kestää sarastuksesta iltaan.	that lasts from dawn to dusk.

The large section entitled "Retrospect" (numbers XII–VXIII) or at least its numbers after the Princess's "Follia II" (XV) are clearly positioned in the transcendental world and thus represent formless, poetic time. The transcendental world is depicted as a timeless kingdom of night where evil souls are tortured, their bones burned to ashes in eternal fire. The dramatic display of the transcendental world might represent the character's mental state or mental processes whose duration is irrelevant. In "Fazit" the spirit of the Gardener makes a significant comment:

Unohtaan ajan kulun	Forgetting the passing of time
hän löi ja löi	he struck and struck

It is notable that the Gardener here uses the past tense, which is considered a premise of the narrative. In this poem, as in the other poems in the final scene, all the characters statements are written in the past tense, clearly indicating past time. Further, the conceptually contradictory subtitle of the retrospective number XVIII b, "Memory of a Future

that never came”, hints at the past and thus of diegetic mode as well. This is important, because as the table in the Appendix indicates, number XVIII b is Heininen’s addition, and the poetic text is invented by him. In “Memory of a Future that never came” the composer discloses his own interpretation of the story (Heininen 1984a, Weigel-Krämer 2012, 142; Landefort 1984).

The presence of a narrator is also considered a premise of narrative. In the original *noh* play, *Aya no Tsuzumi*, the Courtier is an extra-diegetic narrator, who explains the events to the audience afterwards in the past tense. In *Silkkirumpu*, however, the Courtier takes part in the dramatic events: the role of a narrator partly vanishes, partly appears to be given to the chorus. The chorus’s comments situated between the characters’ statements recall Greek theatre (Mäkelä 1999). Their words are evaluative and ideological and clearly place the Gardener at the centre of attention. Although the dramatic events seem to happen on stage before the audience’s eyes, the chorus, as an omniscient narrator, obviously knows the forthcoming events beforehand. For example, in “Monologue V” the chorus reveals the Gardener’s death to the audience in advance:

Ja vaikka aika on täyttynyt, ei ihminen tunne tietä, jota hänen on kuljettava ei kasteen kaltaisen tiensä määränpäättä.	And though the time has come, no man knows the way that he must wander nor the end of his dew-like path.
--	---

The chorus’s role as an omniscient narrator is significant, because it indicates a distanced attitude to the events on stage. This aspect of the libretto suggests irony, which is further elaborated in the music. The broad and complex phenomenon of literary and musical irony as well as my ironic reading of *Silkkirumpu* will be discussed in Chapter 5.

One more temporal phenomenon must be discussed here: the discontinuity, which can be recognized in the organization of the libretto and in several individual poems as well. For example, there must be a temporal gap between the Gardener’s confession of love (number III) and the Courtier’s announcement of the Princess’s commands (number V). Presumably, during this gap the Gardener’s feelings become apparent to the people. The Courtier then informs the Princess about the turn of events, and she invents a task for the Gardener to do. Obviously, this happens in or near the palace, since in the libretto for number V there is a stage direction that after hearing the royal command, the Courtier “comes to the lake” bringing the Princess’s message to the Gardener. The temporal (and spatial) gap is only vaguely filled in number IV, “Interlude I”, in which the text hints at the courtiers’ reactions as well as the Princess pondering the news that she just heard.

The temporal gap, described above, suggests discontinuous narration. One may interpret in *Silkkirumpu* a hidden narrative agent that manipulates the temporal course, choosing what to tell the audience and what to leave out. Further, especially in the Gardener's monologues there are many poetic lines that suggest temporal discontinuity. Temporal and spatial discontinuity is an essential and openly indicated aspect of theatre: for example, it is usual for scenery to be changed between scenes and acts, which might indicate a temporal gap (Ubersfeld 1999, 126–142). In *Silkkirumpu*'s libretto the discontinuity is vaguely expressed, although indeed perceivable. Nevertheless, in the music of *Silkkirumpu*, temporal discontinuity is further elaborated and used as an important narrative strategy. The issue will be discussed in Chapters 7 and 8.

The Characters

The Gardener is definitely the main character in *Silkkirumpu*: of a total of eighteen numbers, he appears on stage in twelve. His various psychic states are portrayed in nuanced monologues and arias, which represent his inner speech and verbalized feelings. Like the protagonist in a Greek tragedy, the Gardener elicits audience's empathy, as his misfortune comes about because of a tragic mistake. In Greek theatre, this mistake, *hamartia*, which could happen to anyone, is made voluntarily by a person ignorant of its consequences, thereby awakening feelings of pity for the hero (Halliwell, Stephen 1987). In *Silkkirumpu*, *hamartia* is the Gardener's fatal decision to accept the Princess's challenge to play the drum without knowing that it is made of damask and is therefore silent. The chorus, which comments on the events on stage as in Greek theatre, reveals that this fact is obvious to everyone except the Gardener:

Voi, silkkiä!	Alas, damask,
Hän ei tiedä, että hän lyö	He does not know he is beating
silkkirumpua	a drum of damask silk
	(Kirkup)

The Princess's demand – that the Gardener must make music loud enough to be heard in her palace – metaphorically reveals how impossible the relationship between these two persons would be. The Gardener is already aged, and the Princess is young. Still more important is that they represent quite different social classes: the Princess belongs to a noble court, while the Gardener is her servant, who has spent his life outdoors engaged in manual labour. In his passionate emotional state, the Gardener ignores propriety and loses his sense of reality. Finally, realizing the foolishness of his actions leaves

him feeling so humiliated that he finds no other solution than suicide. When the Gardener, with the help of the supernatural forces, transforms himself into a Demon, it seems that he has at last attained the position of a hero. It soon becomes clear, however, that this action is just a step towards tragedy: the hatred and bitterness lead to his destruction as well.

The Princess, unlike the Gardener, is depicted less by her words and more by her actions. In the beginning of the opera we first meet her in the garden walking with her Lady-in-Waiting. Her words in this number include for the most part irrational phonetic text. The “empty blathering” might hint at her thoughtless and childish character. From then on, the Princess, the Worshipful Lady, is absent: it is as if she is represented by her Courtier.¹⁷ The Princess does not appear on stage again until after the Gardener’s suicide, in number XV, vigorously expressing guilt and remorse. Unlike the Gardener, whose insanity leads him to end his life ashamed and alone on the lakeshore, the madness gripping the Princess is obvious to all courtiers.

The Courtier is clearly very loyal to the Princess, because he repeats her message to the Gardener word for word, indicated in the libretto by quotation marks. The Courtier also observes the Princess’s health and condition and cares about her. Alarmed, he warns the Princess of the Gardener’s revenge and remarks on her odd behaviour, assuming that she must be haunted by a spirit.

In the final scene the Princess is shown along with the Gardener as a character of equal importance, although on stage she is positioned far away from him. She even repeats or shares poetic texts with the Gardener. The final scene clarifies the opera’s universal nature: the characters, after the tragic events, no longer represent individuals but rather human beings in general who are suffering the consequences of their actions.

The Central Symbols

The imagery of the libretto is rich and includes several recurring text motives that create symbols.¹⁸ The details of the symbolic network in *Silkkirumpu* remain somewhat obscure to Western audiences. However, some of the symbols are universally shared, while others become apparent in the context.

¹⁷ The Princess’s voice is heard in “Interlude I” and in the “Terzetto” of number V. However, in the full score she is directed to stand offstage (*takana*; see b. 372) so that the audience cannot see her.

¹⁸ For a discussion of symbols, see Preminger and Brogan (1993, 1252–1254).

The most important object in the libretto is the mute drum. The Gardener's attempts to make music symbolize his efforts to awaken the Princess's love. In the Finnish libretto the words *Rumpu* ("drum") and *Rakkaus* ("love"), which both begin with the same consonant and often appear near each other, are clearly linked. The Gardener's words in number VIII b reveal that the drum is associated with the Princess: the statement that the drum is proud obviously refers to her.

Haluan herättää eloon rummun musiikin, rakkauteni kaiun, mutta rumpu on ylpeä, ei vastaa.	I want to bring to life the music of the drum, the echo of my love, but the drum is proud and does not answer.
---	--

One can find parallel interpretations to the act of making music with a drum. The ability to make music is a universal metaphor for spiritual power: both in Western and in Eastern primitive cultures the shamanistic power of waking the gods is raised by drumming. For example, in the Finnish folk ballad *Väinämöisen kanteleensoitto* ("Väinämöinen plays the Kantele") the *Kalevala*'s shamanistic hero Väinämöinen builds a musical instrument, the *kantele*, from the bone of a drown maiden. With the music Väinämöinen is able to control the nature and its forces (Haavio 1980). In *Silkkirumpu*, the idea of spiritual development as the task of man is also reflected in the main character's position as a gardener: already in the *Bible* the earth is compared to the garden of Eden, which man must care for and keep (Genesis 2:15). Later on, also the symbolist poets compared the visible world to a garden, whose flourishing is the responsibility of mankind.

Water is connected to the central events in *Silkkirumpu*: the drum is hanging on a laurel tree close to the lake, the Gardener drowns himself in the lake and rises again from the stream. Water has several symbolic meanings, some of them contradictory (Biedermann 1989). In *Silkkirumpu* drowning obviously reflects destructive erotic passion, which the Gardener cannot control but which ultimately destroys his life. The rebirth of the Gardener takes place in streaming water: the Gardener is compared to a fertile salmon, which must fight the powerful current and swim upstream.¹⁹ In many religions water is used in rituals for the purging of sins, and this idea is in a way present in *Silkkirumpu* as well.

The laurel tree is also a significant object in the drama: the mute drum is hanging from a branch of the laurel tree, and also the Gardener's suicide happens close to the tree. In European tradition the leaves of the laurel tree symbolize wisdom and victory. Greek

¹⁹ Several poetic lines in *Silkkirumpu* suggest that the Gardener, instead of a Demon, is transformed into a dragon or a poisonous snake.

oracles chewed laurel leaves to be able to make prophesies. Roman emperors as well as war heroes wore laurel crowns. In Finland even today graduates with a master's degree are acknowledged with a laurel wreath. In *Silkkirumpu* the laurel tree, which is supposed to mark a place of honour and victory, witnesses the old Gardener's shame and defeat. In the Finnish libretto the words **lampi** ("the lake" = water) and **laakeripuu** ("the laurel tree") begin with the same consonant–vowel pair, which creates an association between these two symbols: the Gardener's misery is caused by his desire.²⁰

Hearing and listening appear frequently as textual motives in *Silkkirumpu*'s libretto. In the *Bible*, hearing is a common metaphor for understanding and spiritual wisdom, while deafness indicates spiritual ignorance (Matthew 13:13–16). The actions of *Silkkirumpu*'s characters refer to three kinds of problems with their ability to hear or listen, all of which could be interpreted in a spiritual context: firstly, the characters ignore the sounds that they should hear; secondly, they hear imagined, unreal sounds; and, thirdly, they misinterpret the sounds that they do hear.

The events in *Silkkirumpu* are set in train when the Gardener is given an order to listen to the Courtier's message. Later, during his attempts to play the drum, the Gardener wonders whether he has become deaf because he cannot hear any music. The Gardener's confusion is pitiful, because at that moment he does not doubt the Princess's sincerity, but rather his own abilities. Near the end of his life, immersed in his unreal imagination, the Gardener asks the audience to listen to the evening bells, whose sound he misinterprets: he believes that they are sounding in order to help him in his task. Naturally, the evening bells are played as a sign of night approaching, which might be a symbol predicting the Gardener's approaching death.

²⁰ I have ended up translating the word *lampi* ("the pond") in English as "the lake". The reason for my decision is that I wanted to preserve the phonetic consonance between the words *lampi* and *laakeripuu* ("the lake" and "the laurel tree"; indicated in the words with bold letters). The phonetic consonance is important in my interpretation; in his music, Heininen elaborates on this poetic device. However, both the libretto of *Silkkirumpu* and Waley's English version of *Aya no Tsuzumi* (1922) make clear that the lake and the laurel tree are situated near the palace, and the courtiers often promenade there. Obviously, "the lake" in the libretto does not mean a natural lake, that is, the kinds of lakes that we have in Finland, for example. Rather "the lake" might be a small Japanese garden pond, in which the fish (mentioned in the opening poem of *Silkkirumpu*) are swimming. Waley, in his text, uses the words "pond" and "pool". Nalle Valtiala (1967), in his translation of *Aya no Tsuzumi*, uses the Swedish word *damm*, which means a pond.

After the Gardener's suicide the three demons, on rising from the lake, perform several requests to hear or listen and, last, an accusation of ignorance:

kuule...	hear...	listen...
kuuletko?	do you hear?	
kuulisit!	hear! ; O, listen!	you should hear! you would hear!
olisit kuullut...	you would have heard...	if only you had listened...

Since the lines are ambiguous in meaning, the English translation gives several suggestions. The primary meaning of the Finnish verb *kuulla* is “to hear” (passively), while *kuunnella* means (active) “listening”; an example is contemplative listening to a musical performance. However, these meanings are not used consistently, especially in a poetic context. The third line of the poem could express either a request or a rebuke. At the end of the fourth line the word “if” is replaced by three dots, thus implying the conditional form and, perhaps, some kind of an accusation. It is unclear to whom these ambiguous comments are addressed: they might be a rebuke to the Princess for her cruelty, or they might be a side comment to the audience that the Gardener should have listened to the chorus's warnings and awakened from his unrealistic dreaming. In any case these lines refer to the lost possibility of love and the waste of a life.

During the second half of the opera, hearing and listening are linked to the Princess's destiny. The Courtier warns the Princess that the Gardener will take his revenge, beginning his words with a serious exclamation: “O, listen, Princess!” In her remorse, the Princess then begins to hallucinate, believing that she hears the music of the damask drum. She hears the drumming sound “in the waves on the shore” and asks the courtiers to share this experience with her. The drum, which in real life is mute, begins to make endless, imagined music in the Princess's mind so that she can never forget her betrayal.

Silkkirumpu's symbolism offers huge potential for interpretation. The primary reading of the drama is that of a tragedy. The retrospective section of the drama turns the audience's attention to moral questions and the abstract themes of the story: justice, right and wrong, the uniqueness of human life and its opportunities. The origin of the libretto, of course, suggests layers of interpretation linked to the Eastern culture and Buddhist philosophy, primarily as an allegory for spiritual life and spiritual development. Still, the central themes of the drama are universal, which was one of the reasons why Heininen choose *Aya no Tsuzumi* as the basis for his opera (Weigel-Krämer 2012, 60).

4.2.2 Poetic Devices

Above, I discussed the libretto's narrative and dramatic aspects, approaching the issue from the broad perspective, in my search for general features of the discourse. Now I will turn my attention to details of the libretto and clarify my means for approaching its individual poems. An essential starting point for my analysis of *Silkkirumpu*'s poems is the Finnish language with its special prosody, vocabulary, syntax and sound.

My analysis of the poems focuses on a few central issues, which are significant for understanding the connections between text and music in *Silkkirumpu*: 1) the structure and rhythm of Manner's free poems, both in individual lines and in a larger context; 2) the sonic features – in literary theory referred to as the musical features – of Manner's text; 3) the imagery of the poems; and 4) the essential intertextual connections of the poetic forms. My categorization of the poetic devices is a simplification. Intonation, for example, partly creates rhythm in spoken or sung poetry, but is a sonic feature. The categories overlap: with them I mainly want to show my point of view on the phenomenon rather than to define the primary function of each poetic device.

Silkkirumpu's libretto includes several different text types, all of which play a role in relation to the drama. As the table in the Appendix shows, the libretto consists, on the one hand, of Manner's free poems and poetic dialogues, which for the most part are her translations of Motokiyo's *Aya no Tsuzumi*, and, on the other hand, her translations of Heininen's additions (numbers I b, II, III, IV, XII) (Weigel-Krämer 2012, 61). There are also Manner's translations of Japanese *haiku* (Bashō, Shōhaku; I b), as well as text passages employing language invented by Heininen (II, XVIII b).²¹ Several aspects of the libretto can be interpreted with the help of its intertextual network with regard to style and genre in general, but also in connection with Manner's personal artistic expression. The following text clarifies the central concepts used in my analysis of Manner's poems. Intertextual connections and imagery will be touched on briefly.

²¹ Weigel-Krämer states that some of the *haiku* are new, written by Manner particularly for *Silkkirumpu*. My knowledge of the origin and the writing process of the libretto is either first-hand information from Heininen (25 February 2013) or based on Juliane Weigel-Krämer's dissertation (2012, 59–64). Still, there are open questions raised by certain passages. For example, *Silkkirumpu*'s final poem "Tuuli ulvoo, sade lankeaa" is a quotation from Manner's *Fahrenheit 121* (1968). The earlier poem deals with Motokiyo's *Aya no Tsuzumi*; see Hökkä (1991, 186).

Rhythm and Structure

Poetic rhythm can be observed on various levels, by paying attention to individual lines, groupings of lines or the overall structure of a poem. In modern poetry such as Manner's oeuvre the rhythm in individual lines is seldom based on a regular metre but is created by other means, for example with alternation of short and long words or repeated phonemes. Grouping of the lines, which in conventional poetry was based on rhymes, is in Manner's free poems the result of different kinds of *parallelism*. Further, the groups of lines in the poem might be separated typographically, resembling the stanza structure. Groups of three lines are a characteristic feature of Manner's poetry. In *Silkkirumpu* their frequent use might be linked, at least in part, to the Japanese *haiku* tradition. Below I will explain the means for creating rhythm in various levels of *Silkkirumpu*'s poems. Each phenomenon is always indicated in the poetic lines with bold letters.

In poetic parallelism words and linguistic forms are repeated in order to create pattern and rhythm in a passage. Repetition can appear in vocabulary, grammatical form, semantic content and even typographic positioning (Preminger and Brogan 1993, 877–879). The following pair of poetic lines (number IX b) includes both grammatical and semantic parallelism, which, on the one hand, groups the two lines together and, on the other hand, draws attention to the significant differences in their meanings.

Rumpu **vaikeni** eilen
ja **vaikenee** tänään.

The drum **was silent** yesterday
and **is silent** today.

Another example appears in number VII a.

Sade **lyö** ikkunaan
laine **lyö** rantaan.

The rain **lashes at** the window,
The wave **lashes at** the shore.

The following group of lines (number III) demonstrates *anaphora*, a means of parallelism, wherein the repeated words appear at the beginning of each poetic line (Preminger and Brogan 1993, 73). In this case, the anaphora combines all three lines. However, the semantic parallelism appears between the first and the second lines with the third line providing a concluding comment.

Ennen kuin taas näen pukusi silkin,
ennen kuin taas näen kasvosi,
ennen ei sydämeni löydä rauhaa.

Only when I see the silk of your gown again,
only when I see your face again,
only then will my heart be calm.

These lines show how *anaphora*, in addition to framing the text, is an efficient rhetorical means for directing the reader's attention to the repeated expression. *Anaphora* is constantly employed in *Silkkirumpu*, and frequently also elsewhere in Manner's poetry.

Silkkirumpu's noble poetic lines include *apostrophes* – exclamatory figures of speech in which the character addresses an absent character, the audience or an inanimate object (Preminger and Brogan 1993, 82). Apostrophes are rhetorically effective, of course, but as well they partly help to organize the text. In the following text the parallel apostrophes rigorously frame the poem (number XVII).

<p>Voi tuskaa! Mitä olen tehnyt, mikä hirveä siemen on kylvänyt tämän sadon? Oi kurjuus! Ei ääntäkään. Voi onnettomuutta!</p>	<p>Oh, agony! What have I done, what horrible seed has sown this harvest? O, misery! Not a single sound. Oh, disaster!</p>
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As the example shows, visual layout and punctuation marks distinguish the lines in Manner's poems. *Enjambment*, which is very common in *Silkkirumpu*, connects here the third and fourth poetic lines. Enjambment means that the sentence does not end at the line break but runs over until the punctuation mark (Strachan and Terry 2011, 208; Wolosky 2001, 18). Poems without enjambment easily (sometimes intentionally) make a thudding impression, while enjambment unites the lines and keeps up the expressive tension until the next mark of punctuation.

The poetic devices introduced above group individual lines of the poems into larger units. The poems in *Silkkirumpu* consist of several groups of lines separated from each other by a space. The poems do not manifest any regular stanza structure: the new stanza most often indicates a change in the poetic voice (the speaker, meaning in this case one of the characters or the chorus). If not a change in poetic voice, there is at least a change of viewpoint at the beginning of the group. However, *Silkkirumpu*'s opening poem is a chain of *haiku*, manifesting the conventional *waka* metre. The Japanese *haiku* tradition, as an evident intertextual reference in *Silkkirumpu*'s poems, will be discussed later in this chapter. Since the libretto could be interpreted in the context of the folk ballad tradition, it will be touched on as well.

The Sonic Qualities of the Poems

The sonic qualities of the poems usually refer to the sounding elements of spoken language that also appear in music and thus are often invoked by musical terms. The functions of the sonic qualities intertwine with syntax and diction and cannot be separated from the linguistic meaning. In a poetic context the sonic qualities are important for several reasons. In recited or sung poetry, the sonic features – for example, recurring phonemes or expressions – create sonic coherence and rhythm in a poem and help the performer memorize it. The sonic qualities serve as rhetorical means: both the highlighted phonemes and the departures from normal prosody focus the listener’s attention on the words and expressions and their meanings. In contrast to everyday speech, which tends to be primarily informative, poetic text – either recited or silently read – intentionally evokes ambiguous associations and parallel meanings, which are often stimulated by the sonic features of the text. Furthermore, in everyday speech we perceive its sonic features only vaguely, whereas in poetry these features might be highlighted and elaborated as important sonic devices.

My observations on the sonic qualities in *Silkkirumpu*’s poems focus on three aspects: 1) the effect of acoustic phonemes; 2) prosody as a linguistic and poetic means; and 3) the hints at paralinguistic expression in the libretto. These aspects would be interesting purely as literary devices, but they gain in significance in the opera because Heininen’s compositional process involves constantly elaborating them as dramatic and narrative strategies. Using sonic means, Manner highlighted the acoustic phonemes that are heard as the first syllables of the opera’s central textual symbols, and Heininen developed this poetic device further in his music. For example, the over-articulated phoneme ‘R’ might stand for *rumpu* (“the drum”), ‘La’ could be associated with *laakeripuu* (“the laurel tree”) and ‘Ve’ with *vesi* (“water”). The musicality of Manner’s poetic translation clearly inspired the composer, which is not surprising, as musicality is considered a characteristic feature of Manner’s poetry.

In *Silkkirumpu* Manner employed *assonance*, *consonance* and *alliteration* in order to emphasize the sound of certain phonemes. *Assonance* means “repeating a vowel sound or diphthong in non-rhyming words, close enough to be noticed” (Preminger and Broman 1993, 102–103). In the Finnish language this poetic means can be very effective, because repeated double vowels with their long sound really catch the listener’s attention; this is the case in the opening lines of number VI b:

Kuun puutarhassa	In the garden of the moon
kasvaa laakeri, lumottu puu,	grows the laurel, enchanted tree

Poetic consonance means repeated sounds of final consonants (Preminger and Broman 1993, 236–237). A repeated consonant (n) at the end of each word creates an effective phonic echo in the last line of number V. In addition the repeated syllable (va) links the first and the last words of the line and creates a closure to the sentence.

Vavisten otan sanoman vastaan.	With trembling I receive her words.
	(Waley)

Alliteration is a special case of poetic consonance, in which adjacent or closely connected words begin with the same consonant. (Preminger and Broman 1993, 36–38).²² *Alliteration* is an important poetic device in Finnish folklore and in the national epic *Kalevala*, whose poems were performed with schematic melodies. Folklore *alliteration* has had a remarkable effect on Finnish poetic as well as on everyday language, an effect that continues down to this day. The example is taken from number VI a.

olin **kulmikas kuin** vanha **kurki** – I was gaunt as an aged crane –

Another example of alliteration occurs in number XIV.

lampeen	into the lake
laakeripuun luona ...	beneath the laurel tree ...

In addition to acoustic phonemes linguistic messages include *prosody* – the supra-segmental elements of speech, which are often referred to as musical features of the language (Preminger and Broman 1993, 982–993). Each language has a characteristic phonological prosody of its own, and its attributes are fundamental frequency (pitch and pitch range), loudness (dynamics) and the sound quality of speech. Durations of phonemes and syllables sometimes have an effect on linguistic meaning; in the Finnish language doubled vowels or consonants can change the meaning of a word completely.²³ Speech intonation functions both on the syllable level and in the sentences. In the Finnish prosody the first syllable of each word is regularly stressed. Phrase melodies can vary depending on which element of the message needs to be highlighted, but, compared to English, natural phrase melodies in Finnish tend to descend at the end.

²² In English poetry alliteration occurs either at the beginning of words or in stressed syllables.

²³ For example: **tuu**-li (“the wind”) versus **tu**-li (“the fire”); **kuk**-ka (“the flower”) versus **ku**-ka (“who” as in a question).

Prosody is employed as a poetic means as well. We can find an example of poetic *chiasmus* in number X b of *Silkkirumpu*. In poetic *chiasmus* the word order of a sentence is reversed or changed, which affects the phrase melody, stress and intonation by emphasizing certain words or expressions in the poetic line. I suggest that in my example the recited phrase melody in the first poetic line underlines the word *unohdan* (“I will forget”), while emphasis in the second line is on the word *Kyllä* (“Surely”).

Sanoin: Minä unohdan kyllä.	I told myself: I will surely forget.
Luulin: Kyllä minä unohdan.	I believed: Surely I will forget.

In principle recited poems follow the prosody of a particular language. Linguistic prosody, however, differs from poetic prosody, in which the prosodic elements are often elaborated on and employed as a means of artistic expression. Poetic texts depart from everyday language: in Manner’s poems *ellipsis* or *enjambment* often break the normal phrase syntax, and noble or unusual vocabulary creates a feeling of distance. On the one hand, these poetic means open the reader’s ears and mind to search for fresh, parallel interpretations of familiar expressions, while on the other hand, they partly create rhythm in the poetic lines. Alternation of short and long words, positioning of long compound words as well as alternation of short and long phrases are important rhythmic means as well. In number VI b the jerky anxiety and ardour of the first phrase, composed as one long poetic line, turns into a calming and a decelerating speech tempo during the last two lines, elaborating *enjambment* – and following the poetic meaning of the lines.

Kunpa saisin rummusta mahtavan äänen, musiikkia, joka rauhoittaisi hullun sydämeni:	If only I could make the tremendous sound of a drum, music that would calm my frantic heart:
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Both the meanings of the poetic lines and the punctuation marks (question or exclamation marks, dashes or three dots) hint at the emotional state of the poetic voice, which, during the recitation, can be expressed by speech tempo, unusually high or low pitch, over- or under-articulation or sound quality (meaning a trembling voice, murmuring, whispering, shouting, screaming). All these phenomena belong to *paralinguistic* expression, and they play a significant role in how a linguistic message is interpreted by the recipient. In recited poems, there can also be *extra linguistic* layers, for example physical gestures or mime joined to a linguistic message. In several poems of *Silkkirumpu* there are hints of *para-* and *extra linguistic* layers in a character’s performance. For example in number V the Courtier is directed to perform his message as “a ceremonial

announcement”, and in number XV the Princess must be “speaking wildly, already possessed by the Gardener’s spirit”.

Several Intertextual Connections of the Poems

As mentioned above, *Silkkirumpu*’s opening poem (number 1 b) consists of a chain of *haiku*. Two of these had already appeared in Heininen’s choral work *The Autumns* (1970), while the others were newly written for *Silkkirumpu* by Eeva-Liisa Manner. According to the information given in the score, the *haiku* in *The Autumns* originated in R. H. Blyth’s *haiku* collection in English. Blyth’s collection seems to be the origin of *Silkkirumpu*’s *haiku* as well. Presumably, the chain of *haiku* included in *Silkkirumpu* are the only ones that Eeva-Liisa Manner – who had a deep understanding of *Japanese* literature – has translated into Finnish.²⁴

Both Manner’s *haiku* and her Finnish translations follow the conventional waka metre of *haiku*. A *haiku* consists of 17 syllables divided into three poetic lines, consisting of 5–7–5 syllables respectively. However, there are examples of *haiku* realizing a modified structure of 6 syllables per poetic line (Preminger and Broman 1993, 662–663). The second *haiku* in *Silkkirumpu*’s opening poem consists of 6 syllable lines; the other three follow the conventional structure of 5–7–5 syllables (in the Finnish text). The poem in *Silkkirumpu*’s number II includes a conventional *haiku* as well. The *haiku* below begins *Silkkirumpu*’s opening poem.

Kukka, tuo outo
linnuille, perhosille:
syksyinen taivas.

translated by Manner

A flower unknown
to bird and butterfly –
the sky of autumn.

translated by R. H. Blyth²⁵

The *haiku* is written by Matsuo Bashō (1644–1694), Japan’s greatest master and teacher of the genre. In addition to the conventional syllabic structure, his poem includes several other characteristics of Japanese *haiku*. The first and second lines together express one poetic theme, which ends at the punctuation mark. The third line approaches the same theme but from another perspective. This practice is common in *haiku*: in several cases, the second idea gives a surprising, new point of view to the theme. This feature has perhaps affected the poems in *Silkkirumpu* more broadly. Poems consisting of three lines

²⁴ Manner obviously used R. H. Blyth’s version as a basis for her translations. Kirkup’s translation, which is included in *Silkkirumpu*’s libretto, is very different from Blyth’s and Manner’s versions.

²⁵ Blyth’s translation is included in Heininen’s choral work *The Autumns* (1970/1989).

appear in the libretto frequently, and usually the last line comments on or forms a conclusion to the semantic content of the other two lines.

In Japanese art refined feelings are almost always connected with nature, and they are interpreted through its phenomena. *Haiku* aesthetics, *yūgen*, expresses serene and sublime yet mysterious beauty. *Haiku* do not express personal feelings but rather human emotions in general. A specific atmosphere or attitude is depicted through concrete, if minimalist nature images (Yasuda 1995, 128). Bashō's vision was that the truth of the universe can be understood by a contemplative experience in nature: "Watching a flower or a moon awakes the poetic spirit", he wrote. The poetic spirit that produces all works of art goes back to the creative power of the universe (Ueda 1995a, 152–153).

The feeling of the season in *Silkkirumpu*'s opening poem is a strong metaphor: the sadness and loneliness of the speaker is transformed into an impersonal feeling of autumn, of sorrow for a summer that has passed – an experience familiar to all of us. Empty sky, loneliness, falling leaves and a crystal lake draw a parallel to an old man's melancholy sadness tinged with acceptance. The controlled syllabic structure and minimalistic, simplified expression of the poem strengthen the alienation of personal emotions even more.

Eeva-Liisa Manner's poetic libretto for *Silkkirumpu* shows her deep understanding of *haiku* and Japanese aesthetics, but her poems can also be approached from a Western point of view. Several works in her poetic oeuvre have been identified as partly imagist (Hallsten 2004, 284–300). The aesthetic ideas of American imagism and its leading figures Ezra Pound and Amy Lowell have a great deal in common with Japanese *haiku*. Modern imagists also wanted to make a pictorial image of their object without any symbols or metaphors to interpret. This *tableau*-like expression is primarily anti-temporal, an aspect that Kenneth Yasuda connects with the aesthetic experience of *haiku*. He writes about a "*haiku*-moment" during which a man and his environment merge without a sense of time. In his quotation he compares the Japanese attitude to a statement by imagist Ezra Pound:

[The image ...] presents an intellectual and emotional complex in an instant of time . . . a presentation of such a complex gives a sudden liberation . . . a sense of freedom from time limits and space limits . . . (Yasuda 1995, 146).²⁶

I have already referred to *Silkkirumpu*'s intertextual connections with Greek drama and medieval morality plays, but the poetic form and several elements in the drama can

²⁶ According to Yasuda the quotation is taken from Ezra Pound's "A few Dont's by an Imagist", in *Poetry: A Magazine of Verse*, vol I (October–March 1912–1913) p. 200.

also be interpreted in the context of European folk ballads. According to Satu Grünthal (1997) folk ballads were epic poems, which were memorized and then recited or sung to an audience; the poetic structure was strophic and rather schematic, and included repetitions, parallelism and alliteration. *Silkkirumpu*'s poems include similar structural features, although not in regular stanzas. The imagery and dramatic events in *Silkkirumpu* are also familiar from the ballad tradition. Folk ballads often described tragic love between a noble and a lower-class person, and frequently revealed the perfidy of women. Water was an important element in ballads: the story usually took place in nature, and its turning point was usually suicide by drowning (Grünthal 1997, 14–37). The universal story of a singing bone appears in variations in folk tales, folk ballads and later also in written texts (for example, the German folk tale *Der singende Knochen*, collected by Jacob and Wilhelm Grimm;²⁷ or the Finnish poet Aale Tynni's "Harpun balladi").²⁸ In this story a musical instrument is made from the bone of a drowned or murdered maiden's or young man's bone.²⁹ The instrument begins to make sad music that cannot be silenced, which reveals the person who is guilty for the death. In another version an endlessly sounding musical instrument, often a harp, is made from a tree growing out of a maiden's dead body. The imagined drumming sound in *Silkkirumpu*, which the Princess begins to hear in her guilt, resembles the singing bone.

Up to this point I have outlined the concepts and tools that I employed in examining *Silkkirumpu*'s libretto. I approached the libretto from the perspective of its narrative aspects, concentrating on organization and the temporality of the drama, descriptions of the characters and the drama's central symbols. Concerning the individual poems, I paid attention to only a few aspects of the poems: structure and rhythm, on the one hand, and sonic features, on the other. I have introduced the essential intertextual connections of the drama and its poetic form. In the next section I will explain my perspectives and tools for analyzing musico-poetic connections in a contemporary opera.

²⁷ In Arne-Thompson's folk tale classification system *Der Singende Knochen* is type 780. The story is included in the Grimm brothers' *Kinder- und Hausmärchen* (published by Herzt, 1880). Many related stories can be found in European and Asian folk tradition. *Silkkirumpu*'s stage director Lisbeth Landefort (1984), in her advisory material for the performers in the Finnish National Opera's production, writes that presumably Zeami's play is based on an ancient Asian legend.

²⁸ The poem is included in Aale Tynni's *Kootut runot 1938–1987* (Helsinki: WSOY, 2013).

²⁹ As mentioned above, Haavio's version of Väinämöisen kanteleensoitto ("Väinämöinen plays the Kantele") shares several features with the universal story of a singing bone.

4.3 Text and Music in Interaction

In a vocal composition text and music interact, yet they have the potential for being interpreted on their own as well. Therefore, these elements must first be studied separately; thereafter, the analysis proceeds to their interaction. Comparing particular phenomena in text and music has been a fundamental, pragmatic means in my analysis of the exploring relations between these two elements. It must be noted that in the relationship between text and music, the two do not necessarily support each other: their relation can also be neutral or conflicting.

In *Silkkirumpu* the poetic text, as it appears in the musical score, provides an additional dimension to this relationship. There are significant differences between the libretto and the text in the score, not only in the order of the text, but also in the text's condition. In some instances the music supports and clarifies the contents of the poems, but occasionally text fragmentation or broken prosody intentionally blur the meaning. This phenomenon is rather common in contemporary music: instead of a semantic meaning, the phonetic dimension of a text is highlighted using musical means. Peter Stacey has discussed this phenomenon in his *Contemporary Tendencies in the Relationship of Music and Text with Special Reference to Pli Selon Pli (Boulez) and Laborintus II (Berio)* (1989) and *Boulez and the Modern Concept* (1987). Stacey's points of view have been useful in my analysis of *Silkkirumpu*, and therefore I describe them in the following paragraphs.

Stacey has created a comprehensive framework for investigating text and music in contemporary vocal music. He suggests that instead of representing distinct types of communication, music and language represent extreme polarities on a scale in which one type of expression can gradually approach the other and ultimately a compound communication system is created (Stacey 1989, 22–23). Irina Rajewzky approaches the phenomenon through the concept of intermediality. In her *Intermedialität* Rajewsky explains thoroughly how, in an intermedial artwork such as an opera, one of the coexisting semiotic systems can adopt elements from another semiotic system, even to the point of total *trans-coding*. She uses the term *Systemreferenz* for the phenomenon (Rajewsky 2002, 53).

Stacey does not offer his readers a particular method for analyzing the interaction between text and music. Instead, he describes a sort of mind map for various perspectives and aspects, which might turn out to be relevant for the researcher. The exact analytical methods, Stacey says, depend on the context, and every researcher must find these methods for him- or herself. He points out that first the form and poetic content of the text

must be analyzed separately; only then can the connections between text and music be studied. Stacey also emphasizes that each composition is an individual work: the researcher must discover the prominent features of a particular composition and apply Stacey's recommended analytical approach flexibly (Stacey 1989, 34). Stacey notes that the differences between language and music as types of expression, especially considering their referential nature, cannot be ignored. Still, he thinks that in contemporary music, in the context of a single composition, a network of musical references and associations exists.

Stacey lists several text types elaborated in contemporary vocal music (Stacey 1987, 122). A poetic text is already different from normal speech or from an informative text: in a poetic context words more often have symbolic or metaphorical meanings.³⁰ A poetic text can approach music if the sonic features of language are given dominance over its conceptual features. The composer can choose an originally phonetic or paralinguistic text as the basis for a composition, or the poetic prime text can be mutated into these irrational text types in the compositional process, which is what happens in *Silkkirumpu*. Usually, a single composition consists of different text types, elaborated in turn or simultaneously. Stacey describes thoroughly the process by which a poetic text, embodying linguistic meanings, is gradually transformed into a phonetic text embodying musical meanings. The semantic content of the prime text can be blurred by repetition, reducing, masking or superimposing. The result, a fragmented text, includes lines with broken phrase syntax, broken morphemes or even with plain phonetic components (Stacey 1989, 26–27; Stacey 1987, 124).

Example 4.8 from *Silkkirumpu*'s number XI demonstrates text in a fragmented condition. The prime text, which already exists in the libretto in a reduced form, has been fragmented through the compositional process into the syllabic or phonetic language realized in the score. One can also perceive two paralinguistic text fragments: whispering, which is indicated by the composer (b. 918 and b. 920) and laughing, which is created by a repeated syllable (lah-ah-ah-ha; b. 920). Fragmentation significantly weakens the intelligibility of the text, but it highlights other aspects such as affection, for example. Since text fragmentation is a central narrative means in depicting the Gardener's mental breakdown, it will be discussed at length in Chapter 6.

Lampi! Lampeen, lampeenko?	The lake! In the lake, in the lake?
Hukutan itseni lammen veteen!	I will drown myself in the waters of the lake!

³⁰ Stacey (1989) considers music to be one kind of poetic text.

create an odd, unnatural and tragicomic impression. Since there are passages in *Silk-kirumpu* which indeed follow the Finnish prosody strictly, it seems that broken prosody is elaborated as a dramatic means: the issue will be clarified in Chapter 6.

[Nyt] haluan hukuttaa sydämeni tuskan ja herättää eloon rummun musiikin. [Now] I want to drown the agony of my heart and awaken the music of a drum.³¹

448

f Ny-yt ha-luan hu-ku - ttaa sy dä - me-ni tu - - - skan

451

ja he - rä - - ttää

mp

453

e - loon ru - mmun mu - sii - - - - - kin

molto sf

Example 4.9, “Monologue III” (Gardener), bb. 448–454. The poetic lines are realized by broken prosody in the music.

Linguistic and musical elements of text can be observed from the viewpoint of their relative dominance in a contemporary vocal composition. For this purpose, Stacey has developed a categorized scale in which the extreme polarities are the total dominance of the text or the total dominance of the music.³² My interpretation of Stacey’s idea is demonstrated in Figure 4.3.

³¹ Note that the text in the score includes the word *nyt* (“now”), which was added by the composer.

³² Stacey has developed his theoretical models gradually, so the categories in his books, cited above, are not similar to each other.

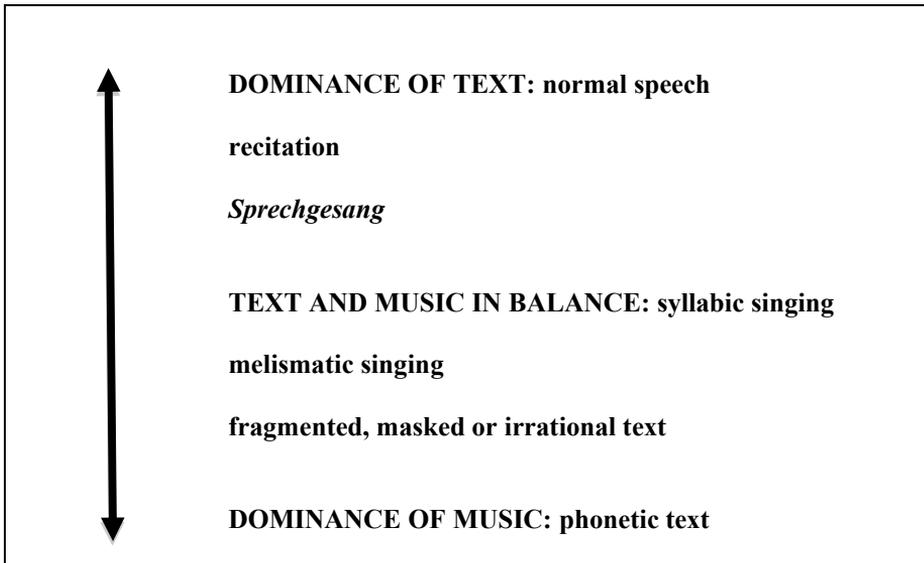


Figure 4.3. Relative dominance of text and music in a contemporary vocal composition.

The first steps on this scale are shifts from normal speech into recitation with defined rhythms and relative pitches, and a further shift into *Sprechgesang*. Stacey maintains that in syllabic singing text and music exist in balance. Text comes close to music if the vocal part operates only with extracted phonemes, and the text has been transformed into music if the vocal part operates only as paralinguistic expression or percussive sounds or with harmonics of specific vowels (Stacey 1987, 127). Stacey's categories of the text's or the music's relative dominance appear in *Silkkirumpu*. Stacey notes that in an extreme case even a physical gesture can represent text in a composition. In *Silkkirumpu* the Gardener's silent drumming, which both Kaipainen (1989) and Weigel-Krämer (2012, 60) have called a central, symbolic act in the opera, can be seen as representing *extra linguistic* expression as well.

In my model of vocal style, described above in this chapter, Stacey's categories (singing, reciting and whispering, among others) are included in the component called "vocal quality". However, in defining vocal styles I do not pay attention at all to the comprehensibility of the text or to its relative dominance in the expression. In my analysis, vocal quality just tells how the vocal sound is produced: the attributes and qualities of text that appear in the vocal part are significant indeed, but they are observed separately.

Stacey writes only briefly about connections between text and music (Stacey 1989, 28–29). He mentions the imitative aspect, and, in addition to concrete imitation of the

text content (for example tone painting), he discusses an indefinable similarity between structural features of text and music (Stacey 1987, 129). Stacey, interestingly, points out how even single phonemes, primarily functioning as sonic elements, can create associative references to significant words in the text content and so maintain the linguistic message: this is exactly what happens in *Silkkirumpu*. Likewise, Grant (2001), in her *Serial Music, Serial Aesthetics: Compositional Theory in Post-War Europe*, explains how primarily sonic, phonetic text in a serial composition never completely loses its connection with the semantic content. In this instance the poetic text, fragmented into phonemes, cannot be followed linearly: it is scattered throughout the musical space. The audience, in its spatial listening experience, must absorb the poetic components and build up the message mentally (Grant 2001, 220). Boulez, in his vocal compositions, explores the sonic components of words more than their intelligent ordering. He presumes, however, that the audience must read the poem beforehand (Stacey 1987, 103).

Up to this point I have clarified my analytical perspectives as well as the central concepts and methods for approaching the text, the music and the connections between these two elements, methods that were chosen particularly for analyzing the narrative strategies in *Silkkirumpu*. In the analytical process, the specified research questions, as well as the tools for addressing them, cannot be handled completely apart from each other. Analytical perspectives often overlap or a single phenomenon can be interpreted from several points of view. In any case the analytical part of my study attempts to give an exhaustive, yet compact overview of the interaction between the text and the music in the narrative of *Silkkirumpu*.

Part II

5 Irony in *Silkkirumpu*

In the previous chapter I discussed the libretto of *Silkkirumpu* and pointed out its correspondences with Greek tragedies, drawing attention to the Gardener and his misfortune and to the chorus's actions. However, I believe that certain aspects of *Silkkirumpu*'s text and especially of its music also justify an ironic reading of the opera, which will be examined in this chapter.

In *Silkkirumpu*'s foreword Heininen explains how the two choral interludes of the opera (numbers IV and XII) show the work's two morals: one real and the other mocking (Heininen 1984a).¹ *Ivamoraali*, the Finnish word that Heininen uses, suggests mockery, but also irony. Adding an ironic layer to a primarily tragic reading of the opera widens the potential for interpretation. Irony is already apparent in the libretto, although it is more clearly manifested in the interaction between text and music. In this chapter I will clarify the concept of irony, discuss irony as a dramatic device in *Silkkirumpu* and examine the verbal and musical means of realizing this phenomenon.

5.1 The Concept of Irony

We can find various definitions and descriptions of the complex concept of irony in scholarly literature, but the existence of a hidden, contradictory meaning is central to all of them (Behler 1990, 76–80; Colebrook 2004, 1–21; Sheinberg 2000, 34–49). Fundamentally, irony is evoked by the tension between the *overt* (the literal) and the *covert* (the hidden) layers of meaning. Likewise, in everyday life irony is based on the double meanings of a message. Verbal irony appears when there is ambiguity or incongruity between the words pronounced and the covert meaning of a sentence. For example, if two soaking-wet persons meet each other in a pouring rain and one of them says, “What lovely weather we have today”, that is an instance of verbal, situational irony. The person's comment seems deliberately contrary to the existing circumstances. The overt meaning of the words cannot be taken seriously, because the real, covert meaning is clearly the opposite: the weather is awful.

¹ “Kolmijaon mukaisesti sijoittuvat myös teoksen kaksi kuorointerludia, jotka esittävät sen kaksi moraalia, oikean ja ivamoraalin”, Heininen (1984a). Identical forewords by the composer are found in both the printed libretto and the full score.

In the example above the contradiction between the pronounced words and the observable circumstances is so extreme that the literal meaning of the sentence is obviously irrational. In many cases, however, a literal interpretation might be possible, although doubtful. The goal of irony is to raise questions about the overt meaning of a message and make listeners or readers search for a covert meaning and an alternative interpretation. Irony thus requires a distanced or critical attitude to the object. As a higher-level discourse irony is often considered intellectual and elitist (Sheinberg 2000, 28, 62–63). An ironic attitude is common in contemporary art and literature, areas which often deny or question the conventional forms of representation and narrative (Reyland 2013, 29, 37–39; Kramer 2013, 166). In contrast to lying, irony is made obvious to a perceptive audience. For example, rhetorical irony is revealed by several strategies that challenge the literal meaning of a text. The alert interpreter can discover the covert meaning of a message on the basis of signals such as verbal strategies and stylistic exaggeration, paralinguistic markers like prosody, and mime or gesture.

The earliest documented instance of literary irony is Socrates' rhetoric in Plato's dialogues. Socrates, in order to make his pupils rethink their opinions and learn the art of argumentation, deliberately pretended to be ignorant (Colebrook 2004, 22–27). Thus, irony appears in the incongruity between the literal meaning of his words ("I am ignorant") and the covert state of affairs ("I have a deep understanding of the issue"). Since Socrates' time, irony has been used as a rhetorical device in literature and drama. Irony is an effective means of showing the ridiculousness of circumstances or persons and thus might come close to sarcasm and the grotesque (Everett 2009, 28–29; Sheinberg 2000, 40–43).

A humorous effect, however, is not always apparent in irony. For example, *dramatic irony* occurs in comedies, yet in tragedies as well. Dramatic irony is a characteristic of classic tragedies, wherein the protagonist is often unaware of a significant fact that is made clear to the audience (Colebrook 2004, 180). For example, Oedipus in Sophocles' *Oedipus Rex* might be considered a tragic hero who, ignorant of his inexorable fate, futilely fights it (Colebrook 2004, 14). Irony in Sophocles' utterly tragic drama is an outcome of the dramatic communication: the audience is given information about the oracle's prediction of the protagonist's destiny. Watching the drama, the audience might take into account this knowledge, and thus realize the covert meaning of events and the character's words.

Moreover, irony is fundamentally a multi-layered phenomenon, and may be interpreted both on a concrete and an abstract level. Dramatic irony is a class of irony that reveals the covert meaning of certain events, a character's words or the outcome of a story, at the same time drawing attention to the abstract themes and general attitudes in the drama. For example, the audience for Sophocles' *Oedipus Rex*, with the information given them (the prediction), might interpret the events and the outcome of the story as being ironic. In addition this interpretation might lead them to search for a covert message in the drama on an abstract level. They might then contemplate the play's generalized, abstract themes: the ultimate, tragic nature of human existence and doubts about man's free will.

These questions are characteristic of a higher-level discourse, which is called *cosmic irony* (Behler 1990, 91–92, Sheinberg 2000, 43–49). Cosmic irony, as it appears in drama, grows from the fundamental fact that the characters, being human, cannot comprehend the covert meaning of their lives or predict the real consequences of their actions. Cosmic irony in Sophocles' drama reveals the visions hidden in the story, which appear as a general attitude, a mode of perceiving reality (Sheinberg 2000, 33). Cosmic irony thus represents the voice of the rhetorical narrative agent.

Irony in *Silkkirumpu*, similar to that in Sophocles' *Oedipus Rex*, might be considered a multi-layered phenomenon, embodying two layers of irony. Firstly, dramatic irony primarily targets the concrete events as well as the words and actions of the characters and raises the audience's misgivings about the words' overt meanings. Secondly, the abstract themes of cosmic irony are central to *Silkkirumpu*, whose archetypal plot simply forms the basis for a generalized, higher-level discourse. By nature *Silkkirumpu* is a morality play, and its layer of abstract interpretation cannot be ignored or understated. Let us now examine the multi-layered irony in *Silkkirumpu* in detail, beginning with the ironic features of the libretto and proceeding to the musical irony in the opera.

5.2 Ironic Features in *Silkkirumpu's* Libretto

The premise of irony is that the receiver must become suspicious of the overt message of the object conveyed; he might then search for another interpretation. Thus, as a literary or dramatic device, irony requires the reader or the audience to take a critical attitude to a story (Colebrook 2004, 13). This aim is often achieved by disrupting the mimetic illusion. As explained in Chapter 3, opera in general might be considered a mixed mode of

mimetic (showing) and diegetic (telling) art forms, in which the reflective arias, ensembles and orchestral interludes interrupt the plot's trajectory and suggest narrative mode.

Silkkirumpu is a good example of opera's two-sided nature. On the surface it is a mimetic drama. Mimesis, in the context of a stage work, means imitation of reality: the events happen on stage in the present tense, as if all were real right now. However, we can find several strategies supporting the diegetic, narrative quality of *Silkkirumpu* as well. The reflective numbers blur temporality and suggest that the characters are describing past events. For example, in "Terzetto" (number V) all three characters repeat the given false promise from the perspectives of their own. The dramatic events, of course, are stopped during this reflective ensemble. Moreover, the past tense, which is a premise of the narrative, is indicated in the libretto's musical scheme: the composer has given the title "Retrospect" to the large operatic section from "Interlude II" to the final scene.

First and foremost, the mimetic illusion is disrupted, because the chorus is given the role of an omniscient narrator.² The chorus's comments interrupt the flow of events and draw attention to the meanings and consequences of what is happening on stage, thus creating an ironic effect of distance and alienation. The chorus – similar to its role in ancient Greek theatre – comments on the dramatic events and the characters' words and clarifies the covert meanings for the audience (Mäkelä 1999). Nevertheless, the role of the chorus is versatile: sometimes it explains what is going on quite neutrally, but occasionally its statements seem to represent the audience's thoughts or opinions, or, on a higher level, the attitudes and judgements of a hidden, rhetorical agent. Thus, the chorus in *Silkkirumpu* – similar to narrators in literature – relates the story from a certain point of view, acting as a narrative agent. The distant, critical attitude, which the chorus's comments express and evoke in the audience, is an essential premise of irony in *Silkkirumpu*'s libretto. Each of the following examples illustrates irony from the perspective of the chorus.

Interlude II

I will first turn back to the composer's words about irony in *Silkkirumpu*. To understand Heininen's comment on the two choral interludes, of which the second one reveals the mocking quality in the opera, one must know at which dramatic moment "Interlude II" occurs. It takes place after the Gardener's suicide and prepares the audience for his

² The orchestra's role as a narrator will be discussed in Chapter 8.

resurrection from the lake as the Demon. The chorus's text in this large number is like an exorcism: the magic power of words is needed to create a complete turn-around in the state of affairs. "Interlude II" occurs at a crucial moment in the drama, namely the point when the Gardener, with the help of supernatural powers, transforms himself into a Demon, while the Princess, who until that moment has represented authority and power, loses her status and is destined to suffer from the Gardener's revenge as well as that of other demons. We can say that for the Princess her lowered status is unexpected and thus is an appearance of irony. This sudden change in the state of affairs might be expressed figuratively: for example the Princess has to swallow her own poison, or, she shot an arrow, but ultimately targeted herself. In everyday language, this phenomenon – our limited ability to foresee the consequences of our actions – is called the irony of fate (Colebrook 2004, 14).

The sudden change in her situation is a surprise to the Princess, but perhaps not to the audience. For the Japanese spectators of *Aya no Tsuzumi* the Princess's suffering is surely predictable, because they know beforehand the few archetypal, schematic plot types of *noh*. Presumably, *Silkkirumpu*'s Western audiences, when they hear the "Interlude II" and see the Gardener rising from the lake wearing the Demon's mask, may suspect that the second half of the opera will include some kind of revenge. The audience has knowledge of or at least a premonition of the forthcoming events, while the Princess is still ignorant of them. On a concrete level, the sudden change in the Princess's status thus represents dramatic irony. Nevertheless, interpreted from the perspective of the drama's abstract themes, the irony of fate that affects the Princess, hints at the opera's covert message. It points to the moral of the drama: if you deliberately hurt and insult your neighbour, then you will suffer from the same evil.

Alas, Damask!

An illuminating example of irony in *Silkkirumpu*'s libretto occurs in number VII a, "Monologue II". The chorus reveals to the audience (but not to the Gardener) that the drum which the Gardener is beating is made of silk and will never sound. Because of the sparsity of words, the choral comment is somewhat ambiguous: it might be interpreted either as emphatic or as mocking.

Voi, silkkiä!
Hän ei tiedä, että hän lyö
silkkirumpua

Alas, damask,
He does not know he is beating
a drum of damask silk
(Kirkup)

I will first discuss the chorus's statement as an expression of empathy. In this situation, the Gardener might be considered a tragic hero, who resists a fate that is unavoidable. The audience is given information about the end result of his efforts, and therefore these poetic lines create an ironic effect – or, more precisely, represent an occurrence of dramatic irony. The chorus's informative statement is thus interpreted in the context of the single scene or the single story. However, if the choral statement is generalized and interpreted on an abstract level, it turns out to be an example of cosmic irony. Similar to Sophocles' Oedipus, the Gardener and his efforts might evoke empathy in the audience: they might understand that anyone could face adversities similar to the Gardener's. As Michael Klein (2009, 102) explains in his article "Ironic Narrative, Ironic Reading", the protagonist of a tragedy represents human beings in general. The Gardener's fate gives us an example of the limitations of human life. For example, we can say that as a human being the Gardener, despite his sincere efforts, cannot attain fulfillment during his worldly life.

We can, however, suggest an opposite interpretation of these poetic lines. When first heard, the chorus's comment on the Gardener's ignorance sounds empathetic, but it might also be interpreted as mocking: from a distance, the humorous aspect of the Gardener's endless efforts is easy to adopt. In the score we find evidence supporting the interpretation of mockery. On a flyleaf at the beginning of the full score there is a musical scheme of the opera written in Italian and containing some interesting details that do not appear in the printed libretto: "The Rites of Drumming I–IV" are entitled "*Rito di battuta I*", "*Rito di battuta II*", "*Battute III*" and "*Battute IV*". The word *battuta* means "drumming" in Italian. As a verb, it might also mean "to win". The title of the third and fourth rites, *battute*, means "jokes". I interpret this as a linguistic sleight of hand with which the composer hints at an ironic interpretation of these numbers.³ The peculiar change in the Italian titles indeed follows the story: the Gardener drums eagerly at first, dreaming of his prize – the Princess's love. Yet he cannot keep up the hopeless efforts, even if the end

³ In the conductor's score (Heininen 1984b), stored in the Finnish National Opera's archive, "*Rito di Battuta I*" is titled as "*Colpo di cassa I*". Further, "*Battute III*" is titled as "*Colpe III*". Like the titles in the photocopied manuscript, these Italian titles might also hint at irony or at spiritual aspects of the opera. For one thing, while "*Colpo di cassa*" means a stroke on a drum, "*Colpe*" could be translated as faults, errors, guilt or even sins. Nevertheless, these titles exist only in the conductor's score and the orchestral parts; they do not appear in the composer's autograph manuscript or in any published source. Obviously, the composer has made changes to the material up until the premiere: as an example, in the orchestral parts the "Life-Cycle" is indicated as forming "Act II" – but, curiously, the titles "Act I" or "Act III" are not found anywhere.

result of the act is already clear to the audience. The comic aspect of the acts of pointless drumming might be suggested by their ambiguous titles, “*Battute*”. In this situation the poor Gardener can be compared to Cervantes’ Don Quixote, whom Michael Klein uses as an example of a widely-known tragicomic hero (Klein 2009, 101–102).

Blinded by Madness

At a general level, the ironic interpretation is not self-evident, but requires the audience to have the ability to detect the subtle hints of irony and be willing to embrace a distant attitude to the drama (Klein 2009, 105; Colebrook 2004, 18–20). In *Silkkirumpu* the chorus and its narrating voice have a great impact on the audience’s attitude. I would even suggest that the chorus in fact represents the audience, and its evaluative comments present the audience’s thoughts. The next example is taken from number IX b, “Monologue IV”, in which the weary Gardener cannot give up his dream of love, although by now he obviously should realize that the Princess is treacherous. The chorus’s judgment of the Gardener’s fuss is undeniable.

Kaiken tämän hän tietää, mutta kaikessa viisaudessaan hän on hulluuden sokaisema.	All this he knows, but as wise as he is he is still blinded by madness.
---	---

The comment by the chorus includes two important features of irony. Firstly, it clearly shows a distanced attitude to the story: the dramatic events are observed from outside. Secondly, the chorus expresses an evaluative statement, which inevitably affects the audience’s attitudes and opinions. In *Silkkirumpu* the audience is given a chance to observe the Gardener’s actions from a distance and perceive how his transvaluation of duty and morality towards love and passion leads to catastrophe. Nevertheless, in following the literal story, the audience also might form a parallel, abstract interpretation largely based on the conflict between the Gardener’s actions and the information provided by the chorus. Generalized to the universal level, the chorus’s comments question humans’ ability to choose between spiritual (rational) values and life (emotional) values.⁴ Thus they reveal the moral tone of the opera.

⁴ *Cosmic irony* attracted romantic philosophers and poets like the Schlegel brothers and Novalis, as well as Kirkegaard and Nietzsche later on. These thinkers developed the concept further and contemplated the absurdity of life. They described the absolute negative and the alienated attitude to human life as *existential irony*. As Sheinberg (2000, 45–46) explains, these philosophers questioned human’s ability to choose between spiritual (rational) and life (emotional) values. The tension between rational and emotional values is likewise apparent in *Silkkirumpu*.

The spiritual nature of *Silkkirumpu* is primarily linked to its origins in the Japanese, ritualistic *noh* theatre, but Heininen himself has acknowledged the opera's connections with medieval, allegorical morality plays (Weigel-Krämer 2012, 145). Certain comments by the chorus draw attention to the moral and spiritual message of the work. The chorus, as an omniscient narrator, delivers philosophical statements, thus mediating the attitudes and visions of a hidden, rhetorical agent. An ironic relation to reality and human existence might be perceived in the chorus's comment in number X b, "Monologue V".

Ja vaikka aika on täyttynyt, ei ihminen tunne tietä, jota hänen on kuljettava ei kasteen kaltaisen tiensä määränpäättä.	And though the time has come no man knows the way that he must wander nor the end of his dew-like path.
--	--

Certain grammatical points in these lines show that the comment must be interpreted on a universal level. Instead of the pronoun "he", which would refer to the Gardener, the subject here is "man", that is, human beings in general. The words of the chorus state that, similar to all humans, the Gardener cannot control his life, nor does he know what comes afterwards.

To sum up, several layers of irony might be recognized in *Silkkirumpu*'s libretto. Firstly, there is the *irony of fate*, which originates in the story and its events, significantly in the antithetical state of affairs after the Gardener's transformation into a Demon. Secondly, *dramatic irony* in *Silkkirumpu* is a result of a distanced attitude to the drama. *Silkkirumpu*, as an adaptation of a Japanese *noh* play, manifests a schematic plot whose few events and final outcome might be also predictable to a Western audience. The distanced approach to the story is maintained in the libretto by the chorus's role as an omniscient narrator who reveals to the audience the covert meaning of events. As a higher-level discourse, the *cosmic irony* in *Silkkirumpu*'s libretto draws attention to the abstract themes and the universal nature of the drama and provides a profound contemplation of human existence.

5.3 Musical Irony in *Silkkirumpu*

The subtle ironic features in *Silkkirumpu*'s libretto, described in the previous section, provide the fundamentals for an ironic reading of the drama. However, the ironic attitude to the story is essentially manifested in the music and can be recognized by observing the relationship between text and music: irony is revealed in the incongruity between the

story and how it is told through musical means.⁵ The text, for the most part, carries the overt meaning of the story, which is nevertheless denied by the music, whose characteristics hint at an opposite, covert meaning. I suggest that the music, in interaction with the text, questions the initial circumstances of the opera and, most significantly, the Gardener's position as a hero. Still, I believe that it is not rewarding to adhere to one and only one straightforward interpretation of the opera. Rather, I would like to offer two parallel layers of interpretation: one focusing on the tragic elements of the drama, the other calling attention to its ironic aspects.

Several authors have discussed irony and the means of manifesting it in a musical context. Almén (2008, 2013) and Klein (2009) give examples of irony in instrumental music, while Everett (2009, 2015) and Sheinberg (2000) introduce ironic interpretations of music with text. Similar to literary and dramatic irony, an ironic interpretation in a musical context is supported by certain stylistic hints or narrative strategies. Musical irony often appears in a moment of puzzlement, created by incongruity or ambiguity (Sheinberg 2000, 27; Klein 2009, 98). This happens in *Silkkirumpu*. Since musical irony in *Silkkirumpu* targets the Gardener's position as a hero, it mostly appears before his suicide (number XI); thereafter, the tragic nature of the story is underlined musically.

The musical means for realizing irony in *Silkkirumpu* are 1) exaggerated expression, 2) specific characteristics in the soloists' vocal styles and in the score's poetic text, and 3) dislocated, alienated or ambiguous usage of conventional musical *topics* or genres. In the following section I will explain my understanding of how music creates ironic shades of the Gardener's character and his life path in "Arioso", "Promeso e terzetto", "Monologue I" and "Ira e odio"; numbers III, V, VI a and XVI.

5.3.1 "Arioso"

In the poem of "Arioso" (number III) the Gardener openly and sincerely expresses his feelings, thus introducing himself as a lover and the opera's hero. This message is the overt meaning of "Arioso". However, even if the heartfelt text of "Arioso" is in itself unequivocal, interpreted in a larger context it is somewhat dubious. At this moment in the opera the audience already knows two facts that belie the Gardener's position as a hero as well as his capability as a lover: one is that the Gardener is a servant of the Princess,

⁵ Johanna Frymoyer (2017, 103) uses a similar expression for musical irony in her analysis of Arnold Schönberg's ironic waltzes.

and the other that he is already an old man.⁶ Thus, the possibility for ironic reading of “Arioso” grows from the discordance of the situation, and it is realized by musical means (Table 5.1).

Irony in “Arioso” can be recognized by observing the interaction between text and music. There is a puzzling incongruity between the number’s heartfelt poetic text on the one hand, and its intense, breathless and ultimately almost violent musical expression on the other. The emotion expressed in the text and the emotion expressed in the music do not match. In addition the conventional yet ambiguously manifested genre of aria in a post-serial, atonal musical language might in itself create an alienating, ironic impression. Nevertheless, from the perspective of form both the text and music of “Arioso” manifest the same principles, even down to the details.

My ironic reading of “Arioso” is based on the ambiguity of the music, which affects the incongruity between text and music. The text, both from the perspective of poetic form and that of expression, unequivocally manifests the overt meaning of “Arioso”: it is a believable vocal solo performed by a competent lover. The musical expression, however, challenges the overt meaning and calls for a covert meaning to the number. I suggest that the two central elements of the music function in contradictory ways. While the musical form supports the overt meaning of the text, the musical expression hints at its covert meaning: the Gardener’s performance is not convincing. In addition the characteristics of the aria as a genre are ambiguous as well. The contradictory elements that affect the ambiguous meaning of “Arioso” are illustrated in Table 5.1.

Table 5.1. The overt meaning of “Arioso” manifested in the univocal text, shown in parallel with the covert meaning of “Arioso” manifested in music with an ambiguous message.

Overt meaning: the text	Covert meaning: the music
Arioso’s apparent message is believable. The Gardener is a competent lover.	Arioso’s message is ambiguous. The Gardener’s competence is challenged.
Unequivocal manifestation of the message both in the poetic form and in the emotion expressed in the poem.	The musical form and the musical expression contradict each other. Alienated aria genre.

In the libretto the compact text of “Arioso” includes a poem with three stanzas and a separate, concluding comment. The poem is apostrophic by nature: it addresses an

⁶ In the opera’s opening scene, the Gardener’s old age is compared to the autumn season in the poetic line on *kymmenes kuu* (“it is the tenth month”, meaning October).

Gardener either has gathered more courage or he is sure of his feelings, so that he addresses his words to the Princess openly. 2) In the first stanza the Gardener, sensible, yet fascinated, speaks eloquently and uses poetic expressions. The compressed lines in the third stanza might hint that the Gardener is extremely agitated. Ultimately, in this emotional state of mind he can no longer form compound sentences, but can only exclaim single words. Of these two alternatives I prefer the first, and this interpretation of the poem is fundamental to my ironic reading of “Arioso”.

The meaning of the poem’s last, separate line is important. It might mean that it is morning (dawn) already: a new, happy episode in the Gardener’s life is about to begin, or, at least, so he believes. Nevertheless, another equally plausible interpretation would be that the Gardener is only dreaming of a new dawn. Dreaming of a dawn may suggest that in order to fulfil the Princess’s demands, the Gardener wishes to be young again. Or it may be that love makes him feel young again. Dreaming creates unreal illusions and, in this context, could be a synonym for sentimental fantasizing. In any case the last poetic line refers to a softer, more tender emotion than the stage direction “alone again, *appassionato*” indicated in parenthesis in the libretto.⁸ This minor detail – a conflict between the emotion expressed in the poem and the expression given for the soloist’s performance – is the first subtle hint of the ironic incongruity between the emotion depicted in the poem and the emotion expressed in the music of “Arioso”.

The title “Arioso” is linked with the traditional genre of aria, which, in this opera, is represented by its several subtypes: *aria* (numbers V and XVI), *arietta* (number VI b) and *arioso*. “Arioso” might create associations with conventional characteristics of these operatic solos, including both the form and the musical expression. These characteristics, however, are challenged by the ambiguity of the piece. Originally, *ariosi* appeared as lyrical passages in the midst of a recitative, and therefore syllabic singing was common in them, a practice followed in *Silkkirumpu*’s “Arioso”.⁹ In eighteenth-century Italian

⁸The printed libretto includes several comments by the composer, which either clarify the atmosphere or events in the scene, give detailed directions for staging or the character’s acting on stage, or refer to the musical expression. Heininen has often simply copied the expression marks or the tempo marks in the full score and added them into the libretto, as is the case here, but occasionally the annotations offer completely new information. For example, in the full score there is neither an expression mark nor a tempo indication for number XII b, “Ballata”. In the subtitle of the libretto, however, the composer has indicated – in parentheses – the expression mark *prestissimo*, *sarcastico*, which fits well with his idea of a mocking or ironic quality to this number.

⁹There are also purely instrumental *ariosi* in the repertoire. Paavo Heininen’s Arioso op. 16 for string orchestra dates from the year 1967. It is a lyric piece with soft, cantabile expression, opening in *Adagio* tempo. The two more vigorous passages (Cadenza, bb. 60–65, bb. 84–94) do not

opera *arioso* was usually a brief, lyrical vocal solo, stylistically between recitative and aria (Ratner 1980, 316–317). In Italian opera *ariosi* used to be through-composed, but the straightforward ternary form (ABA') of *Silkkirumpu*'s "Arioso" comes close to the conventional *da capo aria*, dating from the seventeenth and eighteenth centuries (Ratner 1980, 318–319; Agawu 2009, 98; Webster 2009, 26–27, 34–35). The repetition of its A section is not exact, yet A and A' are similar enough to create an impression of a repeat. In addition the expressiveness of the soloist's part, embodying a single emotion of the character, manifests the aria style: the soloist's part mostly consists of continuous vocal phrases operating throughout the soloist's tessitura.

From the perspective of form the text and music of "Arioso" are closely intertwined. The poem's structure and the musical form correspond to one another very strictly, both on the phrase level and in the overall form: like the poem, the music represents an ABA form. Each poetic line is set as one vocal phrase. The vocal phrases are separated from each other by the soloist's rests, which are filled with intense orchestral comments. The boundaries between musical sections coincide with the breaks separating the poetic stanzas.

In "Arioso" parallelism appears at various layers. In addition to pure poetic and pure musical parallelism there is also parallelism between the text and music. 1) The poetic parallelism creates a rhythm in each individual stanza and in the overall structure of the poem: the anaphora between the poetic lines unify each individual stanza, and the repetition of the vocabulary and semantic content between the first and third stanzas underlines the core meaning of the poem. 2) My analysis below proposes that the musical form is, in a local context, built on parallelism between individual vocal phrases, and, in the overall structure, on parallelism between the musical sections. The musical anaphora links the soloist's vocal phrases in each musical section to create a compound entity, and the overall ternary form of the music is based on parallelism between the A and A' sections. 3) Below I will examine how the coinciding poetic and musical parallelism, both in the local context and in the overall form, create parallelism between the poem and the music, thus underlining the overt meaning of the text.

Before turning to my detailed analysis of "Arioso", I will summarize here the fundamental findings of my reading of its dramatic meaning. Figure 5.1 shows how the form

differ much from the surrounding material, although there is a score direction *Sehr virtuos* ("Molto virtuoso").

and expression of the poem unequivocally support the overt message of the number: it is a believable operatic solo, performed by a competent lover. The meaning of “Arioso’s” music is ambiguous because its central elements – form and expression – are in conflict. The musical form, in deep interaction with the text, underlines the overt message of the text. Musical expression, on the contrary, does not support the emotion expressed in the text. This conflict between two central musical elements might arouse suspicion and hints at a covert, contradictory meaning of the aria. In addition, as explained above, interpreted in a larger dramatic context, “Arioso’s” message might be uncertain.

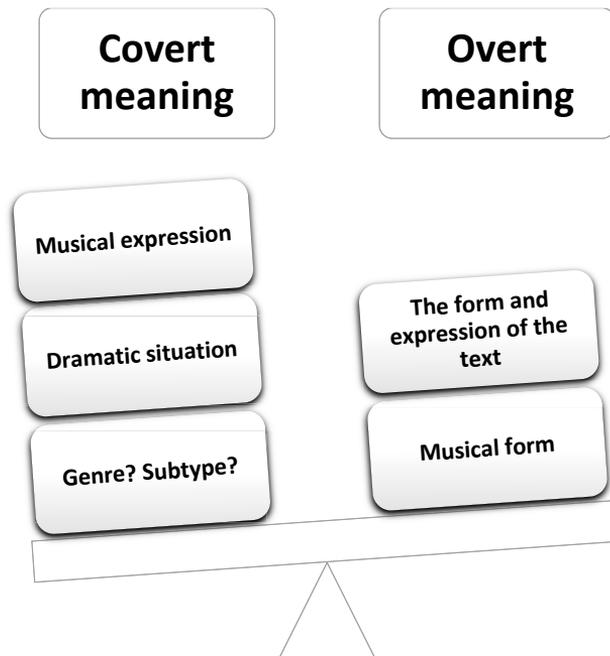


Figure 5.1. The contradictory elements of “Arioso”, supporting either its overt or its covert meaning.

The ironic interpretation of “Arioso” is not self-evident. Figure 5.1 shows the contradictory elements that create ambiguity in its meaning. As explained in the introductory section of this chapter, ironic discourse usually needs an interpreter who is not satisfied with a straightforward reading and is willing to pay attention to intimations of a covert meaning. Such is the case with “Arioso”, an innocent reading of which is by no means impossible, especially if one interprets the piece only in a local context. However, in my reading I wanted to combine the local and the larger perspectives, and in doing so, the ironic allusions were hard to ignore. So in this light I examine “Arioso” below,

concentrating firstly on the musical parallelism as well as on the parallelism between the poem and the music. Secondly, I will point out the characteristics of the music that are essential for perceiving the ironic incongruity between the straightforward text and the ambiguities in the music.

The Overt Meaning of “Arioso”

The A section of “Arioso” (bb.187–204) sets the first stanza of the poem (Example 5.1). Each poetic line is set to one vocal phrase (bb. 187–192, bb. 194–197 and bb. 200–202), and the phrases are separated from each other with orchestral comments that fill in the soloist’s rests. Heininen’s music underlines the poetic anaphora *oi* with a musical anaphora at the beginning of each vocal phrase (framed with a box in b. 187, b. 194 and b. 200). The musical anaphora consists of the ordered pitch interval –1, beginning on a weak eighth note after an eighth note rest; in b. 200 the idea (F–E) appears in a slightly embellished form. In Heininen’s style in general, repetition is noteworthy, so the anaphora is a striking means of creating musico-poetic associations.

Con fuoco, appassionato

A

187 *f* *<102>* (012)
Oi kuu oi kuu jo ka loi - stat tum mien o-ksien ta ka na

194 *<102>* (012)
oi lä - hde oi lä-hde, jo ka ruo - kit, jo-ka ra - vit-set sy-dän-tä-ni

200 *mp* *<102>* (012)
Oi ju - ma - loi - tu, ra - ka-stan si-nu - a!
(poch. rit.)

Example 5.1, bb. 187–204. The A section of “Arioso” (the soloist’s part).

In addition to the coinciding poetic and musical anaphora, there are other means that create parallelism between the vocal phrases of the first stanza and underline the

parallelism between the poetic stanza and the musical section. These musical correspondences appear at the beginnings and endings of the vocal phrases and their segments, which, given their similarity, are highly important for the organization of the melodic shape (Morris 1993, 215–216). The foreground intervallic structures of the phrases are not identical, but the basic melodic contours of the melodic segments at the beginnings of the three phrases in bb. 187–190, bb. 194–196 and bb. 200–201 are similar: CSEG <102>. The last note in these three segments (shown in Example 5.1 with dotted arrows) is reached similarly, by an ascending motion at the very end of a melodic segment. Both in b. 190 and b. 201 the melodic segment ends on the same pitch (Eb₄). In the three phrases, one can find correspondences in the positioning of the long note values.

The last pitches of each vocal phrase form a chromatic trichord (012) and in two cases, b. 192 and b. 204, even using exactly the same pitch classes. Both in b. 198 and in b. 201 the pitches form a chromatically ascending figure. As explained above, the coinciding poetic and musical parallelism between the poetic lines of the first stanza and the vocal phrases in the A section unites all material into a tight, compound entity, thus embodying the overt meaning of the text. The coinciding poetic and musical anaphora highlight the keywords of the text, which metaphorically – and in the third line openly – refer to the Princess, who is being addressed. The same phenomenon appears in the following musical sections as well.

B

205 *mf*
En-nen kuin jä - lleen nä-en pu - ku - si sil - kin

214 *f*
en - nen kuin jäl - lleen en-nen kuin jäl - leen nä-en ka - svo-si

222 *f*
en nen ei sy-dä-me-ni löy - dä rau haa

Example 5.2, bb. 205–227. The contrasting middle section of “Arioso” (the soloist’s part).

The B section (Example 5.2) consists of three vocal phrases, which set the poem’s second stanza (bb. 205–211, bb. 214–220 and bb. 222–224). As in the A section, the

phrases are linked by musical anaphora (b. 205, b. 214–216 and b. 222, shown in boxes in Example 5.2). The musical anaphora coincides with the poetic anaphora *ennen kuin* (“only when”), thus underlining the fact that only the Princess’s love could calm the agitated heart of the Gardener. The similarities in the content of bb. 205, 214–215 and 222 are based on shared contours: the parallel, descending melodic segment <10> and the parallel rhythmic structure, realized with different note values, but with similar temporal proportions.¹⁰ The developing nature of the musical anaphora in the B section draws our attention: the simultaneous process of expanding note values and widening melodic pitch intervals (Heininen’s variation series A) underlines the key words effectively and emphasizes the descending shape of the anaphora as well.

In addition the phrase endings create parallelism between the three vocal phrases of the B section (b. 210–211, b. 220 and b. 224). The phrase endings consist of descending, ever widening pitch intervals. The pitch B (marked with arrows in Example 5.2) appears prominently in the last figure of each vocal phrase. The phrase endings in the B section are also distinguished by their rhythmic structure. By contrast with the phrase endings in section A, in which we hear a fast triplet (b. 192) and groups of eighth notes (b. 197 and b. 202), in the B section the emphatic, recurring note B near the end of each phrase is highlighted by slow note values. At the end of the B section (b. 224) the *ending gesture* (see Example 3.1) creates a significant closure, which marks the formal boundary between the B and A’ sections and prepares the articulated beginning of section A’.

The compressed poetic lines of the third stanza are reflected in the musical structure of the A’ section: compared to the A section, we now hear more fragmented musical ideas (Example 5.3). Still, the A’ section is tightly knit because its overall melodic curve forms an opening wedge.¹¹ A comparison of bb. 187–202 (Example 5.1) with bb. 228–236 reveals obvious correspondences between the vocal phrases setting the first and third stanzas. The musical anaphora, which was introduced in the A section (bb. 187–202), occurs again in section A’ (bb. 228–236). In the A’ section, the musical anaphora underlines the poetic anaphora *Sinä* (“You”). The anaphora can be recognized even when it is positioned on the downbeat (b. 228) or performed as a variant; yet it retains the same melodic contour <10> (b. 231, b. 234).

¹⁰ A similar compositional technique occurs elsewhere in the opera as well; see Example 7.5.

¹¹ The intervals of the wedge melody (Heininen’s variation series A) gradually widen from the beginning note B \flat_3 to F \sharp_4 (appearing for the first time in b. 235 and after that in b. 240) and E $_3$ (b. 241). The imaginary axis between these extremes actually is B $_3$, not B \flat_3 .

2

A'

228 *f* *mp*

235

238

si-nä kuu si-nä lä hde si-nä

ju - ma - loi - tu ra - ka - stan si - nu - a!

Nä - en sa - ras - tu - ksen un - ta.

Example 5.3, “Arioso”, bb. 228–237 and bb. 238–241. The A’ section and the concluding comment (the soloist’s part).

The basic contours of certain melodic segments are reminiscent of each other as well. Similar to the melodic shapes in bb. 187–190, bb. 194–196 and bb. 200–201, the soloist’s exclamations, separated from each other with a whole rest, tend to ascend towards the end of the melodic segment (bb. 228–229, bb. 230–231 and bb. 234–235). The first exclamation in bb. 228–229 realizes exactly the same basic contour as the segments in section A (indicated in Example 5.3 with brackets). If we apply Morris’s contour reduction method in a strict way, the second and third exclamations (bb. 230–231 and bb. 234–235) do not realize the basic contour CSEG<102>, but rather CSEG <1032>. However, as Example 5.3 shows, in both exclamations, all pitches of the melodic subsegment after the rest are higher than the notes in the subsegment before the rest. In addition in bb. 230–231 the pitch D, because of its long note value, is more emphatic than C#. Further, F# in b. 235 is emphatic, because it begins the subsegment and is reached again after an embellishing figure near the end of the subsegment. The content of b. 235 might be considered an embellished, transposed form of b. 232. In both of these cases, there are only minor differences between CSEG<102> and the CSEG <1032>: the tendency to ascend towards the end of the segment is evident.¹²

¹² Robert Morris (1993) explains how to demonstrate two musical parameters and their related contours in a two-dimensional coordination. If the dimensions of time and pitch are presented together, the parallel graphic figures reveal the similarities of the basic melodic contours in the

I thus suggest that the poetic elision is reflected in the music. The detailed intervallic structure of the melodic shapes in the musical sections A and A' is not the same, but the correspondence between the melodic shapes is supported by the same basic contours of the compressed fragments. Analogous to the compressed poetic lines in the third stanza, which consist only of the underlined keywords in the text, the fragmentary musical ideas in the musical section A' express only the core of the melodic structure.

Furthermore, the last notes of each vocal phrase in the A section (b. 192, b. 198 and b. 202) form a set class (012), for which we find correspondence in the last notes of section A' (b. 236). It is notable that Eb₄, which in section A was hardly reached at the end of a musical shape, is presented prominently on the downbeat in b. 234, coinciding with the word *sinä* ("you"). In measure 236 Eb₄ appears as an emphatic beginning note of a melodic shape, giving stress to the first syllables of the words *rakastan sinua* ("I love you"). This might reflect the Gardener's changing attitude: as explained above, only in the third stanza of the poem does he address his words to the Princess openly.

The coherent musical form of "Arioso" thus supports the overt meaning of the poem. The coinciding musical and poetic parallelisms between the first and third musical sections underline the ABA' form, and the coinciding musical and poetic anaphora support the poetic form in individual stanzas. Furthermore, the anaphora draws the listener's attention to certain keywords in the text, and the repeated musical ideas create associations between certain poetic expressions, supporting the overt meaning of "Arioso" in details.

The Covert Meaning of "Arioso"

In spite of its coherent musical form, "Arioso" leaves me confused. The Gardener's earnest confession of love, although it creates associations with traditional arias, does not make a natural, believable impression. There seems to be an incongruity between the sentimental poetic text and the excited emotions expressed in the music. In the full score the expression marks *appassionato* or *con fuoco* appear frequently, both in the vocal solo and in the orchestral parts. It is significant that the orchestral comments that fill in the soloist's rests sound even more agitated than the Gardener's statements. The cause for fervent expression in the music of "Arioso" is not merely its atonal language and its

A' section very clearly. However, the similarity between bb. 228–229, bb. 231–232 and bb. 234–235 can be recognized even without graphic illustrations.

rhythmic structure, which avoids steady flow and regularity. The expressive character is a creation of all musical parameters, including the details of the intervallic structure and the shaping of the melodic figures in the indicated tempo ($\text{♩}=76$), as well as use of registral space, dynamics, articulation and instrumental techniques.

In *Silkkirumpu* there are many orchestral passages that embody soft, lyrical musical expression (see, for example, bb. 4–20 and bb. 1555–1574). Compared to these, the orchestral instruments in the A and A' sections in “Arioso” make a furious impression. The flowing statements of the instruments in the B section express agitated emotion but not extreme passion, which fits well with the poetic content of the text: the A and A' sections are addressed to the Princess, while the B section depicts the Gardener’s introspection. The incongruity between the poetic content and the emotion embodied in the music is most obvious in the A' section, which I will discuss below (Example 5.4).

227 *f con fuoco*

si - nä kuu

pizz. *arco* VI I + II

sfz *non f ma appassionato* *f* 3 3 3

230

si - nä lä - - hde

pizz. VI II + Vla *arco* VI I

sf *sf* *pizz.* VI II + Vla

sf *pizz.* Cb

Example 5.4, “Arioso”, bb. 227–232. Reduced score of section A', in which violent orchestral gestures underline the Gardener’s passionate exclamations. The indicated tempo is $\text{♩}=76$.

There is an essential difference between the musical anaphora constructed in the A section and the one in the A' section. In the A section the anaphora in the Gardener's part begins on the upbeat to support the iambic rhythm of the poem (Example 5.1). In the musical A' section the anaphora, positioned on the downbeat, sounds imperative (Example 5.4). The soloist's compressed, *con fuoco* exclamations are underlined with furious *pizzicati forte sforzato* and followed by short, turbulent orchestral comments on violins and violoncello *arco appassionato*.

The intervallic structure of the orchestral comments is capricious: in addition to very large intervallic skips, there are registral extremes in the melodic shapes. For example, the first violins in bb. 228–229 operate in the registral space of pitch interval 27. Their first, ascending gesture covers pitch interval 14, but the direction of the melodic motion changes and the gesture is immediately followed by three large leaps covering a descending pitch interval 17. After a quick ascend through pitch interval 9, the direction of the melodic motion again turns in the opposite direction, and the descending gesture at the end of b. 229 covers pitch interval 19. All this happens during four quarter beats in the tempo $\text{♩}=76$ given by the composer. The only small pitch intervals in the melodic shape are the ordered pitch intervals +1 at the beginning and –1 at the end of the shape. The sharp, dissonant quality of interval class 1 is prominent in the vertical sonorities. The *sforzato* chords emphasizing the anaphora make large, dense set classes. For example, in the beginning of b. 227, the orchestral instruments together with the soloist create a hexachord (012345), in b. 230 they form a septachord (0123567) and in b. 231, another septachord (0123457).

This music does not sound like a gentle speech to a beloved: the violent orchestral figures might reflect the Gardener's obsessive passion, or hint at the capricious character of the Princess. Significantly, it is the orchestra's performance that is especially unsettling in comparison with the overt meaning of "Arioso". I suggest that the orchestra, like the chorus elsewhere in the opera, here might represent the narrator, who reveals to the audience the covert meaning of the scene. The Gardener, in his passionate state, cannot comprehend the situation correctly; therefore "Arioso" might be interpreted as the appearance of dramatic irony.

An ironic interpretation of "Arioso" might also be supported in part by the disruption between the listener's associations, prompted by the title of the number, and the actual content of the music. "Arioso" is an ambiguous piece, whose characteristics include contradictory features and several intertextual references to the conventional genre

in type and style. The intertextual network of *ariosi* dates back to the seventeenth and eighteenth centuries and to Italian operas, whose musical language was, of course, very different from Heininen's post-serial practice. Still, I believe that pondering the possible cultural codes, including those of "Arioso", might be a fruitful approach to the contradictory nature of the piece. Heininen, a highly educated composer, is doubtless very aware of the cultural background of the titles he has given to *Silkkirumpu*'s numbers. As an example, in number XIV, "Cabaletta", characteristics of the eighteenth-century Italian *cabaletta* are recognizable.

The compact length and syllabic setting of Heininen's "Arioso's" text are elements that are commonly found in a conventional *arioso*. Moreover, the straightforward ternary forms of both text and music also link "Arioso" with the conventional *aria*. However, while the sentimental text leads us to expect a *cantabile* aria of love, what we hear instead are breathless statements by the fervent soloist followed by the violent orchestral comments. An interesting question is what impact the openly employed, yet ambiguous and stylistically alienated aria genre might have on an ironic interpretation of "Arioso". The primary marker of irony in "Arioso" surely is the contradiction between the emotions expressed in the text and those expressed in the music, yet in addition, the use of an alienated genre might prompt a thoughtful interpreter to search for a covert, ironic meaning of the piece.

In any case Heininen realized *arioso* in the framework of his own, post-serial compositional practice. Had Heininen composed a stylistic allusion to a tonal aria in his opera, it would indeed have been truly an exception to his normal practice. Such a piece could have been interpreted as a marked, ironic reference to operatic convention, a second-level aria, "an aria of arias". I would not interpret the alienated aria style in "Arioso" as a means of questioning opera as a genre or of questioning operatic expression in general, nor even questioning aria as a type of vocal solo. Rather, I believe that "Arioso", located in the post-serial style of *Silkkirumpu*, effectively creates a distance from the story. In addition the ambiguous network of cultural codes and intertextual references linked with a traditional genre enlarge the potential for an ironic reading.

To summarize, my ironic reading of "Arioso" is primarily based on the incongruity between its clear-cut text and its ambiguous music. Both the poetic form and the emotion expressed in the text support the overt message of "Arioso": it is a believable confession of love, performed by a competent lover. Nevertheless, the central musical elements – form and expression – are contradictory and thus raise doubts about the Gardener's ability

as the Princess's lover. While the musical form supports the overt meaning of "Arioso", the exhausted musical expression, appearing in the orchestra's actions in particular, hints at a covert meaning. It must be said that my reading of the poem is fundamental to my ironic interpretation of "Arioso", as explained above. If one prefers the alternative reading in which the Gardener, in the last stanza of the poem, expresses extreme excitement, then the emotions expressed in the text and in the music are similar. In that case there would be no irony to point to incongruities between text and music. The interpreter might then either accept the overt message of "Arioso" or justify the covert meaning on grounds of dramatic context – the discordance of the situation – as well as on grounds of an alienated manifestation of the aria genre. My interpretation of "Arioso" is surely affected by the dramatic context as well, and, significantly, by my understanding of the following number, "Promesso", to which I turn next.

5.3.2 "Promesso"

In "Arioso" the dramatic events are about to begin, and the audience is given subtle hints concerning the Gardener's inappropriateness as a lover and as a hero. In the following number (V), "Promesso e terzetto", the irony is more obvious than in "Arioso". The "Promesso" consists of the Courtier's aria, in which he delivers the Princess's message about the drum, while in "Terzetto" the Courtier, the Princess and the Gardener reflect on her message from their different perspectives. Below, I show the text in the libretto and, thereafter, the structure of number V in Table 5.2. In the table the musical sections and the poetic lines are shown in parallel, together with appearances and means of achieving musical irony in each section. Table 5.2 shows that irony in number V occurs in the introductory, orchestral material (bb. 329–331 and bb. 394–396), in the Courtier's "Aria" (bb. 332–366) and in the dialogue between the Courtier and the Gardener (bb. 397–402). These are the sections I take up below.

Hovimies: (tulee lammelle, seremoniallinen ilmoitus)

1 Kuule, vanha puutarhuri!
2 Jumaloitu nainen on kuullut kerrottavan rakkaudestasi
3 Myötätunnosta hän on lähettänyt sinulle sanan.

4 "Mene lammelle,
5 mene laakeripuun luokse,
6 lyö rumpua, joka on ripustettu sen oksaan.

The Courtier: (comes to the lake, ceremonial announcement)

Listen, old Gardener!
The worshipful Lady has heard of your love.
In her empathy she sends you this message.

"Go to the lake,
go to the laurel tree,
beat the drum hanging on its branches.

7 Jos rummun ääni kantaa,
8 jos soitto kantaa palatsiin saakka,
9 saat jälleen nähdä rakastamasi naisen.”

If the drumming is loud enough,
If the sound carries to the palace,
you will again see your beloved woman”

Hovimies:

10 Kas, tuolla on rumpu, josta hän puhuu.
Riennä!

The Courtier:

Look, there is the drum she spoke of.
Make haste!

(I. J.)

Puutarhuri:

11 Vavisten otan sanoman vastaan.
(Eeva-Liisa Manner)

The Gardener:

With trembling I receive her words.

(Waley)

Table 5.2. The appearances of musical irony in “Promesso”, in parallel with the lines of the poem and their placement in the musical structure.

The poetic lines in the libretto	Musical section and bars in the full score	Character or performer	Means of musical irony
	introductory orchestral material, bb. 329–331	trumpets + trombones	alienated, distanced fanfare topic
	Aria: “Promesso”		
Lines 1–3	greeting bb. 332–346	Courtier (orchestral support and orchestral	characteristics of the vocal style
Lines 4–6	advice, bb. 349–354	comments between the soloist’s vocal phrases)	exaggerated expression
Lines 7–9	the promise, bb. 360–366		
	orchestral material, bb. 367–372	woodwinds and strings	
	Terzetto		
Lines 4–9 repeated	bb. 373–393	Princess, Gardener and Courtier	
	introductory orchestral material, bb. 394–396	trumpets + trombones	alienated, distanced fanfare topic
	The Dialogue		
Line 10	commands, bb. 397–402	Courtier	characteristics of the vocal style, exaggerated expression, fragmented text
Line 11	the answer, bb. 403–421	Gardener	fragmented text, characteristics of the vocal style

In this number the ironic incongruity is based on the juxtaposition of a dignified, ceremonial announcement and the exaggerated, pompous or hesitant performance of the characters, expressed only by musical means. The comical aspects in the characters’

music point to covert, contradictory meanings of their words and thus open the potential for ironic interpretation. The text manifests the overt meaning of the number, whereby 1) the Princess makes a promise of true love, 2) the Courtier is a reliable messenger and 3) the Gardener's poetic answer is convincing. Only the music reveals the covert, ironic meaning, which is based on 1) misgivings aroused by the doubtful trumpet fanfares, 2) comical aspects in the Courtier's character and 3) the Gardener's obvious inability as the Princess's lover (Table 5.3).

Table 5.3. The overt and covert meaning of "Promesso", shown in parallel.

The overt meaning of "Promesso" (text)	The covert meaning of "Promesso" (music)
The Princess makes a promise of true love.	The trumpet fanfares belie the Princess's words.
The Courtier is a reliable messenger.	The Courtier is a comical character.
The Gardener's poetic answer is convincing.	Stammer reveals the Gardener's inability.

The Mocking Fanfare

In the libretto of "Promesso" a stage direction to the Courtier indicates that his part must be performed as a ceremonial announcement. There is no break between the preceding "Interlude I" and "Promesso". The dignified atmosphere is prepared with the trumpets' statement in the last bars of "Interlude I" (bb. 329–330). After one more introductory bar the Courtier begins his pompous solo (b. 332). In the introduction to "Promesso", brasses are heard prominently for the first time in the opera. The libretto's stage direction *ceremonial announcement*, the expression mark *imperioso* in the score as well as the conventional instrumentation together create an association with the fanfare *topic*. In spite of the clearly suggested conventional topic, several musical elements seem to raise doubts about the fanfare's meaning, thus prompting an ironic reading of it. From the perspective of dramatic content, it is significant that the trumpet fanfare, which reminds of the Princess's treacherous promise, is recalled to the audience in numbers VI a (bb. 425–427), XII (bb. 961–963) and in XVIII c, the final scene of the opera (bb. 1621–1632).

To justify my reading of the trumpets' statement, I will discuss below the fanfare topic in general. In order to show the features linking the trumpet's statement in "Promesso" with the topic, I will describe the characteristics of conventional fanfare both in tonal and in non-tonal contexts. I will also examine various expressive characteristics of fanfares in contemporary style, including those manifesting the overt, original meaning

of a fanfare and those suggesting covert, ironic meanings that undermine a straightforward interpretation.¹³

Several authors have noted the use of topics and their interpretation in the context of contemporary music (Grabócz and Mirka in Agawu 2009; Klein 2009; Almén 2008). Johanna Frymoyer (2017), in her recent article examines the dance forms of the tonal era and how they appear in the oeuvre of Schönberg, Berg and Bartók. She explains how a topic might be recognized on the basis of its most essential and frequently occurring features, but a more detailed analysis may reveal stylistically particular or idiosyncratic features that lead to a more specific interpretation of the topic's subtype (Frymoyer 2017, 87). Frymoyer also explains how topics, placed in a new context, might function in ways that differ from the original discourse. She refers, interestingly, to ironic incongruity between "the story's meaning and the way it is narrated to the audience", an approach that is essential to my ironic reading of *Silkkirumpu*. Frymoyer gives several examples. For instance, based on its title, Saint-Saens' *Dance macabre* certainly deals with a tragic theme, but still it openly manifests the light salon waltz, familiar to Parisian *belle époque* listeners (Frymoyer 2017, 95). By contrast the title of Schönberg's "Waltz" in his *Five Piano Pieces*, op. 23 leads the audience to expect something that is only vaguely apparent in the actual content of the piece (Frymoyer 2017, 103).

Frymoyer considers whether topics dating from the tonal era and located in a contemporary context inevitably demonstrate an evaluation of past cultural practices or if they still manifest their original meaning (Frymoyer 2017, 107). Michael Klein considers topics, codes and genres as important signifiers in narrative interpretations, and, in his view, their alienated usage might mean cultural transvaluation (Klein 2009, 109). Byron Almén has paid attention to the same aspect: he writes that in twentieth-century music conventional topics appear alienated. Both Klein and Almén describe essentials of conventional topics and refer to the ironic impression that their usage creates in contemporary music.

As for the fanfare topic and its characteristics, this concept has appeared both in the tonal era and in twentieth-century music. A trumpet call, possibly accompanied by drumming, has been a common military signal since medieval times, and it came to be used in

¹³ In addition to several compositional genres and their sub-types, conventional pastoral, lament and fanfare topics may also be recognized in this opera.

ceremonial contexts as well (Monelle 2000, 34–35, 38).¹⁴ Trumpet fanfares became a sign of majesty and nobility, which could indicate the entry of a monarch, for example. William Caplin, who examines topics and their relation to formal functions, observes that the fanfare topic is often connected with the beginning function (Caplin 2014, 416).

In the tonal era, fanfares were typically written in duple metre in which dotted rhythms are linked with the character of a march or the French overture. A homophonic texture often signifies the high style and festive character of fanfares as well. One of the characteristic features of a fanfare is the repetition of a fast, rhythmic figure on a single pitch, for example, the rapid reiteration of triplets originated in the military style. The typical melodic ideas of trumpet fanfares dating from the seventeenth and eighteenth centuries were based on the overtone series, often employing broken chords with a clear tendency to ascend into the virtuoso *clarino* register. The key of C major was common.

Examples of fanfares can be found in the twentieth-century repertoire as well. In the non-tonal context if triads and traditional consonances are avoided, the pitch structure is, of course, very different from the intervallic structure of tonal fanfares. Therefore, the fanfare topic must be made clear to the audience by other musical parameters: instrumentation, register, rhythmic structure and cultural codes. Thus, in twentieth-century fanfares the trumpet, sometimes combined with trombones and horns, operates mostly in the upper or even in the *clarino* register. The rhythmic features of the conventional fanfare, mentioned above, are easy to recognize as well.

However, defining the exact character of non-tonal fanfares is not straightforward, an issue I will clarify with some examples. The serene, *maestoso* character of Paul Dukas's *Fanfare la Péri* (1912) is a result of combined musical elements. In the rhythmic structure a clear, regular pulse in *moderato* tempo is maintained, and dotted rhythms as well as repeated fast triplets occur. The texture is homophonic, and the harmony employs mostly mild dissonances and traditional consonances – even bright triads at the phrase ends. Another example of a festive, non-tonal fanfare is the opening of Stravinsky's *The*

¹⁴ A well-known example of a festive fanfare without any connection to military style is the opening trumpet call in Monteverdi's opera *Orfeo* (1607). The convention of showing the noble character of a musical work by means of an opening trumpet fanfare can be heard in the orchestral repertoire of the tonal era, for example, in Mozart's concert symphonies (for example, K425 and K551) as well as in several operatic symphonies; see Brown (2003, 161–163, 170). As typical examples of tonal fanfares I would mention Lully's *Fanfare pour le Carrousel royal*, Salieri's *Imperial Fanfare*, Mendelssohn's "Wedding March" in *A Midsummer Night's Dream* and Tchaikovsky's *Symphony nr. 4*, I.

Rake's Progress (1951), a work dating from the composer's neoclassic period. This opening has been compared to Monteverdi's opening fanfare in *Orfeo*. Indeed, the repetitive rhythmic figures and recurring leaps on pitch interval 5 recall tonal brass fanfares. The homophonic texture, relatively soft harmony employing only mild dissonances as well as bright triads at the ends of phrases might be associated with nobility.

I suggest that these two non-tonal fanfares manifest the fanfare topic in its original meaning. An example of a fanfare of obscure character is Stravinsky's *Fanfare for a New Theatre for Two Trumpets* (1964). There is no regular pulse, but several rapid rhythmic figures are constantly repeated. In contrast to the fanfares mentioned above, the texture is not homophonic: each trumpet employs a rhythmic structure of its own, creating an impression of random attacks. In addition, the harmony is full of sharp dissonances (interval class 1 occurs often), and the trumpet parts include large intervallic leaps both up and down. Because performing the complex parts in the *clarino* register demands considerable effort from the musicians, the fanfare sounds almost clumsy. Stravinsky's *Fanfare for a New Theatre* might be taken as an example of ironic usage of the fanfare topic.¹⁵ This finding is significant, because *Fanfare for a New Theatre* is stylistically quite close to Heininen's fanfares in "Promesso".

Thus, defining the character and meaning of the fanfare topic in twentieth-century music cannot be based on categorical statements, but must be justified by a detailed analysis of individual pieces. Still, in his analysis of Schönberg's op. 19 n. 4 Almén comments:

The unfamiliarity of the tonal language thus forms part of a larger narrative strategy of modern alienation and psychic disintegration... The various *topics* function like evanescent masks, tried on for effect, but disregarded in self-loathing and disgust, and the atonal language merely serves to increase the sense of dislocation (Almén 2008, 186; my italics).

Unlike Almén, I do not believe – as the examples above show – that it is merely the atonal pitch structure in general that creates the potential for an ironic reading of the topic. If the traditional consonances govern the score or, at least, if the sharp dissonances are mostly avoided, the soft, unmarked harmonic colour does not create misgivings about the overt meaning of the fanfare topic. In addition the character of any musical passage is always a result of combined musical elements. For example, the predictable unfolding of

¹⁵ Stravinsky's "Evocation of the Ancestors" in the *Rite of Spring* also begins with a brass fanfare. The essential characteristics of fanfare surely exist, but its character is ambiguous, a gloomy and frightening contrast to festive tonal fanfares.

the rhythm, homophonic texture and moderate expression may be characteristics of the fanfare topic manifesting its original meaning. However, it must be noted that in vocal music an ironic reading of the topic might still be justified given the text. For example, even if the fanfare in *The Rake's Progress* might not be interpreted as ironic in purely musical terms, an ironic reading might still be possible because we know that the opera's main character is a kind of anti-hero whose defeat the audience is invited to watch. Let us now consider Heininen's fanfare in the beginning of "Promesso" and compare it with the previous examples.

score in C
329 Tr 1 *imperioso*
f assai
Tr 2 *imperioso*
f assai

331 **Promesso**
f
5
5
Courtier
ff
Ku - uu le,

Example 5.5, "Interlude I" and "Promesso", bb. 329–332. The trumpet fanfare at the end of number IV, leading to the Courtier's solo.

In the last bars of "Interlude I" leading to "Promesso", we hear a pair of trumpets signalling an upcoming ceremonial event (Example 5.5). The instrumentation and energetic *imperioso* instruction obviously connect the statement with the conventional fanfare topic. The repetitive rhythmic figures in b. 331 might correspond to the repeated rhythms, which – as explained above – appear in festive fanfares both in tonal and in atonal contexts. In addition the ascending tendency of the melodic lines in b. 329 reminds of the unfolding of broken chords in tonal fanfares.

Nevertheless, there are several alienating features as well. Even if the homorhythmic texture vaguely reminds of homophony, the rhythmic structure of the melodic shapes is jerky. The accentuation mark and hairpin give unnatural emphasis to the sixteenth note at the end of the statement (b. 330). The garish melody in the first trumpet climbs quickly

into the extreme register and to the top note C₆, for which the sound quality is already difficult to control (b. 329). Seven of the twelve pitch intervals between the instrumental parts belong to interval class 1, which makes the harmonic colour dissonant. The trumpets join in *unisono* only at the very end of b. 330, thus marking the beginning of “Promesso”. In b. 331 the trumpets perform the very same musical idea: the part of the first trumpet is the exact transposition (T1) of the second trumpet’s part. The instrumental parts operating close to each other all the time give the impression that they are trying to maintain *unisono*, but instead they play false notes or slip off the pitch. In a transparent, two-part texture the rough quality of the harmony draws the listener’s attention. Instead the statement being noble and serene, I would describe it as brutal.¹⁶

Compared to the examples of twentieth-century fanfares discussed above, Heininen’s fanfares in “Promesso” shares several features with Stravinsky’s *Fanfare for a New Theatre for Two Trumpets*, whose character I described as ironic. Moreover, even in the context of *Silkkirumpu*’s post-serial style the harsh, dissonant quality of the trumpet fanfare is exceptional; as explained in Chapter 2, in this opera the chords are usually orchestrated so that the consonant dyads soften the sound colour. Borrowing Frymoyer’s words about Schönberg’s “Waltzes”, I would not call this passage “a well-behaved fanfare” composed in Heininen’s style (Frymoyer 2017, 103). Instead, I prefer an ironic reading: the essential features of conventional fanfare exist clearly enough to show the topic, but at the same time the fanfare’s overt meaning is denied by the alienating characteristics of several musical elements. The fanfare topic, situated in the post-serial style of *Silkkirumpu*, effectively creates a distanced attitude to the story. In addition the ambiguous network of cultural codes and intertextual references linked with the traditional topic enlarge the potential for ironic interpretation.

The Comic Courtier

In “Promesso” the Courtier, who brings the Gardener a message from the imperial palace, must give a dignified performance: the poetic form of his speech differs from everyday

¹⁶ After the introductory fanfare we hear short comments from the brass section, linking the Courtier’s phrases in his aria (b. 333, 335, bb. 337–339). Occasionally the trumpets act alone (bb. 347–348, 350–351) or with the trombones (bb. 355–356, 359–361). The comments in the brass section maintain a decadent expression because their rhythmic structure sounds arbitrary. In addition their intervallic structure and the musical expression are very similar to the fanfare in bb. 329–331. The pair of trumpets in their own statements perform brief, homorhythmic ideas at the distance of interval 1 from each other. The trombones act together with the trumpets: they perform fast repetitions on a single pitch. The next prominent trumpet fanfare is heard in bb. 391–396.

language, and he greets the Gardener in a formal manner, using grand expressions such as *jumaloitu nainen* (“worshipful Lady”) to refer to the Princess.¹⁷ The poetic form of the Courtier’s “Aria” is very similar to number III, the Gardener’s “Arioso”. The poem is divided into three stanzas. In each stanza the second line sharpens the meaning of its first line, while the third line expresses a concluding thought. The Princess’s message is shown in quotation marks, so the Courtier obviously repeats her phrases respectfully, word for word. At first the message thus seems reliable, but closer reading reveals that, like the Princess, the Courtier too is under-reporting: he talks only about the drum hanging on a laurel tree and leaves out the significant fact that the drum is made of damask. The Gardener’s decision to follow the Princess’s demands is thus based on inadequate information. As explained in section 5.2, the chorus reveals this fact to the audience, yet only later, in “Monologue II”.

The Courtier’s words in “Promesso” are certainly dignified, but the way they are expressed in the music is not. The Courtier’s vocal style adds a comic nuance to his message. In “Promesso” the humorous effect is a central indicator of irony.¹⁸ On the one hand, the characteristics of the intervallic structure and the extreme expression in the Courtier’s vocal part give an impression of an exaggerated, pompous performance, but on the other hand, the repeated ideas and strikingly steady rhythm in his part might draw attention to the simple mind of an honest servant.

To demonstrate the ironic exaggeration in the Courtier’s vocal style, I compare below two illuminating excerpts from his vocal part compared with the Princess’s corresponding statements in “Terzetto”. As demonstrated in Table 5.2, in “Terzetto” each of the main characters delivers the message from his or her viewpoint. The vocal phrases of the Princess in bb. 373–393 are strikingly similar to the Courtier’s vocal phrases in bb. 332–366. Example 5.6 shows excerpts of the Courtier’s and the Princess’s parts in parallel: b. 349 (Courtier) is compared to bb. 373–374 (Princess).

¹⁷ Elsewhere in *Silkkirumpu*, the Courtier’s text is close to normal speech: the sections of the poems do not follow any regular structure, and the enjambment allows the meaning to flow over several lines. Furthermore, there are no formal expressions; for example, the Courtier greets both the Princess and the other courtiers informally. See number XIV, “Cabaletta”, and number XV, “La Follia II”.

¹⁸ Weigel-Krämer (2012, 102) has paid attention to the same issue.

Courtier ♩=80
 <201>

Princess (from behind) ♩=70
 <201>

349 -2 +1+3 -2+1 -7 -1 373 -11 +3 +7+3 -11 +7 +7

Me-ne L - la - a - a - mme-lle Me-ne L - la - a - a - a - a - mme-lle

f assai, fervente *mp*

Example 5.6, “Promesso e terzetto”, bb. 349 and bb. 373–374. Comparison of the Courtier’s and the Princess’s vocal styles. The compared excerpts are separated from each other by a dotted line.

As can be seen in Example 5.6, especially the rhythmic contours in the Courtier’s and the Princess’s vocal phrases are alike: the positioning of the long notes and fast figures is similar, and both phrases end with similar triplets. In addition the first melodic idea in both of these vocal phrases traces the same melodic contour, CSEG <201> (marked with brackets above the staff). The parallel elements in the vocal phrases of the Princess and the Courtier might be a musical means of showing the close relationship and loyalty between these dramatic characters. Yet despite the obvious similarities, there are several important differences.

Whereas the Princess performs her phrase in *mezzo piano* and in a moderate tempo (♩=70), the Courtier is directed to sing *forte* and at a faster tempo (♩=80) than the Princess. The instruction for fervent expression (*fervente, ardente*), together with the accents on every note in the embellishing figures, lead to a hurried, breathless performance in the Courtier’s vocal style. To that we do not find a counterpart in the Princess’s vocal style. Moreover, the smallest note value in the Courtier’s embellishing figures is the rapid fifth of a sixteenth-note quintuplet, while the Princess’s part employs at most the third of an eighth note triplet. Given the intervallic structure in the Princess’s part in bb. 373–374, five of the total of seven pitch intervals are larger than 5, expanded on a vocal range of pitch interval 16. In a moderate tempo, however, even the large, descending leaps on pitch interval 11 do not attract too much attention. In addition the changes in the interval direction occur relatively far from each other, and the sequential intervals naturally fill in the large leaps between the extremes of the melodic lines. In this case the exaggeration in the Courtier’s performance appears in the expression, articulation and rhythmic structure of his vocal style.

In Example 5.7, bb. 360–361 in the Courtier’s part are shown in comparison with bb. 387–388 in the Princess’s part. As in the previous example, we can see parallel elements. The rhythmic contents of these two passages are practically identical: only a minor difference occurs between b. 361 and b. 388. The melodic contours in b. 360 and b. 378 are not the same, but, in any case, the directions of the intervals correspond to each other.

Courtier ♩=132
Princess ♩=70

<24130> <23140>

+7 -10 +4 -10 +7 -1 +1 +6 +1 -2 +3 -4 -1 +7 -11 +3

360 387

jos jos
soi-tto kan - taa soi-tto kan - taa

ff *poco f*

Example 5.7, “Promesso e terzetto”, bb. 360–361 and bb. 387–388. Comparison of the Courtier’s and the Princess’s vocal styles. The compared excerpts are separated from each other by a dotted line.

Thus, at first sight the passages seem very much alike, but, performed in the indicated tempi, they sound quite different. In the Courtier’s “Aria”, the metronome mark at the very moment of promise (bb. 360–366) is speeded up to a quarter note of 132. In “Terzetto”, from its beginning to its end, the Princess maintains a tempo that is almost half as slow as the Courtier’s. The intervallic structure in the Courtier’s part in b. 360 is complicated: the large pitch intervals are difficult to produce in a fast tempo, especially because the directions of the leaps change with every note. The effort needed to produce the capricious melody line creates a humorous impression. The complex intervallic structure emphasizes the persistent repetition of equal note values as well.¹⁹ Nor should the effect of dynamics be ignored: the Courtier, in his statement, uses extreme *fortissimo*, while the Princess does not overstep *poco forte*. In this passage the exaggeration in the Courtier’s vocal style is based primarily on the complexity of the intervallic structure in the tempo indicated by the composer.

The comparison of the vocal styles in these parallel statements reveals that the Courtier indeed conveys the Princess’s message faithfully, but in an exaggerated way. Compared to her lyrical vocal style, the Courtier’s performance is more excited, employing more extremes of expression, dynamics and tempo, as well as the extremes in the

¹⁹ Note that the Princess’s statement [C–(C #)–B–D–Bb] includes a variant of the motive realizing CSEG <2130>, which recurs in “Promesso e terzetto”.

rhythmic and intervallic structures. Below, I examine the Courtier’s vocal style in general and how it appears at the moment he relays the promise.

352 Courtier
 ff
 5
 Ly - yö rum-pua jo - ka on ri-pus-tet - tu sen o - ksaan

Example 5.8, “Promesso”, bb. 352–354. The Courtier’s vocal phrase.

“Promesso” is the only real solo number for the Courtier in *Silkkirumpu*, and therefore, his essential vocal style occurs here.²⁰ The melodic structure of the Courtier’s vocal part constantly includes large intervallic leaps in opposite directions, thus connecting the extremes of his tessitura (Example 5.8). His focal pitch, $A\flat_4$, is repeated prominently on downbeats and emphasizes the key words in the text (b. 352–354, 364–366). The melismatic embellishing figures at the beginnings of his vocal phrases always underline his words of advice (as an example, b. 352). In these figures the first phonemes of the words are over-articulated, for example the phoneme ‘l’ in the words *lammelle*, *laakeripuun* and *Lyö!* (“to the lake; to the laurel tree; Beat! [imperative]”). In *Silkkirumpu* the over-articulation of certain phonemes is used to link the drama’s text motives by association. The accents on every single note in the melismatic figures make the Courtier sound hurried and breathless. In addition his eagerness as a messenger perhaps is reflected in the constant *forte* or *fortissimo* dynamic level.

The exaggeration in the Courtier’s vocal style reaches its extreme at the end of “Promesso”, at the moment the promise is spoken (Example 5.9). In b. 364 the word *saat* (“you will”) is set to a showy musical idea, wherein the Courtier’s focal pitch ($A\flat_4 = G\sharp_4$) in the high register is at first extended and then connected with the extremely low tone of his tessitura. In addition the focal pitch $A\flat_4$ is associated with the words *saat* (“you will [see]”), *rakastamasi* (“your beloved”) and *naisen* (“woman”) as if the Courtier were eagerly trying to convince the Gardener of the possibility opened by the Princess’s promise. Given the capricious, unsettled rhythmic structure in *Silkkirumpu*, the Courtier’s vocal style in “Promesso” includes a striking number of steady passages employing repeated,

²⁰ The characteristics of the Courtier’s vocal style have already been discussed in Chapter 4.

equal note values (b. 353–354, b. 357, b. 360, bb. 365–366, b. 375). In b. 366 the steady quarter notes of the motive give the impression of a reiterated or pressing iteration.²¹

360 Courtier
jos soi - tto kan - taa pa-lat-siin saa - kka

364 Saat, saat, sa - at jä-lleen nä-hdä ra - ka-sta-ma-si nai sen

“jos soitto kantaa palatsiin saakka, “If the sound carries to the palace,
saat jälleen nähdä rakastamasi naisen.” you will again see your beloved woman.”

Example 5.9, “Promesso”, bb. 360–366. The Princess’s promise, as related by the Courtier. The appearances of the Courtier’s focal pitch are marked with arrows. In addition the motive that highlights the keywords of the text in “Promesso e terzetto” is shown in the box. The motive and its several variants produce CSEG <2130>.

I would interpret the exaggerated elements in the Courtier’s vocal style as markers of the comic aspect of his role. The idea of casting a servant as a comic character dates back to ancient Greek theatre (Halliwell, Stephen 1987, 36) and the Renaissance *commedia dell’ arte*. Later on, the same setting was common in eighteenth- and nineteenth-century opera, a well-known example being Leporello in Mozart’s *Don Giovanni*. The comic aspect was usually made clear to the audience through stylistic exaggeration, exaggerated mime and gestures or with peculiar locution (Lennard and Luckhurst 2002, 76–80; Cicali 2009, 88–93). I suggest that the comic aspect of the Courtier’s vocal style creates the potential for ironic interpretation: the whole affair of the mission and its prize seems foolish and unbelievable, because it is narrated in a humorous manner by a messenger who has ridiculous traits. Let us now turn to the end of the number, where the musical irony in the Courtier’s and the Gardener’s short dialogue is so obvious that it cannot be ignored.

²¹ The motive, in its original form, consists of ordered pitch intervals <-1, +3, -4> and the pitches [Ab, G, Bb, F#], performed on steady quarter notes. It is repeated several times in “Promesso” by the soloists and by the orchestral instruments – in its original form (b. 354, b. 366), transposed (b. 370, b. 395) and varied (b. 374, b. 378, b. 381, b. 387, b. 392, b. 425). The motive connects the words *nainen* (“lady”) and *oksa* (“branch of the laurel tree”) by association. The motive was introduced in Chapter 2 as an example of Heininen’s variation technique.

The Cunning Orders

The end of number V (b. 394–421) includes the trumpets' introductory fanfare, the Courtier's advice on where to find the drum (Example 5.10) and the Gardener's brief answer (Example 5.11). In bb. 391–393 the first trumpet climbs quickly to the *clarino* register and then, joined by the second trumpet, performs a fanfare (bb. 394–396) as a signal of forthcoming imperial orders. The character of the fanfare is ambiguous. The homophonic texture together with the harmonic colour recall the topic's original meaning. The harmonic quality of the passage is milder than in the previous fanfare because the total of 14 vertical sonorities includes only three occurrences of interval class 1, but there are eight traditional consonances. The rhythmic values speed up to emphasize the top note and the open quality of the harmony at the fanfare's end (b. 396; interval 7 is between the trumpets).

However, the expressive extremes in this pompous fanfare sound unnatural and thus suggest a covert meaning of the passage. In b. 394 the variant of the <2130> motive on steady quarter notes is indicated *marcato* [Ab, G, B, F]. In b. 394 the constantly accentuated attacks make an effect. The musical expression in the trombones' statement is capricious. The accent on the third sixteenth note of the sextuplet prevents a natural flow of the fast figure (b. 396). The longest possible glissando on the trombone leads to an accentuated eighth note. The statement's end sounds somewhat unpredictable. The glissando, however, prepares the Courtier's vocal phrase, which also includes several glissandi.

In the libretto the dialogue between the Courtier and the Gardener is narrated neutrally, but the music adds a clearly ironic shading to the scene. The primary strategy for revealing a covert, contradictory meaning is unnatural prosody in the character's vocal phrase: the prolonged durations of the syllables, exaggerated stress on the first syllable of each word and the over-articulated phonemes all create wariness in the astute listener and prompt a search for the covert meaning behind the words (Example 5.10).

score in C

Trumpets 1 + 2

Trombone

Courtier

Courtier

394

397

400

f assai

mf

gliss.

piu f

f

ff

mf

Kas tuo - ssa on ru - mpu, jo - sta hän

pu - huu - u - u RR - ie - nn - ä

Kas, tuolla on rumpu, josta hän puhuu. Look, there is the drum he spoke of.
 Riennä! Make haste!

Example 5.10, “Promesso”, the libretto and reduced score of bb. 394–402. The pompous trumpet fanfare and the Courtier’s cunning orders to the Gardener.

The intervallic structure of the Courtier’s statement is constructed so that there are no stepwise motions at all, but only intervallic leaps, with the direction of the leaps changing constantly. In addition the first syllable of almost every word is set as a local top note and is thus heavily stressed, which sounds unnatural and harsh. Furthermore, the Courtier pronounces his words by drawling out the syllables with long, mostly descending glissandi. The order *Riennä!* (“Make haste!”) is composed to two descending leaps on pitch interval 10, connecting the extremes of the tenor’s tessitura. In addition the phoneme ‘r’ and doubled consonant ‘n’ are heavily over-articulated. As discussed in Chapter 4, the drum is *Silkkirumpu*’s central symbolic object, and the word *rumpu* (“the drum”) is heard repeatedly in the text. Therefore, even the plain phoneme ‘r’ might create an association with the word *rumpu*. The prolonged ‘rrr’, as the phoneme is pronounced in Finnish, might be an imitation of the drumming sound.²² At the moment, however, the primary impression of the Courtier’s exaggerated, unnatural performance is that he knows very

²² According to Laitinen (1999, 12) the phoneme /r/ in the Finnish language is described as a voiced dental trill or a dental tremulant. This sound is created with the help of the tip of the tongue, and it differs from most other languages. When over-articulated, the phoneme sounds somewhat like drumming.

well that the drum will not sound, and he is mocking the Gardener and making fun of him.

The Stammering Hero

In the libretto the Gardener's humble answer consists of a single poetic line, wherein the poetic consonance, realized by repeated sounds of the final consonants (marked in the Finnish text in bold), creates an effective *phonic echo* (Preminger and Broman 1993, 236–237).

Vavisten **otan sanoman vastaan.** With trembling I receive her words. (Waley)

The phonic echo is not the only poetic device appearing in the Gardener's answer. The word order (adverb before verb) is possible in Finnish, but it is not used in the everyday language. A normal version of the sentence would be *Otan sanoman vastaan vavisten*. The word *vavisten* ("with trembling"), positioned here at the beginning, underlines the Gardener's unsure and anxious mental state. The word order creates a wave-like, poetic intonation and rhythm to the Gardener's admission, and the *alliteration* (va–va) beautifully connects the first and the last words. As discussed in Chapter 4, different text types appear in the libretto. The Gardener sometimes uses a formal poetic style (as in "Arioso" and "Arietta"). However, especially in the "Monologues" the free rhythm and diction of his phrases are quite close to normal speech. In comparison with these numbers the answer that the Gardener gives here clearly is more poetic: that he adopts a noble way of speaking shows his respect for the royal messenger.

Heininen has picked up the prominent sonic feature of the libretto line, the phonic echo (shown in bold) and elaborated it in the music with prosodic means. On the ending syllable of each word the Gardener is stuck repeating steady eighth notes on a single pitch. Presumably, the music reflects the fact that he is so puzzled or agitated that he begins to stammer (Example 5.11, bb. 408–415). The orchestral instruments share the repetitive idea with the Gardener; an idea introduced several times by the flutes (bb. 403–407) before the Gardener begins his vocal phrase. The orchestral instruments accompany his long notes with the repetitive bit, and at the end of the number the flutes and the clarinet continue playing the idea for several bars, although the soloist has fallen silent (bb. 416–420).

The role of the orchestra in this passage could be interpreted in one of two contradictory ways. On the one hand, it might be that the instruments – reflecting the knowledge of either the courtiers or the audience – are imitating and thus ironically mocking the Gardener's clumsy speech. On the other hand, the orchestra might be showing empathy

with the protagonist by sharing, even foreshadowing his feelings. The soft sound colours of the instruments (flute, alto flute, clarinet and violin *sul tasto*) as well as the *pianissimo* in the first violins during the Gardener's statement create the impression that the instruments, rather than showing contempt, are supporting the soloist.

score in C

403 Fl 1 + Fl alto
f, marc. *mf* *mp*

408 VI I, arco s.t.
 Gardener *mp* *pp*

Va-vis-ten-ne-ne-ne-ne - N - - - n o - tan-na-na-na-na-na -

412
 N - - - n sa - no-man vas - taa - n - an - an - an - an

416 Fl 1 + Fl alto + Cl 1
p *più p*

Example 5.11, “Promesso”, reduced score of bb. 403–421. The trembling Gardener stammers his answer to the Courtier.

I suggest that, despite the orchestra's empathic attitude, irony might still be present in the Gardener's stammering answer. To understand the irony in the music, the listener must know the cultural traditions of opera. Opera's comic conventions date back to ancient Greek theatre and the Renaissance *commedia dell'arte*. The comic characters used to be servants, whose low status was often revealed to the audience by their humorous manner of speech such as rural dialect or clumsy stammering (Lennard and Luckhurst 2002, 76–81, Cicali 2009, 88–91). The poetic style of the Gardener's answer hints that he is trying to adopt the manners of a nobleman, but he fails and begins to stammer. Perplexity and stammering remind the audience of the Gardener's low status, which he himself forgets in a moment of hope. Similarly, in number III, “Arioso”, in spite of all his

efforts, his sentimental aria was not convincing. Because of their social distance from each other, a love affair between the Princess and her servant would not be decent. The Gardener ignores that fact, as well as the fact of his old age.²³

To summarize, the overt meaning of “Promesso”, as manifested in the libretto, is that the Courtier, a reliable messenger, conveys to the Gardener the Princess’s promise of true love. The covert meaning of “Promesso”, as manifested in the music, is that the Courtier’s words cannot be trusted, and the Gardener obviously cannot fulfil the Princess’s demands. The doubtful, brutal brass fanfares, the Courtier’s pompous, mocking performance and the Gardener’s hesitant behaviour, which reveals his low status, add comic or tragicomic elements to these characters and to the scene and thereby create potential for an ironic interpretation of “Promesso”. With the help of the information they are given, an audience might expect the Gardener to fail at his task, while the Gardener, at the moment, is ignorant of this possibility. Thus, the musical irony in “Promesso” arises with the appearance of dramatic irony. Irony in “Promesso” is directed at the Gardener’s role as a hero: his ability to fulfil this role is deeply questioned, a fact revealed to the audience already early in the drama.

5.3.3 The Gardener’s Self-mockery

Above I described the appearances of irony in the libretto and especially in the music of *Silkkirumpu*’s “Arioso” and “Promesso e terzetto”. In all these numbers, the Gardener’s actions are observed by other people. There are moments, however, when the Gardener clearly shows self-mockery: these occur in numbers VI a, “Monologue I” and XVI, “Ira e odio”.

Self-reflection, the ability to observe and evaluate one’s own judgements and actions, is considered a valuable psychological skill. Introspection might, however, turn out to be negative; in that case one mocks or laughs at oneself.²⁴ The Gardener’s self-mockery occurs when, in the course of the drama, he makes evaluative comparisons between his

²³ Cicali (2009, 90) points out that in the eighteenth-century Italian opera an old man in love was considered a comic character, *buffa caricato*.

²⁴ According to Colebrook (2004, 22–26), Socratic irony is one kind of self-mockery: in antiquity, Socrates pretended to be ignorant and thereby revealed the mistakes and inadequate assumptions of his pupils. Later on, ironic self-awareness became central to romantic irony. The poets in the Romantic era believed that the author must adopt an ironic, evaluative attitude to his own literal work; in extreme form, this attitude led to nihilism or annihilation; see Sheinberg (2000, 42–43).

past and his present. His decision to accept the Princess's commands, a choice he makes ignorant of its consequences, is crucial: at first, he is satisfied with the new state of affairs, and only gradually does he understand the consequences of his choice. The Gardener's introspection, while interpreted by the audience on a concrete level, represents dramatic irony. On an abstract level it raises questions of cosmic irony: the contradiction between fate and human will and the limitations of free will.

Gaunt as an Aged Crane

The first occasion of the Gardener's self-mockery occurs in number VI a, "Monologue I", when he looks back at his empty life before the new possibility for happiness, opened with the Princess's promise of true love. The Gardener feels young and hopeful again, looks back at the past as a period in darkness and sees his old self as a comic, pitiful character.

Olin vanha, kaihdoin päivänvaloa, olin kulmikas kuin vanha kurki – nyt kurjuudestani puhkeaa äkkiä toivo.	I was old, I shunned the daylight, I was gaunt as an aged crane – now upon my misery suddenly grows hope.
---	---

(lines 1–2s translated by Waley;
line 3, by I. J.)

The Finnish libretto describes the crane's looks as angular, thus drawing attention to the bird's body – disproportionate with regard to the skinny, long legs and lanky neck. The crane's appearance is compared to the Gardener's old self and underlined by poetic alliteration (indicated in the citation in bold). The alliteration effectively links two expressions *kulmikas kuin kurki – kurjuudestani* ("gaunt as a crane – upon my misery"). Thus, the overt meaning of the poem is that the Gardener's old life was miserable, and his old self was pitiful.

The libretto indirectly implies a covert meaning, which leads to an ironic reading of the text. The key to understanding the hidden meaning is the word "crane". When the Gardener compares his old self to a crane he draws attention only to the ridiculous features in the bird's appearance. In Eastern tradition, however, the crane is a respected symbol of the nobility and wisdom of old age (Biedermann 1989). The Gardener ignores the valuable elements of his old life; he is trapped in his illusions and has lost a sense of reality. He abandons duty and reason and lets emotion and passion guide his decisions. The covert meaning of the text is that the Gardener appears to comprehend his situation

incorrectly and is making a poor decision. Similar to other instances of dramatic irony in *Silkkirumpu*, the audience is well aware of this.

The music in “Monologue I” supports the covert meaning of the text by arousing the audience’s suspicion of the true value of the Gardener’s self-mockery. In Heininen’s music, the self-ironic poetic lines are heavily underlined by stylistic exaggeration and iconic imitation of the text (Example 5.12). The disproportion in the crane’s body and movements is mockingly illustrated in the vocal style and prosody of the soloist’s part as well as in the orchestral parts (bb. 425–435).

“Monologue I” begins with a brief orchestral introduction (bb. 422–426/427), wherein the trumpets go on performing fanfare ideas familiar from “Promesso” (see bb. 329–331 and bb. 394–396).²⁵ The brasses keep on making their coarse comments even after the introduction, filling in the rests in the Gardener’s solo. Firstly, the fanfare in the introduction creates a reminiscence of the ironic fanfares in the previous number, “Promesso” (see Examples 5.5 and 5.10). We can see and hear similarities between these fanfares in their intervallic and rhythmic structures as well as in their musical expression. Secondly, likewise here the statements of the trumpets and trombones seem to deny the original meaning of the fanfare topic, thus preparing and supporting the irony hidden in the Gardener’s words.

The vocal style of the soloist really is angular: as an example, the melody in b. 433 includes only one small pitch interval (descending interval 3, D–B), while at other times it jumps up and down to registral extremes (ordered pitch intervals –8, –9, and –11, as well as +16 and +18). The odd accents, which appear especially at the ends of the vocal figures, together with the jerky *glissandi*, recall a crane’s limping movements. In b. 435 there is a chain of ascending sixteenth notes leading to the angular melodic figure at the end of the bar. Perhaps these musical elements illustrate the crane’s lanky neck and its jerky movements. The Gardener’s ardent emotional state is described in the score with the expression mark *collerico, energico*: given the opportunity to change his life, the Gardener finds his past despicable.

²⁵ In b. 425 the trumpets recall the significant <2130> motive, which is associated with the textual motives of the laurel tree, the drum and the Princess in “Promesso”. Here the motive is performed as a part of the fanfare.

score in C

425 Tr 1 + 2 *f* *sfz*

427 Trb 1 + 2 *ff* *Collerico, energico* *sfz* *mp* *f*

O - lin van - n - n - - - ha

428 Cl 1 + 2 *sf* *f* *rinff.*

429 Tr 1 + 2 Timpani *p* *f* *p* *f*

ka - a - a - RR-toi - N - n pä - ä - äi - vän - va lo - a

432 Trb 1 + 2 *sf* *sf* *sf*

O - lin kul - mi - kas kuin va -

434 *mp* *gliss.* *sf*

an - - - ha ku - u - u - u - - - R - ki

Example 5.12, “Monologue I”, reduced score of bb. 425–435. The musical manifestation of the Gardener’s self-mockery.

In addition to the angular vocal style in the soloist’s part the Gardener’s self-mockery is expressed by the unnatural prosody of his statements. In *Silkkirumpu* this unnatural prosody seems to coincide with the Gardener’s illusory, unrealistic attitude: the issue will

be examined in detail in the next chapter with a concentration on the Gardener's vocal style and prosody in his "Monologues" and "La Follia I". In "Monologue I" the intonation and syllabic stresses in the melodic phrases are far enough from the Finnish prosody to blur the meaning: the intervallic leaps give unnatural emphasis to the last syllables of the words (b. 433, b. 434, b. 435); in a compound poetic expression such as *kulmikas kuin* ("gaunt as" b. 433), the shape of the melody together with the accents give strong emphasis to syllables that normally are not stressed. In addition several syllables have been composed to wide intervallic figures that suggest hammer blows – or, perhaps strokes on a drum (the three first notes in b. 429 and b. 435). The striking over-articulations of the phonemes 'r' and 'n' in the midst of the word blurs the meaning and sounds surreal (b. 429). In b. 430 each syllable is underlined with accentuated repetitions on a single pitch, an effect strengthened by the support of the timpani. The result of all these unnatural characteristics is that the text sounds clumsy, as if reflecting the limping movements of a crane. Both the vocal style and prosody in the Gardener's part portray the crane – the Gardener's old self – as a ridiculous, pitiful creature. The Gardener presumably is convinced that abandoning his old lifestyle is the right thing to do.

The emotions that the Gardener expresses in "Monologue I" are surely real, but he misinterprets the situation. His belief that his former life was of little worth – expressed in his words and in his vocal style when he mockingly imitates the crane's appearance – is a tragic mistake. In this opera, broken prosody seems to reflect the Gardener's illusory, unrealistic attitude.²⁶ Instead of sinking into illusion, he should value his former life, and not let emotions guide his decisions. The audience – after hearing the previous number, the phony-sounding "Promesso" – knows this very well. Irony, once again in this number, is an outcome of the dramatic communication. While interpreting the Gardener's words, the audience takes into account the exaggerated musical gestures, which mockingly imitate the text content. In addition, the information that the listeners are given in the previous numbers helps them evaluate the truth of the message in "Monologue I" in the context of the dramatic whole.

The Gardener's words could be understood as statements by an unreliable narrator, a concept discussed by James Phelan (2005, 49–53). In his solo numbers, the Gardener openly reveals his feelings and intentions and explains his interpretation of the dramatic events and their meanings. While doing so, he can be considered a first-person narrator,

²⁶ The phenomenon will be discussed thoroughly in Chapter 6.

but an unreliable one. His acting in general is questionable: although he perceives and reports the plain facts correctly, he repeatedly misreads situations and misevaluates their meaning. His unreliable acting is clearly not intentional: it is a result of his limited knowledge and understanding. In “Monologue I” in which the Gardener mocks his formal life, his misinterpretation affects ethics and values and leads to the tragic consequences.²⁷ As explained in this chapter, it is indeed the incongruity between the Gardener’s words and his music that hints at his unreliability as a narrator. In this situation, the audience must reject the Gardener’s narration, observe his acting from an ironic distance and create alternatives to his message.²⁸

The Anger of Lust Denied

In the course of the opera the Gardener gradually begins to understand the real meaning of the turn of events. As he tries to play the damask drum he speaks of his love in words that hint that he understands – at least vaguely – his hopeless situation. In number VI b, “Arietta”, the Gardener wants the drum’s music to calm his “crazy heart” (*hullun sydäm-eni*), and in number VIII b, “Monologue III”, he confesses that this hope is “mad” (*mieletön toivo*). These introspective comments in the libretto together with Heininen’s music convey puzzlement, sorrow and disappointment, but not irony. The time for bitter self-irony is the moment, when the Gardener, transformed into a Demon, performs his aria “Ira e odio” (number XVI). The Demon-Gardener’s aria, with its openly expressed hatred and rancour, is perhaps the highlight of *Silkkirumpu*. Now the Gardener understands the reason for his anger and pain:

Ajatus kalvaa minua, torjutun halun nostama kauna lankeaa päälleni kuin pimeys.	One thought consumes me, the anger of lust denied covers me like darkness. (Waley)
---	--

The poetic lines in the libretto do not express irony. They simply manifest the overt meaning of the sentences. Heininen’s music, however, suggests a covert meaning, which opens a completely new, ironic layer with which to interpret the scene; by association,

²⁷ A famous example of an unreliable first-person narrator is Mark Twain’s *Huckleberry Finn*. As an adolescent with a poor childhood and very limited education, Huck is unable to comprehend situations correctly. Moreover, he seems to have a habit of slipping away from the truth, either on purpose or without noticing the issue himself at all. Although he is warm-hearted, Huck’s understanding of right and wrong seems immature. The reader must constantly keep a distance from Huck’s narrating and try to form a picture of what really happened and why.

²⁸ The literary concept of an unreliable narrator has been applied to music analysis as well. For example, Janet Schmalfeldt (2018) discusses the issue in the context of Schumann’s *Dichterliebe*.

the music reminds the audience of the initial state of affairs and thus questions the true value of the Gardener's actions. Overcome by emotions, the Gardener has made unfortunate choices, which have led to tragic outcomes. The associative link with the opera's starting point is created by recalling a musical motive. The motive originates in number I b, "Cantilena", and consists of several repetitions of interval 3. The motive's recurrence in the second half of the opera, in "Ira e odio", portrays the Gardener as he thinks back on his old, quiet life, which he has lost because of human desire. In retrospect, his tender feelings of love seem just a shameful, now-despised sexual passion. Only now can he comprehend the consequences of his decisions. Through musical means the Gardener expresses tragic self-irony.

As an archetypal character, the Gardener represents all mankind. His story approaches human life from a pessimistic, negative perspective and raises the question of our ability to make decisions based on rational and spiritual values. Thus, the Gardener's self-mockery expresses irony towards the entirety of humankind and might be interpreted as an appearance of cosmic irony. In order to justify my reasons for making the connection between "Cantilena" and "Ira e odio", I examine below the motive and the text to which it is set in "Cantilena" as well as the motive's recurrences in "Ira e odio".

In "Cantilena" the Gardener, alone in the royal garden, depicts his quiet life with serene poetic words in a chain of *haiku*. In the libretto, one of the *haiku* is performed twice: once as the second stanza of the poem and then as the last stanza. The repetition of the stanza underlines the significance of its poetic lines, yet it also creates rhythm in the poem.²⁹

Lammen pohja kirkas	Lucid lakebottom
kirkkaana ui kala:	translucent fish:
syksyn vesi syvä.	autumn's water deep.

The poem illustrates the Gardener's life with nature metaphors: his old age is compared to autumn. In the autumn season the water in the lake is cold but transparent, which might be a metaphor for an old person's wisdom and discernment. The beauty of the shining fish perhaps refers to contentment after having led a fruitful life. Musical example 5.13 shows the end of "Cantilena", with the second appearance of the *haiku* and its

²⁹ As mentioned in Chapter 4, this *haiku* is the one in *Silkkirumpu* that does not follow the conventional syllabic structure of 5-7-5 syllables, instead, each poetic line consists of 6 syllables.

musical realization (bb. 92–105). The second line of the *haiku* is left out here; it appears only with the first appearance of the *haiku* (bb. 52–60).³⁰

92 Gardener
lam - men poh-ja kir - kas sy - - ksyn
Vlc solo
mp

96 sy - vä ve-si
100
p mp p Pf

102 103 VII + II
Arpa
mp espress.

Example 5.13, “Cantilena”, reduced score of bb. 92–105, showing the water motive symbolizing the Gardener’s serene life.

I will now take up the content of bars 92–104 of “Cantilena”. The central melodic idea of this musical passage is the persistent repetition of descending pitch interval 3 on pitch classes D–B. Here this melodic idea is repeated over and over in various octaves, on various note values, as well as by the soloist and the orchestral instruments. Because this idea coincides with the poetic word *vesi* (“water”), from now on I will call it the *water*

³⁰ The music set to the first appearance of the *haiku* in bb. 52–60 is quite different from the music in bb. 92–105; there is no correspondence between the two musical settings. However, in bb. 52–54 the music effectively draws the listener’s attention to the first poetic line of the *haiku*, *Lammen pohja kirkas* (“the lucid bottom of the lake”). The poetic line is set off in Heininen’s music by a stable, prominent, consonant harmony performed only on the second violin, viola and violoncello solo (bb. 52–54). The sudden, soft harmony in the low register might illustrate the text content, the bottom of the lake. The word *kirkas* (“lucid”) might be reflected in the stability of the chord: calm, as still water is transparent.

motive (b. 96). In Heininen's music the last line of the poem, *syksyn vesi syvä* ("deep autumn water") is varied. The word order is reversed to *syksyn syvä vesi*. The poetic line is composed as a *cantabile* vocal phrase, with interval 3 repeated several times in the low register (bb. 95–96). The note values slow down during the word *syksyn* ("the autumn's"), which might reflect the old man's slowing movements or his settling down after an active lifetime (b. 95). The vocal figure is empathically anticipated (bb. 93–94) and developed (bb. 96–97) by a solo violoncello and repeated by the harp in an inverted form (bb. 103–104). I suggest that the repetitive vocal phrase, extended with repetitions by the orchestral instruments on exactly the same pitches (vc) or the same pitch classes (harp), portrays the Gardener's life, which is serene and satisfying, albeit static and unsurprising.

The water motive is heard again in number XVI, but in a quite different atmosphere (the Gardener's aria "Ira e odio", bb. 1286–1305; see Example 5.14). The water motive is heard in the Gardener's part in bb. 1285–1286 and bb. 1293–1297, and in the orchestral parts in b. 1286, b. 1289 and bb. 1293–1297. In none of these instances is the motive heard on the original pitch classes D–B (as it is in "Cantilena"); instead it is transposed. When the Gardener speaks of his obsessive passion, we hear the inverted form of the water motive in his vocal phrase (bb. 1286) and its original form in the comment by the orchestral instruments (b. 1287, b. 1289). As the music proceeds to bb. 1293–1295, the flutes, clarinets, horns as well as the first and second violins join the soloist in repeating the varied forms of the water motive. It is significant that during these bars the soloist performs the poetic line [*torjutun*] *halun nostama kauna* ("the anger of lust [denied]"). The anger that fills the Gardener might be reflected in the composer's idea of the water motive taking over the musical space. In bb. 1301–1304, despite the modified intervallic content, we can still recognize the motive because the triplet rhythm and the idea of melodic repetition are maintained.

1285 Gardener

ff A-ja-tus *f* kal *gliss.* *gliss.*

mp vaa

f sfz *mf* Cor1 + Coringl #

1289

mi-nu-a *ff* Tor - ju - tu - N

f Tr 1 *f* Trb

1293

ha - lun nos - ta - ma ka

mp *p* *f*

mp *mf* Cor1 + Cl 1 Mar. Vc + Cl, b

Example 5.14, “Ira e odio”, bb. 1285–1296. The water motive, in its evolved form, showing the Gardener’s self-mockery.

1296

1299

1302

Example 5.14, “Ira e odio”, bb. 1285–1296 (continued). The water motive, in its evolved form, showing the Gardener’s self-mockery.

Compared to the calm, *cantabile* water motive in “Cantilena”, the motive sounds more agitated in the indicated tempo ($\text{♩}=132$), especially in the orchestral comments in which the repetitions of interval 3 are realized in sixteenth notes (b. 1287 and b. 1289).

In b. 1293, while speaking of his desire, the Gardener too adopts the agitated rhythm on sixteenth notes. I suggest that the forced repetition, coinciding with the word *halun* (“lust”) does not reflect the feeling of love, but only passion; one might even interpret it as a crude imitation of a sexual act. The Gardener expresses tragic self-mockery: he sees himself as being ridiculous and the affair with the Princess shameful. In the music of “*Ira e odio*” his introspection and evaluation of past events is realized with a reference to the water motive, introduced in “*Cantilena*”, the opening scene of the opera.

The association among the occurrences of the water motive is notable, because in Heininen’s compositional practice thematic repetition rarely happens. The water motive, significantly, links two moments in the Gardener’s story. In “*Cantilena*”, before falling in love, he is portrayed gardening, whereas in “*Ira e odio*” he is in a rage after the tragic affair. The recurring water motive shows the Gardener’s self-mockery, yet it also offers the audience a chance to evaluate his behaviour and see the consequences of the choice he has made between reason and emotion. As explained above, the Gardener’s last vocal phrase in “*Cantilena*” ends with the descending pitch interval 3 on the pitches D–B, set to the word *vesi* (“water”, b. 96). One of the symbolic meanings of water is erotic passion. Thus, the water motive in “*Cantilena*” includes a prediction that drowning himself in the lake water – into which his erotic passion causes him to fall – is the Gardener’s destiny.

Because the water motive occurs repeatedly and evolves over the course of the drama, becoming a musical symbol, I would call it a *Leitmotif*, one that depicts the Gardener’s choice (Table 5.4). In addition to the above-mentioned occurrences in “*Cantilena*” and “*Ira e odio*”, several variants of the water motive can be recognized in the opera’s final scene: they are shown in Example 5.15. One can see that the intervallic repetition is mostly realized in very fast note values. In b. 1539 both the Princess and the Gardener join in the repetitive melodic idea in its transposed and inverted forms; pitch interval 3 appears in the Princess’s part. The text in this measure consists of the poetic expression *joilla on päämäärä selvänä* (“those who have a clear goal”). The transposed water motive can also be recognized in the lower notes of the solo violin’s figuration with double-stops, which follow the Princess’s statement (b. 1542). The content of b. 1653 likewise represents the water motive: even if there is no intervallic repetition, the chorus’s emphatic unisono draws attention to the descending pitch interval 3. It is significant that all choral parts perform the motive in its original form (on the descending pitches D–B), pronouncing the text *vi-han* (“fury’s”). The water motive’s next occurrence is performed by the

Gardener (b. 1692). Here the inverted and transposed form of repetition on interval 3 coincides with the text *nainen* (“woman”).

The water motive is heard for the last time in bb. 1746–1749, performed by the choral voices. In the baritones’ part the motive appears transposed, but the altos use the same pitch classes as the original motive in “Cantilena”. The text both for the baritones and the altos is irrational and phonetic. The paralinguistic text in the soprano section depicts laughing, and the basses slowly pronounce their fragmented text *pu-nai-sen-sen-sen*. The text is picked from the poetic line *punaiselle lootukselle* (“on the petals of the red lotus”), which is a metaphor for erotic desires and their punishment in Buddhist hell.³¹ The bass section, in their performance of the word *pu-nai-sen* (“red”), first give a significant rhythmic emphasis to the syllable *nai-* and then repeat three times the syllable *-sen*. The text fragmentation opens up parallel interpretations of the poetic line: in addition to referring to *punainen* (the red colour) the text includes the words *naisen* (“the woman’s”) and *sen* (“its” or “her’s”: a disparaging pronoun if used for a human). These parallel meanings, evoked by the text in the score, could all be linked with the punishment of destructive erotic desire in Buddhist hell. Table 5.4 below the musical example shows the occurrences of the water motive and their placements in the score in parallel to their text settings, beginning with the motive’s first appearance in “Cantilena” and ending with its variants in the opera’s final scene.

³¹ The poetic line belongs to *Silkkirumpu*’s last poem, and its meanings will be discussed in Chapter 8.

Table 5.4. Occurrences of the water motive in parallel with their text settings.

Number	Performer and placement in the score	Text
I b, “Cantilena”	Gardener, b. 95 – 96 Vlc, b. 93–97, Arpa 103–104	<i>syksyn syvä vesi</i> (“autumn’s deep water”)
XVI, “Ira e odio”	Gardener, b. 1285 Fl I, VI I + II, Cor I, C.i., b. 1286	<i>kalvaa</i> (“consumes”)
	Gardener, b. 1293 Fl I, VI I + II, Cor I, Cl I, b. 1293	<i>halun</i> (“lust”)
	Gardener, b. 1295 and b. 1297 Mar., Vlc, Cl.b., b. 1295 and b. 1297 Cel., VI I + II, b. 1301 and bb. 1303–1304	<i>kauna</i> (“anger”)
XVIII a and c, “Duetto con coro”	Gardener and Princess, bb. 1539 VI I solo, b. 1542	<i>päämäärä</i> (“goal”)
	Chorus, unisono, b. 1652	<i>vihan</i> (“hatred”)
	Gardener, bb. 1692–1693	<i>nainen</i> (“woman”)
XVIII d, “Coro finale e passacaglia”	Chorus, the sopranos, the altos and the tenors, bb. 1746–1749 Chorus, the basses bb. 1746–1749	<i>hi-hi-hi-hi</i> (“laughing”) <i>thr-thr-thr</i> Parallel text: <i>punaisen</i> (“red”) <i>naisen</i> (“woman’s”) <i>sen</i> (“hers”)

As the examples and Table 5.4 show, the water motive is introduced in “Cantilena”, and it appears in “Ira e odio” and “Fazit” in several inverted and transposed forms. A tendency towards faster and faster note values seems evident, which might be connected with the expressive curve of the opera – an on-going crescendo, as the composer himself puts it (Heininen 1984a).³² The poetic text of the water motive, in its recurrences, follows the story and underlines the Gardener’s emotions and reactions to the changing circumstances. The water motive might also support the spiritual interpretation of the opera. The motive is introduced in “Cantilena”, which depicts the Gardener working in a palace garden. The garden could be compared to the visible world and the Gardener to human beings whose task is to keep the garden flourishing. Gardening is also sometimes compared to human spiritual development. Abandoning these responsibilities leads to destruction of which the Gardener’s story is an example.

The Gardener’s self-mockery in “Ira e odio” reveals the moral of the tale and reflects on attitudes in the original source of the libretto, the *noh* play *Aya no Tsuzumi*. It points to the Buddhist idea that passion may be destructive; therefore, one must abandon human desires and seek after eternal rest in *nirvana*. Western philosophers have examined

³² The expressive curve of the opera might reflect the structure of *noh* as well. As discussed in Chapter 4, *noh* plays follow the tri-partite principle called *yo-ha-kyū*, in which the rhythm and tempi become faster, and the intensity of expression grows towards the final scene.

this idea, which has been explored in theatre as well. Heininen himself has commented that *Silkkirumpu* is related to medieval morality plays (Weigel-Krämer 2012, 145). Morality plays were religious dramas, didactic allegories, a famous example being “Everyman”. In this play the figure of Everyman encounters characters that represent personified virtues, such as God, Beauty and Knowledge, but also Evil, Death, sins and temptations, all of which he must fight. Morality plays were often performed as sermons in order to make the audience recognize their own sinfulness and weakness in resisting evil (Lennard and Lockhurst 2002, 70–75).

The Gardener in *Silkkirumpu* could well represent Everyman, but we might also find likenesses to Everyman in the Princess’s and the Courtier’s traits and actions. *Silkkirumpu*’s moral cannot be interpreted in a simplistic way: none of the characters represents pure evil, although none of them is unequivocally virtuous either. Human nature is vulnerable both to good and to evil. An analogy between the Gardener and the Everyman figure leads the interpreter to search for a universal, abstract approach to the drama. An important question in *Silkkirumpu* is Everyman’s ability to make choices based on free will. If we assume that at a crucial moment the characters in *Silkkirumpu* really could have made different decisions, we also accept the existence of optional plots and alternative outcomes to the drama. This question will be further discussed in Chapter 8.

5.4 Summary

In this chapter I have examined the concept of irony, pointed out appearances of different kinds of irony in *Silkkirumpu* and introduced an ironic reading of the opera with analytical examples from “Arioso”, “Promesso e terzetto”, “Monologue I” and “Ira e odio”. Dramatic irony appears early on in this opera: similar to ancient tragedies, it reveals to the audience the outcomes of the Gardener’s efforts before they occur. The Princess confronts the irony of fate after the Gardener’s death when the hierarchy between the characters is suddenly overturned. By nature, *Silkkirumpu* is a universal morality play, which describes human life and its limitations by example. The nature of the drama leads to cosmic irony, which might be recognized in the chorus’s evaluative statements and in the Gardener’s self-irony in “Ira e odio”, when he looks back at the tragic consequences of his unfortunate choices.

The premise of irony, a distanced attitude to a story, is supported in the libretto first of all by the chorus’s role as an extra-diegetic, omniscient narrator, but also by a certain

predictability of the archetypal plot. The libretto includes subtle shades of irony, which the composer has picked up, elaborated on and manifested in his music. The concrete musical means of producing irony in *Silkkirumpu* are stylistic exaggeration, certain characteristics in the soloists' vocal styles and in their prosody, as well as alienated usage of the conventional fanfare topic and aria style. In addition the water motive is an associative link between the opera's opening scene, the Gardener's aria "Ira e odio" and the opera's final scene. The water motive becomes a musical symbol, even a *Leitmotif*, which offers the audience a chance to make comparisons between the story's initial circumstances and its end result and evaluate the consequences of the Gardener's choice.

All these phenomena, if observed in interaction with the text and the dramatic content, hint at contradictory meanings and thus create the potential for an ironic reading of *Silkkirumpu* to a willing audience. As mentioned in the beginning of this chapter, irony, in general, is considered an intellectual, elitist discourse. In part the ironic elements of *Silkkirumpu* might be understood purely in the context of this opera and its story. Nevertheless, a deep and specific interpretation of the multi-layered irony of this stage work requires knowledge of cultural codes and the intertextual network of Western art music, opera and theatre.

6 The Gardener's Destiny

The portrayal of the Gardener's mental breakdown is a central narrative in *Silkkirumpu*. In this chapter I will describe how this process is realized in the Gardener's vocal part. As explained in Chapter 2, the Gardener's life path from the time of the Princess's promise until his suicide is illustrated in numbers VI–XI, which Heininen has entitled “Life-Cycle”. In the musical scheme, which is included in the printed libretto, the Gardener's progressive mental states are presented side by side with the names of the musical numbers: this psychological process begins with ardour and proceeds through disappointment, weariness and bitterness leading to dejection (Heininen and Manner 1984; see the Appendix). Numbers VI–XI include four rites of drumming, three orchestral scenes creating an impression of time passing as well as the “Arietta”, five “Monologues” and “La Follia I”, all sung by the Gardener. In my view only “Arietta” and the beginning of “La Follia I” represent direct speech in which the Gardener openly expresses his thoughts. The “Monologues” and the “Cadenza” of “La Follia I” represent his inner speech¹, thus depicting his varying psychological states and feelings and picturing the tragic, unavoidable mental process at the end of his life. The description of the Gardener's destiny culminates in “La Follia I” (number XI), which includes the virtuoso “Cadenza” and the drowning.

The Gardener's mental process of falling into depression and ultimately into a fatal psychosis is reflected 1) in the transformation of several components in his *vocal style* and 2) in the parallel fragmentation of the text (Figure 6.1). In this chapter I will examine these parallel processes step by step, clarifying my observations with analytical examples. In describing the Gardener's vocal style I pay attention to the pitch and the rhythmic structures, the continuity and the expressive and vocal qualities of the Gardener's part (see Figure 4.1). Justified by my comparative observation of the text and the music I submit that syllabic singing, continuity, motivic coherence as well as precisely notated rhythms and intervals in the soloist's part are each connected with the Gardener's rational mental state, whereas recited, fragmentary musical ideas as well as inexact rhythms and intervals are connected with his psychotic, irrational states of mind. In describing the process of text fragmentation, I apply Stacey's approach and use his concepts of *prime text* and *fragmented text* (Stacey 1989, 26–27, Stacey 1987, 124). With the term *prime*

¹ The word “monologue” is originally Greek (μόνος λόγος) and means a soliloquy.

text I am referring to the poems in the printed libretto as the starting point for the text fragmentation. The process of fragmentation is observed from the perspective of rationality: the prime text manifesting the natural prosody of the Finnish language represents the rational state of mind, while the extremely fragmented text reflects the insane psychological state of the protagonist.

The Gardener's vacillating states of mind are reflected locally in his part. His vocal style follows the emotional content of the poetic lines in each number in detail. Nevertheless, observed as a large-scale narrative process in "Life-Cycle", the goal-directed transformation in the Gardener's vocal part is quite obvious. Therefore, in the text and the musical examples that follow I will concentrate on describing the large-scale transformation of the Gardener's vocal style and the fragmentation process of the text, in parallel with the protagonist's psychological states. The titles of the sections in my text follow the subtitles that Heininen has given in the printed libretto: ardour, disappointment, weariness, bitterness and dejection.² An overview of the parallel transformation processes is illustrated in Figure 6.1.

² In the Finnish libretto they are called *kiihko*, *pettymys*, *uupumus*, *katkeruus* and *lama*.

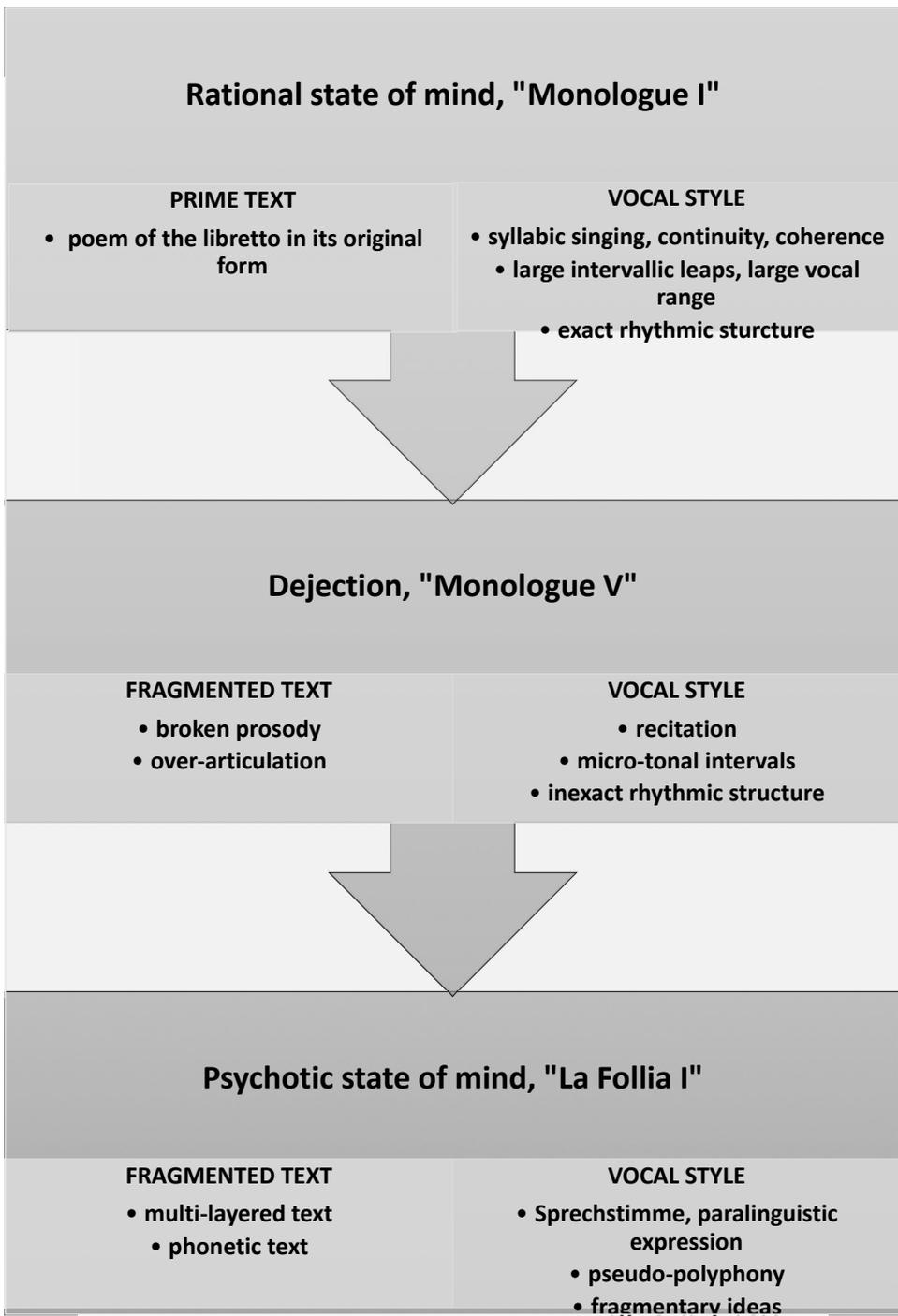


Figure 6.1. The progressive psychological conditions of the Gardener shown with the text conditions and vocal styles of the soloist's part in the "Life-Cycle" (numbers VI–XI).

6.1 The “Monologues”

Ardour

Example 6.1, taken from “Arietta”, shows the starting point of the transformation processes in the Gardener’s vocal style and text fragmentation. Here, the Gardener is full of hope: he is eager to fulfil the Princess’s command and thereby awaken her love.

Kunpa saisin rummusta mahtavan äänen, musiikkia, joka rauhoittaisi hullun sydämeni:	If only I could make a tremendous drumming sound, music that would calm my frantic heart:
--	--

In Manner’s Finnish libretto the alternation of short and long words and the positioning of long compound words as well as the alternation of short and long phrases are important means of rhythmic differentiation. In this poem the jerky anxiety and ardour of the first phrase, composed as one long poetic line, turns into a calm, slowing speech tempo during the last two lines, which employ enjambment and indeed follow the poetic meaning.

The Gardener’s rational state of mind is reflected in the poetic text of his vocal part. It is sung syllabically, the Gardener repeating the parallel lines exactly as in the printed libretto, thus actualizing the prime text. In addition the rhythmic structure of the vocal lines is constructed so that the prosody of the Finnish language is followed strictly, especially in b. 481 and bb. 486–487. The durations of the syllables as they sound in spoken Finnish have been maintained by asymmetric and additional rhythmic structures and exact note values; also the expression mark *ritmico* underlines the effect required of the performer.³

480 *sonore*
Voi,
ff
485
mu-sii-kki - a, jo-ka rau - hoi-ttai-si hul - lun sy-dä - me-ni

Example 6.1, “Arietta”, bb. 480–489. The prime text and specific features in the Gardener’s vocal style reflect his rational state of mind.

³ As mentioned in Chapter 2, in *Silkkirumpu*’s vocal parts Heininen does not divide the words into syllables according to the conventions of written Finnish.

The conventional Finnish intonation – with emphasis always falling on the first syllable of each word – is realized so that, in addition to the rhythmic emphasis, the first syllable of each word is mostly positioned either as the first, the highest or the lowest note of a melodic shape. As pointed out by Robert Morris, it is these extreme points of a melodic contour that draw the listener's attention (Morris 1993, 214–215). Both vocal phrases (bb. 481–484 and 486–489) put into practice flowing melodies, close enough to Finnish intonation to remind the hearer of natural Finnish speech. The first syllables of the keywords in the poetic line *mahtavan äänen* (“tremendous sound”, bb. 482–483) are underlined with strikingly long note values. The pronoun *joka* (“that”), which begins the subordinate clause, is positioned on the upbeat, thus giving emphasis to the following verb *rauhoittaisi* (“would calm”). The underlined words (*mahtavan äänen – rauhoittaisi*) express the core meaning of “Arietta”: the Gardener's passion and ardour might settle down if only he could awaken the Princess's love.

The intervallic structure of the continuous vocal lines consists of precisely indicated pitches, which nearly complete the 12-tone aggregate in a vocal range of pitch interval 18. The vocal phrases include many large intervallic leaps, for example appearances of ordered pitch intervals +13 and –14. Twelve of 27 pitch intervals are larger than 4, and the melodic shapes tend to end with an ascending interval, which might be connected with the Gardener's extroverted, positive emotional state at this point; ascending intonation at the end of a phrase is not a feature of Finnish speech prosody. The vocal and expressive qualities, which are indicated by the expressions *sonore* and *cantabile*, together with the dynamic mark *fortissimo*, intensify the impression of the Gardener's energetic, positive state of mind.⁴

Weariness

Example 6.2 from “Monologue III” (bb. 621–626) shows the disappointed Gardener after his two unsuccessful attempts at drumming. Exhausted, he begins to lose his sense of reality and unrealistically believes that the sound of the evening bells is meant to encourage and help him. Compared with the previous example, there are some differences in the prosodic features of the text.

⁴ In the printed libretto the composer's direction *Allegro molto energico* appears above “Monologue I” (VI a), which in my view identifies the overall atmosphere in numbers VI a, b and c. We find the next direction only above “Monologue II” (*Allegro – ritardando molto*). In the full score the expressive indication for the Gardener in “Monologue I” is *Collerico, energico*.

Kuulkaa! Iltakellot soivat
minua auttaakseen,

Listen! The evening bells are sounding
to help me,

621

f

Kuu - - lkaa i-lta keLL - lot soi-vat mi-nua au - ttaa - kseen.

Example 6.2, “Monologue III”, bb. 621–626. Melodic contours of a coherent vocal phrase.

The intervallic structure of the Gardener’s vocal part does not look very different from the previous example. The vocal range of the continuous vocal phrase is extended until pitch interval 19. The melodic line is full of very large intervallic leaps: the limited passage even includes instances of ordered pitch intervals +13, –13, +14 and +15. I would divide this vocal phrase into three segments and, further, into subsegments, both of which I have marked in Example 6.2 with brackets. My segmentation of this vocal phrase follows Hanninen’s ideas (Hanninen 2012, 19–23), and is based both on sonic criteria (at the beginning of b. 623 a large intervallic leap and an articulation rest; at the beginning of b. 625 a change of interval direction and a melodic high point) and on an obvious structural principle of repeated melodic and rhythmic contours, which create musical coherence, yet also reflect the partitioning of the text. The Gardener’s apostrophe, *Kuulkaa!* (“Listen!”), is composed as a parallel enlarging processes in the first segment’s melodic and rhythmic structures (bb. 621–622). The reduced segment manifests the basic contour <102>, and, despite widening intervals, the melodic contour of each subsegment stays the same (<102>). Similarly, each of these melodic subsegments is performed with syncopated rhythms, which are successively augmented.

The content of bb. 623–624 is likewise constructed on a similar principle of repeated basic contours: the reduced melodic contour of the segments (<01>) is repeated in each subsegment of the passage, varied in widening intervals. The rhythmic contour <10> is realized in each subsegment with varied rhythmic values: the longest note values coincide with the word *kellot* (“the bells”). Finally, the end of the vocal phrase in bb. 625–626 consists of similarly constructed, small ideas that are gradually enlarged: the melodic contour <10> is performed transposed and with widening pitch intervals, and the

simultaneous rhythmic contour <01> has augmented rhythmic values. Because of the repeated contours the pitch and rhythmic structure of the continuous vocal phrase is compact and coherent. Strikingly, the boundaries between the elaborated contours coincide with the partitioning of the poem. The accurately followed structural principle creates coherence, but somehow makes the vocal phrase sound forced. One might even suggest that this inconvenience reflects the Gardener's efforts to change reality to coincide with his wishes.

As for the component of vocal quality in the Gardener's vocal style, he produces the voice by singing. In his part the prime text – its word and syllable order – has been maintained and, with the exception of the apostrophe, which is underlined melismatically, the phrases are set syllabically. However, momentarily the prosody is unnatural. In the word *iltakellot* (“the evening bells”) the phoneme ‘l’ is over-articulated, and the sudden ascending intervallic leap after the longest note setting the word makes an unnatural emphasis on the last syllable *-lot*. In addition, because of the widening and descending intervallic leaps and the unnatural rhythm, the expression *minua auttaakseen* (“to help me”) sounds odd and clumsy. The broken prosody seems intentionally to suggest that the Gardener's belief in his abilities is unrealistic. Furthermore, similar practice is employed elsewhere in the “Monologues”: the Gardener's realistic statements seem to be composed close to natural Finnish prosody (see, for example, bb. 481–484, bb. 554–556 and bb. 655–659), and his illusory, self-deluding thoughts correspond to odd, broken prosody (see, for example, bb. 433–444 and bb. 836–841).

Bitterness and Dejection

In “Monologue IV” the Gardener, after his drumming attempts, looks back on the hopelessness of his life and falls into a tearful depression. His bitterness is openly expressed in the libretto, where he says:

Katsokaa jälkiä, jotka toivoton	Look at the scars
rakkaus on jättänyt.	of hopeless love.
Koko maailma voi lukea ne tästä.	The whole world can read them from here.

Heininen's music lacks the bitter anger, but rather brings out even more the old Gardener's sorrow over his miserable life, which was lost in empty dreaming (Example 6.3).⁵ The Gardener's state of withdrawal is expressed *piano*, and the intervallic structure

⁵ As has been mentioned, in the libretto the Gardener's situation is portrayed with nature metaphors: his old age is compared to autumn season and the passing days and years of his life to the marks left by the waves on a sandy shore. Interestingly, Heininen has made a small modification

conventional rhetorical figure of the lament topic.⁶ Also the slow tempo indicated by the composer and the expression mark link the music with traditional laments.

The transformation of the Gardener's vocal style towards smaller pitch intervals and more limited vocal range, thereby reflecting the protagonist's withdrawal, reaches its extreme in "Monologue V", which mostly consists of scale-like motions with microtonal intervals, performed with inexact *glissandi* (Example 6.4). In "Monologue V" the unarticulated microtonal *glissandi* might create an impression of slipping off the correct tone and thereby alluding to the Gardener losing control of his life. Later in this number (not shown in the example) the effect is strengthened by the loose organization of several musical parameters. The melodic motion in the Gardener's part is mostly realized *glissandi*. In addition the rhythmic structure in the score is vague. There are hints for *ad libitum* performance of the values: in several places the sum of the added note values in an individual bar does not fit the given time signature (see, for example, b. 860, bb. 863–865, b. 872). In the context of the five "Monologues", which depict the mental process of the Gardener's falling into depression, "Monologue V" represents the end result. Compared to the previous "Monologues", the Gardener's statements in this number are shorter, resembling melodic fragments more than vocal phrases. This phenomenon might reflect the Gardener's incoherent and scattered thoughts.

844 *gliss* *gliss* 3
sa - noi - - nn: mi - nä u - no - hdan kyl - lä

846 *gliss.* *gliss.*
luu - lin: ky - llä mi - nä u noh - dan

Sanoin: Minä unohdan kyllä. I told myself: I will surely forget.
Luulin: Kyllä minä unohdan. I believed: Surely I will forget.

Example 6.4, "Monologue V", bb. 844–848. Microtonal recitation reflecting the Gardener losing control of his life.

As Example 6.4 shows, the recitative-like microtonal melodies in b. 845 and bb. 847–848 come close to speech, whereas in b. 844 and b. 846 the comprehensibility of the text is weakened because of the melismas and over-articulation of the consonant 'n'. The

⁶Dido's Lament, "When I am laid in earth," in Purcell's *Dido and Aeneas* is a well-known example; see Monelle (2000, 68–69, 73–74).

interaction between the text and the music in bb. 844–848 is especially close. The beginnings of the poetic lines include a grammatically parallel structure of the statements, compressed into a single verb and a colon (*sanoin–luulin* – “I told myself–I believed”). The grammatical parallelism of the poem is reflected in the parallel musical structures of b. 844 and b. 846. The meaning of the repeated *minä unohdan kyllä, kyllä minä unohdan* (“I will surely forget; Surely I will forget”) in these lines is realized with poetic chiasmus, which, as discussed in Chapter 4, changes the underlined word and then the meaning of the poetic line slightly. I suggest that the poetic chiasmus is reflected in the musical structure of the vocal phrases in b. 845 and bb. 847–848. In b. 845 the only intervallic leap and the change of interval direction are positioned to underline the beginning of the word *unohdan* (“I will forget”). In b. 847 the mostly descending vocal phrase begins after an articulation rest with its high point being Eb₄. In my view, the word *kyllä* (“surely”) is emphasized in the musical structure of bb. 847–848.

To summarize, during the “Monologues” the Gardener’s varying mental states affect several components of his vocal style, most of all its pitch structure and expressive quality.⁷ As shown in Figure 6.1, the expressive, rhythmically exact vocal style consisting of large intervallic leaps in an extreme vocal range is gradually transformed into a recited, even speech-like vocal style with stepwise, even microtonal intervals in a very limited vocal range performed withdrawn and *piano*. As for the intelligibility of the text, the prime text (the poems in the libretto) is maintained. In general, the prosody of the Finnish language is followed, in some places even minutely. There are, however, text passages in which the prosody is confusingly broken: these passages coincide with the poetic lines illustrating the Gardener’s unreal fantasies or unrealistic attitudes. In the last “Monologue” the Gardener’s destiny is sealed: he cannot forget the Princess or the humiliation she has caused him. He loses control of his life, which is reflected in the inexact melodic and rhythmic structures in his vocal style. Alone, abandoned and desolate, he goes mad, a process portrayed in the last number of the “Life-Cycle”, namely “La Follia I”.

⁷ The score directions for the “Monologues” guide the performers to choose successively slower tempi. This process, however, does not have a clear effect on the rhythmic structure of the Gardener’s vocal style. Actually, instead of showing the concrete tempo or metronome mark, the idea of slowing tempi seems more like a commentary on the varied atmospheres in the “Monologues”, realized by changes in textural density, changes in expressive intensity and changes in musical activity in the orchestral texture. The phenomenon will be discussed in Chapter 8.

6.2 “La Follia I”

In order to understand the nuanced illustration of the Gardener's mental breakdown, we now need to examine how the vocal style and text fragmentation reflect the poetic content of number XI, the Gardener's “La Follia I” (bb. 885–930). The composer has designated the content of bb. 907–930 “Cadenza”, yet the number is not for voice alone: the orchestral instruments and the chorus lightly, if momentarily, support the soloist. Here the protagonist's misery reaches its crucial stage: he goes mad and ends up committing suicide. This process is depicted in the libretto in a mere four, compressed poetic lines:

Miksi minun pitäisi sietää	Why should I endure
tällaista elämää kuin tämä?	a life like this?
Lampi! Lampeen, lampeenko?	The lake! In the lake, in the lake?
Hukutan itseni lammen veteen!	I will drown myself in the waters of the lake!

An important hint for interpreting “La Follia I” is found in the number's very name: in Italian *follia* means madness, insanity, although since the seventeenth century *folia* has been widely used in a musical context to describe a dance-like composition consisting of improvised variations on an *ostinato* bass line and a repeated chord progression (Hudson 1973, 98–100). The thoughts of a mentally sick person often revolve in a vicious circle, which in the Gardener's “La Follia I” might be reflected in stuttering and musical repetition.

During the “Monologues”, in spite of significant changes in several components of the vocal style and prosody of the text, the two means of communication – language and music – keep their status as separate media of expression even when closely interacting with each other. In “La Follia I” the transformation of the Gardener's vocal style proceeds to the critical point at which we can no longer identify two distinct media of expression. Language and music begin to adopt certain means of expression and communication from each other. In “La Follia I” the fragmented text largely loses its primary function – its intelligibility, its ability to signify precisely – and the music loses its conventional attributes, namely its exact intervallic and rhythmic structures. Thus, language and music have merged to become a compound medium of expression wherein the sonic qualities of the text have primacy over the conceptual function, and the music – the inexactly recited *Sprechstimme* – comes close to language and speech, occasionally even to paralinguistic expression.

The Gardener's virtuosic “La Follia I” includes several categories of fragmented text. In the musical score the modification of the libretto has been realized with 1)

repeated words, repeated linguistic expressions or repeated syllables; 2) reversed or broken word order or syllable order; 3) phonetic text passages, employing single vowels, consonants or syllables; 4) multi-layered text passages; 5) paralinguistic expressions (whispers, screams, laughing, crying, trembling voice and so on); and 6) broken prosody (over-articulated phonemes). The fragmentation, of course, blurs the meaning of the text, but also enlarges the prime text – the compressed poem consisting of only four lines – in a remarkable way. In order to demonstrate the differences between the libretto's poem (the prime text) and the fragmented, expanded text in the score, the texts are shown side by side in Table 6.2.

As Table 6.2 shows, in the musical score each line of the libretto's poem is composed to embody a certain type or types of fragmented text, thus bringing out the structure of the poem.⁸ Bars 885–895, which set the first poetic line, actualize the prime text. During bb. 896–900 the second poetic line turns into phonetic text with reversed or otherwise false syllable order. Further on the same poetic line is repeated and considerably expanded in the following, multi-layered passage (bb. 906–913). The third line of the poem is mostly composed in repetitive, phonetic text. At the beginning of the passage we hear the words of the poetic line in their original order, although several phonemes are heavily over-articulated (bb. 915–926). The last bars of “La Follia I” set the fourth poetic line, which is scattered throughout the multi-layered text and at the very end the phonetic text enters (bb. 927–930).

⁸ It is noteworthy that for the most part there are no time signatures in “La Follia I”, and the length of the bars varies a great deal.

Table 6.2, “La Follia I”, bb. 885–930. The libretto and the expanded poetic text in the full score in parallel; the capital letters appear in the composer’s manuscript.

The libretto for “La Follia I”	The poetic text in the score (bb. 885–930)
Miksi minun pitäisi sietää	Vo-oi! Miksi miksi minun pitäisi sietää (bb. 885–895)
tällaista elämää kuin tämä?	tällaista elämää kuin tämä tämä tämä tätä mätä mämä tämä (bb. 896–900)
	Voi MI sie pi mi tää KSI tä LL mi e tä pä L MI ai ksi nun sta NUN kuin lä mi e lä pi PI TÄI SI kuin la itää pi SIE miksi pitäisi elää TÄÄ miksi tällaista TÄL mi e pi LAI ksi nun stä STA ta ta e e lä lä kuin ku ku ku tä tä tä mä mä mä (bb. 906–913)
Lampi! Lampeen, lampeenko?	La mpi la M pee N la mpeen ko V e teen N N N N lampeen la ha ha ha ha la la la la lampeen en en en en lala la la la la lampee ne la la la la la la lampee ne ne ne ne ne ne ne (bb. 915–926)
Hukutan itseni lammen veteen!	Hu hu KU hu hu hu KU hu hu hu hu hu KU hu hu hu TA na na I na na na na na na naTSE la la NI la la la la la la la la me me VE ve ve ve ve ve ve LA la la ME me me VE ne ne HU ne ne KU ne ne TA ne ne ne ne I TSE NI ne ne ne ne ne ne ne la la la la la la la la me la la la ve la la la la te ne ne ne ne ne hu te te te te te (bb. 927–930)

The directed transformation of the Gardener’s vocal style proceeds in parallel with the text fragmentation, albeit not step by step. The process affects the 1) vocal quality, 2) expressive quality, 3) pitch structure, 4) rhythmic structure as well as 5) the continuity of the Gardener’s part (see Figure 4.1). The parallel transformations of the text and the vocal style open up and underline the Gardener’s various psychological states during his gradual mental breakdown. Following the composer’s practice with the “Monologues” in the musical scheme (see the Appendix), I have named the Gardener’s progressive mental states in “La Follia I” as frustration, split mind, hesitation, horror and delusion. Table 6.3 shows how these states coincide with the lines of the poem as well as with the vocal style and text type in the score. Below I explain each passage of “La Follia I” in detail.

Table 6.3, “La Follia I” bb. 885–930. The progressive psychological states of the Gardener, in parallel with lines of the libretto, the type of text and the soloist's vocal style.

State of mind	Poetic line	Text type	Bars	Vocal style
Frustration	first poetic line	paralinguistic text	885 – 895	singing
	second poetic line	prime text repetitive text	896 – 900	repetitive ideas
Split mind	first and second poetic lines	multi-layered text	907 – 913	singing pseudo-polyphony
	third poetic line	paralinguistic text	915 – 916	whisper
Hesitation and horror	third poetic line	over-articulation paralinguistic text phonetic text	915 – 926	singing whisper, scream <i>Sprechstimme</i> repetitive ideas
Delusion	fourth poetic line	multi-layered text phonetic text	927 – 930	<i>Sprechstimme</i> pseudo-polyphony

Frustration

At the beginning of “La Follia I” the Gardener openly expresses his anger and frustration (Example 6.5). His hair-raising statement, *Miksi minun pitäisi sietää tällaista elämää kuin tämä?* (“Why should I endure a life like this?”) performed *forte fortissimo*, creates a great contrast to his dispirited actions in “Monologue V”. Into the very beginning of “La Follia I” the composer has added a cry of pain – *Vo-oi*, a word that does not exist in the libretto (bb. 885–888). Heininen has composed this exclamation for the soloist as a microtonal circulation around a single pitch, imitated by the orchestral instruments on exactly the same pitch (D₄). Presumably, the first musical idea (b. 885) must be performed *legato*, strongly emphasizing the beginning of a musical unit. In the second musical idea (b. 886–887) every pitch is accentuated: performed in rapid note values, the accentuation creates the impression of crying. Despite the three beats of rest in b. 886, the musical ideas in bb. 885–888 form one entity whose expressive intensity grows towards the end. The music resembles a trembling voice, which shows the Gardener's extreme emotional excitement, and so adds a paralinguistic aspect to the text's outcry of despair.

885 *fff* Vo - o - oi! *fff* Mi - ksi

891 mi - ksi mi-nun pi-täi - si sie - tää tä - llai-sta e - lä -

897 *f* *ff* mää kuin tä - mä tä - mä tä - mä tä - tä mä - tä mä-mä tä - mä

Example 6.5, “La Follia I” bb. 885–899. The Gardener’s anger and frustration, realized with paralinguistic expression, syllabic singing and repetitive music and text as “La Follia I” begins.

After the exclamation the text in the score of “La Follia I” includes the first two lines of the poem in their original form. The text in bb. 889–898 is set syllabically. Following Stacey (1987; 1989), we can say that from the perspective of understandability the text and music are here in balance. It is significant that the rhythmic structure, which has been notated in detail, follows exactly the prosody of the Finnish language – only the word *miksi* (“why”) is repeated and expanded. As explained above, musical passages manifesting natural Finnish prosody seem to coincide with the poetic lines depicting the Gardener’s realistic attitude or rational state of mind: the Gardener’s statement is justified and understandable in his intolerable position.

By comparison with Example 6.3 (“Monologue IV”) and 6.4 (“Monologue V”), the pitch structure of the phrases in bb. 889–898 seems very similar to the vocal style in “Arietta” and the first two “Monologues”: the coherent, continuous melody consists of many large intervallic leaps, even reaching the extremes of the soloist’s tessitura. The melody in bb. 885–895 includes all twelve pitch classes, and, as typical of Heininen’s total chromatic pitch structure, it is constructed so that the aggregate is divided into chromatic subsets: in bb. 885–892 [B \flat , B, C, D \flat , D] and in bb. 893–895 [E \flat , E, F, F \sharp , G, G \sharp , A]. Coherence is also created by a recurring motive, realizing three transpositions of the chromatic trichord (012), one of them being the motive’s inversion; b. 893 [F, E, F \sharp]; bb. 896–897 [E, F, E \flat] and [B \flat , A, B]. The Gardener’s vocal style in bb. 889–898 thus manifests rationality.

At the end of this section the soloist becomes bogged down, stuttering the syllables of the word *tä-mä* (“this”) on a single pitch and in equal rhythmic values, in all four possible combinations (*tä-mä*, *tä-tä*, *mä-mä*, *mä-tä*). The combination (*mä-mä*) is not a word in written Finnish, yet in spoken Finnish the word *mä* is a shortened form of the pronoun *minä* (“I”, or “me”). The combination *mä-tä* translates as “rotten” in English and obviously refers to the Gardener’s miserable life. In *Silkkirumpu* repetition on a single pitch with equal rhythmic values seems to reflect the character’s obsession or the thoughts in which he or she is trapped; the issue will be discussed comprehensively in Chapter 7, in the context of the Princess’s “La Follia II”.⁹ At this moment the Gardener cannot get over his shame or ignore his betrayal, which is reflected in his vocal part in both verbal and musical repetitions.

Split Mind

In the Gardener’s “Cadenza” that follows (bb. 907–932), the lines of the libretto appear only in fragments. Three types of fragmented text appear: multi-layered, paralinguistic and phonetic text. The fragmentation, realized in what seem to be endlessly repeated syllables, considerably augments the performance time of the compact prime text. As mentioned above, the Gardener’s “Cadenza” is not completely solo: the orchestral instruments and the chorus lightly support him with short musical ideas. The soloist’s part begins parallel processes of fragmentation in linguistic and musical structures: simultaneously with the fragmentation process of the poetic text, the exact intervallic and rhythmic structure of the melody is transformed into inexactly notated, recited *Sprechstimme*.

“Cadenza” begins with a three-part, pseudo-polyphonic, multi-layered solo passage (Example 6.6, bb. 907–915). The original poetic line, *Miksi minun pitäisi sietää tällaista elämää kuin tämä*,¹⁰ appears disjointed – like a *cantus firmus*. It is differentiated from the other layers of the text by capital letters. Each of these three text layers is combined with certain musical features. Example 6.7 shows how the content of bb. 907–909 can be pulled apart into three separate voices:

⁹ Blake Howe (2016) discusses the phenomenon in his article “Music and the Agents of Obsession”.

¹⁰ (“Why should I endure a life like this?”). Note in the Finnish poem the striking assonance on the phoneme /ä/ (æ; pronounced as in the English word “mad”). In Finnish, this phoneme, pronounced very open, can easily sound rough, which perhaps was the poet’s intention.

Molto mosso (cadenza)

907 *mp* Voi sie tää täLL - L ai kuin *mp* *mp* *mp* *mp*

sf *pp* *sf* *pp* *sf* *pp* *sf* *pp*

f *f*

mi e lä PI TÄI SI kuin lai tää pi mi ksi pi tai si e lää *mp*

Example 6.6, “La Follia I”, bb. 907–908. The multi-layered text, combined with the pseudo-polyphonic musical structure, reflect the split mind of the Gardener. The notation follows Heininen’s manuscript.

906 *mp* Voi sie tää täLL - L ai kuin *mp* *mp* *mp* *mp* *mp*

sf *sf* *sf* *sf*

pp *pp* *pp* *pp*

Voice 1
Voice 2
Voice 3

Example 6.7, “La Follia I”, bb. 907–908. The separate voices of the pseudo-polyphonic passage.

Voice 1: The voice employs relatively long note values – only quarter notes or dotted quarter notes – and thus becomes a continuous melody line, performed *mezzo piano* (stems upwards). The vocal range of this voice is limited: the melody mostly employs half steps. The text, if performed alone, would be rational, because the syllables largely appear in a correct linguistic order. The over-articulated phoneme ‘l’, which may be associated with the text motive *lampi* (“the lake”), already vaguely hints at the Gardener’s idea of drowning himself.

Voice 2: The slowly unfolding voice, the “cantus firmus”, exactly follows the original poetic line of the libretto (stems downwards). Every rhythmic value in this voice is a

sixteenth note, articulated *sforzando*. The vocal range is nearly an octave, including pitch interval +6 (shown in Example 6.6). The individual, unexpectedly occurring notes of this voice sound like sudden cries.

Voice 3: The melodic figuration of this embellishing voice consists only of stepwise or microtonal motion on sixteenth notes (stems downwards). The syllables picked from the libretto's lines appear in a completely irrational order. The rapid figures on extremely small intervals, performed *pianissimo*, create an impression of the Gardener gabbling nonsense to himself. Yet as can be seen at the end of Example 6.6, in b. 908 the stepwise and microtonal circulation around G is composed to a perfectly rational statement. Performed in rapidly delivered note values, it sounds like manic spluttering.

The vocal part in bb. 907–908 is extremely demanding. Still, if the soloist is able to distinguish among the three voices clearly, the listener can mentally reorganize the blended syllables and words and understand at least something of the linguistic meaning (which was actually heard just before). When performed together, the voices of the pseudo-polyphony sound arbitrary and irrational. In my view the multi-layered text, together with the pseudo-polyphonic musical structure, reflects the Gardener's split mind and disorganized thoughts.

The pseudo-polyphony disappears in b. 909, and thereafter (bb. 910–916) the Gardener performs only separate pitches set to the poem's syllables in their correct original order (Example 6.8). The chorus repeats the Gardener's tones like a sonic echo circulating in the theatre. To strengthen the effect Heininen here utilizes the acoustic space: in the beginning of b. 910 (in the full score) he directs the singers, who are selected from the male voices of the chorus, to divide into three groups (Coro I, Coro II and Coro III) according to placement. Coro I must sit in front at the right side, Coro II at the back and in the middle, and Coro III in front at the left side.¹¹ The acoustic effect might illustrate the auditory illusions of the Gardener or the vicious circle of his destructive thoughts. The echoing voice might reflect the Gardener's inability to understand the boundary between himself and his surroundings.

¹¹ In the production by the Finnish National Opera in 1984, the chorus did not act on stage. According to Saarman (20 May, 2019) they sat still and in front with the score in their hands. This idea comes close to the chorus's positioning in the traditional *noh* theatre, but the reason was partly practical: the chorus had to concentrate on their demanding parts.

♩=60
909 Gardener

mf STA *mp* e - lä-mää kuin tä - - mä

Coro I *mp* e lä ku ku tä

Coro II *mp* ta ta lä ku tä tä

Coro III *mp* e lä ku tä tä

913

whisper
la mpi

whisper
mä mä whisper la mpi pi

whisper
mä mä whisper la la mpi pi

mä mä la mpi pi

Example 6.8, “La Follia I”, bb. 909–916. An acoustic effect – the sonic echo of the choral voices – embodies the auditory illusions of the Gardener.

Bar 915 is an important moment from the perspective of “Cadenza’s” dramatic content. As shown in Table 6.2 and Example 6.8, the text proceeds here to the third line of the poem. In b. 915 the Gardener, for the first time, pronounces the word *la-mpi* (“the lake”), which verbalizes the notion of drowning into the lake. The word is not sung aloud, but each syllable, in correct order, is emphatically whispered. From the perspective of the Gardener’s vocal quality, the paralinguistic expression in b. 915 begins a new section of “Cadenza” (Table 6.3); the formal boundary is also supported by the soloist’s and the chorus’s rest in the previous bar. Nevertheless, the textural idea of a sonic echo of the chorus goes on until b. 920.

Hesitation and Horror

The third line of the libretto has become the next passage in “Cadenza” (bb. 915–926). Heininen has added into the music the word *veteen* (“into the water”), which originally belongs to the poem’s fourth line. The word appears in the score only once (b. 919). The

only vague hints at durations. Compared to the fragmentary rhythm in the preceding bb. 915–923, the rhythm here is flowing. The speech melodies in bb. 924–925 are consistent and directed: the changes in interval direction are positioned mostly to emphasize the high point of a phrase and its following motive. This prominent motive consists of an accentuated rhythmic figure, connected with a large intervallic leap, which is always composed to the word *lampeen* (“into the lake”). In Example 6.10 the motive is always marked with brackets.

924

Timp.

Gardener

pp

la la la mpee en en en en la la la mpee ne la la la mpee ne ne ne

p mp mf f

926

f mp pp

ne ne ne ne hu hu KU hu hu hu KU hu hu hu

p sf p sf p p

Example 6.10, “La Follia I”, bb. 924–926. *Sprechstimme* and a repeated musical motive reflect the vicious circle of the Gardener’s thoughts.

In bb. 924–925 there is a growth in intensity, indicated in the score by a stepwise increase in dynamic volume and, along with this, widening intervals and vocal range.¹² I would interpret the growth of intensity as a reflection of the Gardener’s growing horror. Interestingly, in b. 924 the fragmented text brings up a detail in the libretto and extends and develops it further: the Gardener stutters the syllable *en* (“I will not”). In my view this negation, which does not exist in the libretto, confirms the interpretation that the third

¹² My reading is based on the full score, which is a photocopy of the composer’s manuscript. Heininen’s handwriting is difficult to read in places, but he seems to attempt to show even the smallest details of the music exactly. Thus, if he writes varied shapes for recitation, this surely indicates his intention, even if the intervals are notated inexactly.

poetic line illustrates a longer period of time and shows the Gardener's hesitation and struggle before taking his final decision.

At the end of b. 925 the speech melody becomes more complicated: the interval direction changes frequently. Each group of recited tones must be performed at higher pitches than the previous group, and the last group ends on the highest possible pitch, as if reflecting the growing horror and extreme anxiety of the protagonist. In b. 926 the Gardener's recitation is supported by timpani *colla parte*. On a high point the soloist falls silent as if he were no longer able to act, but the timpani resolutely complete the shape and repeat the prominent motive in the passage once again.

Bars 924–925 include an important reference to “Promesso”. The prominent motive, recurring on the high point of each recited shape in bb. 924–925 and with the text *lampeen* (“into the lake”, marked with brackets in Example 6.10), was already heard in the Princess's promise announced by the Courtier (b. 349, b. 350, b. 373 and b. 376, indicated with boxes in Example 6.11). In “Promesso” the command *Mene!* (“Go!”) is pronounced each time to this motive. The exact recurrence of a given motive is very rare in *Silkkirumpu*. The motive too appears varied, yet every time it retains the same rhythmic contour <01> and melodic contour <10>. The resemblance is strong enough to create an association between the numbers. This reference links these important moments in the drama: it makes clear that the Gardener's destiny was already sealed the moment he accepted the Princess's challenge.

Courtier

349 Me-ne L -la-a-a-a - mme-lle me-ne L -laa 3 - ke-ri- puun luo - kse
f assai

Princess (from behind)

373 Me-ne L-a - a-a - a - a-mme-lle me-ne - laa-a-a-a-a - ke-ri - puun luo-kse
mp

Example 6.11, “Promesso e terzetto”, bb. 349–351, 373–374 and 376–377. The Courtier announces the Princess's demand.

Delusion

Close to the end of “Cadenza”, the recitation becomes more and more fragmentary, depicting the Gardener experiencing psychosis (bb. 929–930, Example 6.12). Instead of one speech melody, there is a pseudo-polyphonic passage consisting of two intertwined voices composed into a multi-layered, fragmented text. I would describe the voices in the following way:

Voice 1: The Gardener stammers his syllables, reciting them in varied registers, at first *mezzo piano* and later *piano*. Heininen has connected the sixteenth notes with brackets and written the text in lower-case letters. An interesting detail is that the Gardener stutters in trying to pronounce the two syllables *me-ne* (“Go!”), as if repeating until his death the Princess’s command delivered in “Promesso”.

Voice 2: The second voice creates a dynamic and registral contrast to the first voice: it must be performed *sforzando*. Here Heininen has written the text in all capital letters and the notes with single stems. The scattered syllables sound like sudden, insane screams, first in the high register, then sinking into the low register. In this virtuosic “Cadenza” for the voice the Gardener’s ultimate decision to drown himself is delivered *sforzando* emphasizing syllables *HU-KU-TA I-TSE-NI* (“I will drown myself”) in the second half of b. 929. The idea becomes clear to the audience, because the huge dynamic and registral contrasts separate the pseudo-polyphonic voices from each other.

As in bb. 907–908 at the beginning of “Cadenza”, the pseudo-polyphony seems to depict the split mind of the Gardener. A comparison of bb. 907–908 with bb. 929–930 reveals that the transformation of the Gardener’s vocal style has proceeded to its ultimate end: the exact pitches, intervals and exact rhythmic structure have been placed by inexact notated *Sprechstimme*, reflecting the Gardener’s irrationality and his descent into the altered states of consciousness.

In b. 930 all strength has drained from the Gardener. He keeps babbling the syllables of the poem, *piano*. The separate syllables *la-me-ve-te-hu* of the upper part vaguely recall an extremely compressed version of the rational sentence *lammen veteen hukutan* (“in the waters of the lake I drown”). The vocal tessitura of both recited parts gradually descends to extremely low tones. There are also two written-out *ritenuto*, perhaps indicating that the Gardener is losing his spirit. The dots, which the composer has written over each stem in the full score, presumably indicate *staccato*: in the last passage of “Cadenza” the Gardener’s vocal style is extremely fragmented. As mentioned above, the

continuity in his vocal style represents rationality, while the separate ideas in his fragmented vocal style represent irrationality. After the last recited tones, the Gardener freezes, briefly becoming catatonic before running headlong into the lake.

929 LA la la ME me me VE ne ne HU ne ne
sf mp sf mp sf mp sf p

KU ne ne TA ne ne ne I TSE NI ne ne la la la la la me la la ve la la
sf p sf p p p mp

te ne ne hu te te *p p* *liikkumatta, lungo yhtäkkiä juoksee nopeasti pois*

Example 6.12, “La Follia I”, bb. 929–930. Recited, phonetic text connected to the pseudo-polyphonic vocal part (b. 929) and fragmentary musical ideas (b. 930) reflect the Gardener’s irrational, psychotic state of mind.

6.2.1 “La Follia I” as a Whole

Having examined the successive passages, I will now take up the Gardener’s “La Follia I” as a whole. This virtuoso number, which illustrates the character’s mental delusion, is intertextually linked with operatic mad scenes in general. Mad scenes in nineteenth-century Italian opera usually depicted a female character’s mental breakdown, portrayed by means of the soloist’s virtuosic coloratura technique and often extended to a large solo cadenza during which the narration stopped (Willier 2002). Pugliese (2004) examines a famous mad scene, the soloist’s cadenza in Donizetti’s *Lucia di Lammermoor*, which takes place at the moment Lucia confesses her terrible crime, the murder of her husband on their wedding night. In a successful performance of this scene the soloist not only must be able to produce virtuoso figuration in an extreme tessitura, but also must act skillfully to convey the character’s disordered, turbulent mental states (Pugliese 2004, 23–42).

Although mad scenes were customarily composed for female characters, insane male protagonists in operatic history are not rare: in Verdi’s *Othello* and Berg’s *Wozzeck*, for example, the male protagonist murders out of paranoid jealousy. The final monologue

of Modest Musorgsky's *Boris Godunov* is a horrifying mad scene of a hallucinating, lunatic tsar nearing his death. For composers in the twentieth century, Schönberg's melodrama *Pierrot Lunaire* (1912) with its use of *Sprechstimme*, has served as an important model of madness expressed through vocal means. Likewise, Peter Maxwell Davies' monodrama, *Eight Songs for a Mad King*, composed for the Pierrot Players in 1969, with its vocalized madness and extended vocal techniques, belongs to the intertextual network of mad scenes (Taruskin 2010; Welten 1996, Williams 2000, 81–82).

The most striking phenomenon in the Gardener's "La Follia I" is the process of fragmentation, realized in parallel linguistic and musical structures. To express the dramatic process of "La Follia I", the composer has invented a *transmedial* aesthetic principle (fragmentation), which is an abstraction and thus general enough to be applied and manifested in various media (language and music) although the concrete expressive means of these media are different. In "La Follia I" the gradual process of text fragmentation and the simultaneous, progressive changes in the soloist's vocal style create an effective holistic metaphor for the Gardener's mental breakdown beginning with frustration and moving through a split mind, hesitation, horror and delusion. As I mentioned above, the beginning of the Gardener's "La Follia I" consists of syllabic singing, in which, according to Stacey, the text and music, observed from the perspective of rationality and the relative dominance of the two media of communication, are in balance (Stacey 1987, 127).

In the Gardener's "Cadenza" (bb. 907–932), the libretto text appears only in fragmented conditions. Its understandability is thereby weakened, but still in this number the text never completely loses the connection with the linguistic meaning and comprehension. For one thing the few words of the prime text are repeated numerous times and the correct order of the syllables is often maintained. For another the poem in the libretto includes the opera's central textual motives. Even a single, exaggerated phoneme triggers an association with the original word: for example, the phoneme 'l' in the context of this number is inevitably linked with the word *lampi* ("the lake"). Moreover, the reorganized syllabic order in the fragmented text creates parallel associations and new meanings that do not exist in the libretto. For example, the repeated syllables *hu-ku* in b. 929 originate in the word *hukutan* – the idea of drowning oneself. The syllable *ku*, however, might create an association with the opera's important textual motive *kuu* ("the moon"), which metaphorically refers to the Princess in numbers III, VI b and VIII b. In addition the syllable *kuu* begins the call *Kuule!* ("Listen!") and is associated with the opera's central

theme of hearing, listening and understanding as well as with the Gardener's inability to make music that can be heard. Similarly – if one wants to go on playing Heininen's linguistic game – the syllable *hu* begins the Finnish word *hullu* (“crazy”), while the Finnish word *kuuhullu* translates as “lunatic” in English. All repeated syllables and over-exaggerated phonemes belong to the network of motives in *Silkkirumpu*'s text. Hearing them again and again in several new contexts ruptures the linear, temporal order of the narrative. The fragmented text is mentally reorganized by the listener, not only to make sense of the libretto, but also to enrich the events and elements in the drama with completely new meanings and associations.

Nevertheless, as the fragmentation proceeds, the text begins to lose its essential capacity to signify precisely and unequivocally and, as a medium of expression, it approaches music whose sonic features are fundamental. Simultaneously, by contrast, the music gradually loses its conventional attributes – exact intervallic and rhythmic structure – and approaches spoken language. As both Stacey (1987) and Rajewsky (2005) have stated, in this intermedial phenomenon the dual sign systems adopt features from each other and so gain potential for new artistic meanings. In extreme cases it is impossible – and perhaps unimportant – to define which of these two media is primary: language and music have been assimilated into one combined, artistic communication system. Using Rajewsky's words in her theory of intermediality we can say that a symbiotic relation between language and music is created (Rajewsky 2005, 50–54). As I understand Heininen, his term “multi-dimensional serialism” as well as his comment on visual and semantic parameters in *Silkkirumpu* refer to this technique, in other words, he is referring to composing parallel, controlled transformational processes in several linguistic and musical parameters (Heininen 1998, 81). The progressive steps in each parameter's transformation seem to be scaled, even though these scales are not comparable. Still, one can imagine that the controlled parameters are like dimensions on a multi-dimensional co-ordinate system, and each co-ordinate point in this space, as a result of a unique combination of several parameters, generates a specific type of vocal expression.

7 Those Whom Love Has Joined

The libretto of *Silkkirumpu* has a recurring motto – proverb-like lines which crystallize the story of the opera. The lines are heard for the first time before the tragic events take place, in “Interlude I” (number IV), where they are performed by the chorus and the Princess as follows:¹

Heitä, jotka rakkaus on yhdistänyt, heitä ei voi kukaan erottaa, ei edes Ukkosenjumala.	Those whom love has joined, no one can tear asunder, not even the God of Thunder.
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The motto appears slightly varied in number X b, where it is performed by the Gardener. Moreover, an ambiguous, modified version appears in the text of “Duetto con coro” (number XVIII a). Its words express the truth that, having encountered the Gardener’s love, the Princess finds that her destiny is irrevocably intertwined with his. Later, when the Princess realizes that her thoughtlessly given, deceitful promise has led to tragedy, she goes mad with guilt and remorse and begins to hear the illusory sounds of the damask drum. The Gardener’s soul will never leave her in peace.

In this chapter I will discuss the motto and how it is represented in both the text and the music of *Silkkirumpu*. The dramatic events and the text, of course, depict it in a concrete way: the illustration of the Princess’s punishment includes “La Follia II” (number XV) and the “Drumming and Whipping Scene” (XVII). In the opera’s final scene, “Fazit” (numbers XVIII a, b, c, and d), the Princess and the Gardener, together even if far away from one another, reflect on the past events, realizing that they both will forever suffer the consequences of their poor decisions. In the texts of the final duets, the merged destinies of the Gardener and the Princess are indicated by ongoing changes in the focalization between these two characters, realized in the libretto by additional phrases in parentheses. These phrases repeat a character’s statements from the perspective of the other character.

The music of *Silkkirumpu* reflects the idea that the Gardener’s and the Princess’s destinies have merged in three ways. Firstly, in number XV, “La Follia II”, the repeated pitch Eb₄ becomes a musical symbol of love joining the characters. Already early on in

¹ The Princess joins in the chorus’s performance as a soloist: she is directed to sing her part off-stage and out of sight. In the full score her part is not called “Princess”; instead, in b. 269 there is the stage direction *Solo = Prinsessan ääni* (“Solo = The voice of the Princess”).

the opera, when the Gardener professes his love for the Princess, the pitch Eb₄ symbolizes her as the object of his love (numbers III and VI b). In “La Follia II” Eb₄ appears together with the musical manifestation of the mad Princess’s auditory illusions, thus showing the connection between these events. The pitch Eb₄ is heard in an emphatic manner once more in the opera’s final scene: Eb₄ assumes symbolic significance in the Princess’s statement (number XVIII c), where it refers to the Gardener’s obsessive, destructive passion.

Secondly, in “La Follia II” the alternating states of mind of the insane Princess are reflected in the frequent alteration of two sets of contrasting musical materials. One set may express her madness, while the other depicts the illusory drumming, a manifestation of her feeling of guilt. The frequent interruptions in the musical flow blur the temporality of the narrative and create a kind of cinematic effect, *a musical montage*, in which the constantly recalled drumming sound reflects how the Gardener’s soul endlessly tortures the Princess.

Thirdly, in the opera’s final duets (“Fazit”, numbers XVIII a and c), the vocal styles of the Gardener and the Princess are gradually assimilated into an inseparable, combined vocal character. At the end they even share the same text, traded between them word by word.

I have observed these three musical manifestations of the motto both locally and from the perspective of the opera’s overall trajectory. In the local context these musical phenomena clarify for the audience the meanings of events and the characters’ words. Interpreted in a larger context, the phenomena point to the causal relations among certain moments of the drama and draw attention to the abstract themes of *Silkkirumpu*. Below I will discuss the motto and its modified version. Thereafter I will examine numbers XV as well as XVIII a and c, concentrating on the musical elements, which metaphorically depict the characters’ merged destinies.

7.1 The Proverb

As explained above, the motto is introduced in number IV by the Princess. Later, in his “Monologue V” (X b), the exhausted Gardener repeats her words:

Eikö laulussa sanota	Is it not said in the song
ettei heitä, jotka rakkaus on yhdistänyt,	that those whom love has joined
voi kukaan erottaa,	no one can tear asunder,
ei edes Ukkosenjumala?	not even the God of Thunder?

These two instances approach the saying somewhat differently. The Gardener’s phrase is a rhetorical question, while the Princess’s words form a straightforward statement. The motto belongs to the text of *Aya no Tsuzumi*: it appears already in its early English translation (Waley 1922). In Waley’s text the saying appears in the Gardener’s words and is posed as a question.

Interestingly, the poem in *Silkkirumpu*’s “Duetto con coro” (number XVIII a, lines 9–10) includes another motto whose diction as well as poetic and grammatical forms quite clearly refer to the same dictum. The modified motto does not appear in the English translation of *Aya no Tsuzumi*: evidently, it must have been created either by the poet or by the composer.

*Gardener’s and Princess’s spirits
(far-off, from different directions)*

1 Nyt minä tiedän:
2 tarkoitus oli selvänä mielessäni,
 kun rumpu ripustettiin
 3 laakeripuun oksaan
 hopeisen veden äärellä.
 4–8 [...]
 9 “Heitä, joilla on päämäärä selvänä,
 10 heitä ei voi estää sitä saavuttamasta
 mikään raja.”

Now I know:
the goal was clear in my mind,
 when the drum was hung
 on the branch of the laurel tree
 near the silvery water.
“Those, who have a clear goal,
 cannot be prevented from attaining it
 by any barrier.”

The meaning of the modified motto is obscure. The above excerpt from the libretto shows that it echoes the opening of the poem (lines 2 and 9); I have indicated the echoing phrases in bold. Interpreted in the context of its placement in the drama, the expression *päämäärä selvänä* (“a clear goal”) could be associated with the Gardener’s successful transformation into a Demon (dragon), causing a turn-around in circumstances and the subsequent punishment of the Princess which follows. With enormous effort the Gardener was able to overcome the barrier of death.

The diction of the modified motto (lines 9–10) seems to be linked with the opening lines of the same poem, especially with its second line, which is likewise directed to be performed both by the Gardener and by the Princess. The second line includes the words *tarkoitus oli selvänä* (“the goal was clear”), in which both the meaning and grammar remind of the expression *päämäärä selvänä* (“a clear goal”) in the modified version (line 9). However, on the second line the words seem to refer to the Princess’s intentions before the tragic events, yet both the Gardener and the Princess are still speaking in the first person. Perhaps significantly, in the third line the poet’s use of the passive verb form leaves the subject unclear.

My interpretation of the poem is based on Manner’s and Heininen’s libretto, but it is fascinating to compare these poetic lines with the corresponding lines in Waley’s English translation of *Aya no Tsuzumi*. Even if the modified motto does not appear in Waley’s text, we can find the poem’s opening lines in the dialogue between the tortured Princess and the Demon-Gardener (called the “Ghost” in Waley’s text). The Ghost’s words are clarified in a comment by the chorus:

<i>Princess:</i>	Oh, agony! What have I done, by what dire seed this harvest sown?
<i>Ghost:</i>	Clear stands the cause before you.
<i>Chorus:</i>	Clear stands the cause before my eyes; I know it now. By the pool’s white waters, upon the laurel’s bough the drum was hung. [...]

I believe that Waley’s word “cause”, if understood as the Finnish word *syy* (“the reason”, “the grounds” or “the motive”), is easier to grasp than *tarkoitus* (“the goal”, “the aim” or “the meaning”) as the word is translated in the second line of *Silkkirumpu*’s poem. Clearly, the cause of the Princess’s punishment is her feeling of guilt for the Gardener’s death. In *Silkkirumpu*’s poem the characters reflect on earlier events, and therefore the past tense (lines 2–8) and present tense (lines 1, 9 and 10) are mixed. Nevertheless, in Waley’s text the causality and temporal order of events are also blurred. The expression “before you” might refer to past events – the Gardener’s misery – or it might hint that the Princess is not to blame because the Gardener was unable to resist his weaknesses already before he met her. Still, the Ghost clearly stands before her now.

Thus, while Waley’s translation is not straightforward, *Silkkirumpu*’s poem indeed includes ambiguous poetic meanings. Manner and Heininen had studied Waley’s text (Weigel-Krämer 2012, 60), and I assume that they – or one of them – wanted to elaborate on its ambiguity in three ways. Firstly, they played with various Finnish translations of

the word “cause” (for example; *syy*, *tarkoitus*, *pyrkimys*, all of which appear somewhere in *Silkkirumpu*). The word *tarkoitus* has double meanings: it might refer to intention or to the motivation for an action (*syy*), yet it also refers to the end result (*päämäärä*); mixing these two meanings blurs the causality. Secondly, the relationship between subject and object is blurred both in the poem and in the directions for performance given in the libretto. This might reflect the impersonal nature of the characters or it might emphasize that the Princess and the Gardener are both responsible for the tragic events. Thirdly, the poem mostly employs the past tense, but at the end the modified proverb is written in the present tense, as if describing the now-moment or expressing a universal truth. Finally, the modified motto leaves unclear what barrier must be overcome and whether the end result of this effort is positive or negative.

As examined above, the motto’s modified form is obscure and suggests several parallel meanings. Nevertheless, the motto and its modified form, despite their large potential for various interpretations, obviously point to the merged destinies of the Princess and the Gardener – first in hoped-for love and, then at the end, in hatred. Even if the Princess ignores the Gardener’s attempts to win her love, she cannot escape his rage and revenge. Juliane Weigel-Krämer finds the recurrences of the motto significant and even suggests that it and its varied forms could be interpreted as a textual *Leitmotif* in the opera (Weigel-Krämer 2012, 78). In the following section we will see how the music of *Silkkirumpu* reflects the motto.

7.2 The Music of a Drum

In number XV, “La Follia II”, the Princess begins to lose her sense of reality and experiences auditory illusions. In the poem the Princess asks the courtiers to listen to the drumming sound, which she herself hears in the waves of the lake. Unlike the Gardener, who spent his last moments alone, the Princess – obviously on the shore – is surrounded by her courtiers.

Princess

Kuulkaa, ihmiset, kuulkaa!
 Rannan aaltojen hälystä
 kuulen rummun äänen.
 Oi iloinen, iloinen ääni!
 Rummun musiikki.

Listen, people, listen!
 In the noisy swell on the shore
 I hear the sound of a drum.
 Oh, joyful, joyful sound!
 The music of a drum.

Chorus, Lady-in-Waiting, Courtier

Outoa, outoa!
 Mitä on tapahtunut, mikä häntä riivaa?
 Hän puhuu kuin olisi
 mielikuvituksensa saalis.

Strange, strange!
 What has happened, what possesses her?
 She speaks as if she were
 the prey of her imagination.

Princess

Tosiaan: kuvitelmat riivaavat minua.
 Voiko silkkirumpu päästää äänen?
 Kun pyysin häntä lyömään mykkää
 kalvoa,
 petti järkeni – ensimmäisen kerran.

Indeed: the illusions are possessing me.
 In the noisy swell on the shore
 When I asked him to beat the mute
 drum-skin,
 I lost my mind – for the first time.

Kuulkaa, ihmiset, kuulkaa!
 Mikä iloinen ääni!

Listen, people, listen!
 What a joyful sound!

In the poem's second stanza the courtiers wonder about the reason for the Princess's odd behaviour. The third stanza depicts the Princess pondering whether the damask drum really could make a sound. With the help of her courtiers she understands that the drumming sound is not real. She suspects that she is going mad. Nevertheless, in the last, separate pair of lines, she is again trapped in her insane illusions – irrevocably, as we soon find out. Below, I show the libretto of “La Follia II” side by side with the extended, fragmented text in the score. The bar numbers in the score's text refer to those libretto lines that are syllabically set and appear in their original form (Table 7.1).

The manipulation of the libretto shares many features with the Gardener's “La Follia I”: the prime text has been fragmented by repeated or added syllables, repeated words and poetic lines, and exaggerated phonemes as well as by multi-layered text passages. As the phenomenon of text fragmentation is examined thoroughly in Chapter 6, I will not discuss it here in detail. However, there are several points to observe: firstly, as in “La Follia I”, the intelligibility of the text is weakened, which reflects the dramatic content in both of these numbers. Secondly, the multi-layered text passages in the first and third stanzas are performed by the Princess herself in her virtuoso pseudo-polyphony. In the score the poetic lines of the second stanza are divided among all the courtiers and the

chorus, and they are performed both superimposed and fragmented in a contrapuntal vocal texture. Several simultaneous, fragmented texts seem to illustrate the courtiers' confusion and puzzlement on observing the Princess's odd behaviour. Certain poetic lines in the libretto appear emphatically in their original form in syllabic settings. In Table 7.1 these poetic lines are shown with their bar numbers in the score. Significantly, in the poetic lines which are realized entirely in their original form, the Princess rationally comprehends her situation and the reasons for it (bb. 1247–1251).

Table 7.1. The libretto of “La Follia II”, shown in parallel with its realization in the score. The bar numbers refer to those poetic lines that are realized syllabically and in their prime form.

The libretto for “La Follia II”	The poetic text in the score (bb. 1205–1261)
<i>Princess</i>	
Kuulkaa, ihmiset, kuulkaa!	Kuu a uu ho uulkaa kuulkaa ihmiset (bb. 1208–1209) kuu a uu ho uu L kaa i aa
Rannan aaltojen hälystä kuulen rummun äänen.	Rannan aa KU aa ltoje LKA enn hälystä kuu RU uu L e MPU enn rummun äänen (bb. 1216–1217)
Oi iloinen, iloinen ääni! Rummun musiikki.	Oi iloi oi nen ää ni iloinen ää ää ääni rummun musiikki rummun (bb.1221–1223) musiikki rummun musiikki
<i>Chorus, Lady-in-Waiting, Courtier</i>	
Outoa, outoa! Mitä on tapahtunut, mikä häntä riivaa?	O mikä häntä rii toa outoa vaa mitä on tapahtunut (bb.1227–1228) Mikä häntä rii mikä mikä R ii V aa mitä R on tapahtu kuule Rokonokimi mitä tapah
Hän puhuu kuin olisi mielikuvituksensa saalis.	hän puhuu kuin olisi R ii V aa mielikuvituksensa saalis R ii V aa R ii Vaa R ii V aa
<i>Princess</i>	
Tosiaan: kuvitelmat riivaavat minua.	Tosiaan, kuvitelmat riivaavat, riivaavat, riivaavat minua (bb. 1236–1238)
Voiko silkkirumpu päästää äänen?	Voiko silkkirumpu voiko si L kki ru M pu päästää ää nen
Kun pyysin häntä lyömään mykkää kalvoa, petti järkeni – ensimmäisen kerran.	Kun pyysin häntä lyömään mykkää kalvoa petti järkeni ensimmäisen kerran (bb. 1247– 1251)
Kuulkaa, ihmiset, kuulkaa! Mikä iloinen ääni!	Kuulkaa kuulkaa ihmiset kuulkaa Mikä iloinen mikä iloinen mikä iloinen ääni mikä iloinen ääni (bb. 1257– 1259)

The title of number XV, “La Follia II”, links it with the Gardener’s “La Follia I”, and, further, with the mad scenes of operatic tradition as well.² The dramaturgies of the Gardener’s “La Follia I” and the Princess’s “La Follia II”, however, are different in construction. While “La Follia I” represents a process, wherein the sequential musical passages depict the progressively deteriorating mental states of the Gardener and ending in his suicide, “La Follia II” creates a single picture of the insane Princess. The alternating states of the Princess’s mind are reflected in the musical form of “La Follia II”, which is based on juxtaposed, contrasting musical materials, as follows (see also Table 7.2):

1) Virtuoso material, which includes solo passages, lightly accompanied by the orchestral instruments and the chorus with their fragmentary ideas and colouristic effects. The virtuoso material might be heard as illustrating the Princess’s mental incoherence and her insane behaviour.

2) Chordal material, which consists of repetitive, chordal patterns, imitating the illusory drumming sound. In this material the soloist is bogged down repeating the pitch Eb₄, and the string instruments form a dense block of chords below the uppermost tone Eb₄.

²*Silkkirumpu* bears striking similarities to Richard Strauss’ opera *Elektra*. For one thing, Elektra is a complex female character. In a long-awaited revenge for her father’s death, she provokes her brother Orestes to murder their mother. Thereafter, in a fervent, ecstatic dance, Elektra goes mad in the opera’s final scene. Like the Princess in *Silkkirumpu*, she begins to suffer auditory illusions. While the Princess, in her mad scene, believes that the drumming comes from “the noisy swell on shore”, Elektra vaguely understands that the music she hears is imaginary (Strauss: *Elektra*, 229^a).

Ob ich die Musik nicht höre?	How should I not hear the music?
Sie kommt doch aus mir.	It cometh from me.
	(Alfred Kalish)

Neither Elektra nor the Princess represents passive, female innocence, but their actions reveal disregard, perhaps even cruelty and evilness; see Kramer (2004, 198). Nevertheless, Elektra is the main character in Strauss’s opera: she is on stage almost all the time, performing a very demanding solo part, which culminates in her final mad scene. In spite of the importance and virtuosity of the Princess’s part, the status of the main protagonist in *Silkkirumpu* is given to the Gardener. His mad scene is far more intense and extended in length than the Princess’s “La Follia II”.

Table 7.2. The musical form of “La Follia II”, based on alternation of two contrasting musical materials. Significantly, the poetic lines shown in the table are given syllabic settings on repeated pitches in the indicated bars of the chordal material.

Stanza and the line of the poem	Character and/or instrument	1) Virtuoso material	2) Chordal material and its repeated pitch
First stanza	Princess	bb. 1205–1206	
<i>kuulkaa ihmiset</i>	Princess + strings		bb. 1207–1209, Eb ₄
	Princess	bb. 1210–1215	
<i>rummun äänen</i>	Princess + strings		bb. 1216–1217, Eb ₄
	Princess	bb. 1218–1220	
<i>rummun musiikki</i>	Princess, tr, trb, strings		bb. 1221–1223, Eb ₄
Second stanza			
	Lady-in-Waiting, Courtier	bb. 1224–1226	
<i>mitä on tapah- tunut</i>	Lady-in-Waiting, batt., arpa, pf, strings		bb. 1227–1228, Db ₄
	Lady-in-Waiting, Courtier, Coro	bb. 1229–1235	
Third stanza	Princess	bb. 1236–1239	
<i>voiko silkkirumpu</i>	Princess + strings		b. 1240, Eb ₄
	Princess	bb. 1241–1246	
<i>kun pyysin häntä lyömään mykkää kalvoa, petti jär- keni ensimmäisen kerran</i>	Princess, tr, arpa, pf, strings		bb. 1247–1251, Eb ₄
Concluding lines	Princess	bb. 1252–1256	
<i>mikä iloinen</i>	Princess		bb. 1257–1259, C ₄ , C# ₄
	Princess	bb. 1260–1262	

Table 7.2 shows that the type of material alternates frequently, with changes occurring only after a few bars. Precisely at moment of change, there is always a sudden interruption of the musical flow, clearly articulated by the shift in several musical parameters. Especially in the chordal material, the illusory drumming sound violently overtakes the musical space. Below I will describe both the virtuoso and the chordal material (Example 7.1) and explain how they might be heard as reflecting the dramatic content. Thereafter, I will examine the moments of interruption between the juxtaposed materials in “La Follia II”. Finally, I will present my interpretation of the textural interruption from the perspective of the dramatic content.

1205 Princess

f Kuu - u - a - u - no - uu - lkaa

mp VI 1 + 2 + Vla, soli

Vc + Cb, soli

1207 ♩=200

Kuu - lkaa ih - mi - set

VI 1 + 2 tutti

mf Vla + Vc, tutti

div.1: pizz, div.2: c.l.b.

div.1: pizz, div.2: arco ord.

mp div.1: pizz, div.2: c.l.b.

f div.1: pizz, div.2: arco ord.

1210

f a - uu - ho - uu - LL - L - L - kaa - aa

mp VI 1 + 2 + Vla, soli

Vc + Cb, soli

colouristic effects

Example 7.1, “La Follia II”, reduced score of bb. 1205–1217, showing alternating musical materials, one of them virtuosic and the other, chordal.

layered, pseudo-polyphonic passage in the Gardener's "La Follia I" (bb. 907–909, Examples 6.6 and 6.7).

One of the components of the characters' vocal style is their vocal quality, which in *Silkkirumpu* includes singing, different kinds of reciting, *Sprechstimme*, whispering, laughing and crying. The vocal quality of the Princess's part in her "La Follia II" consists of singing; only once does she use *Sprechstimme* (b. 1236). Her expressive qualities, *glissandi* and exaggerated *vibrati* on long notes appear often. The text in her part mostly follows the libretto, but the sixteenth notes that disrupt the melodic lines are sometimes set to an added single phoneme or syllable ('a', 'ho' and 'i'), and in bb. 1213–1215 the syllables in the pseudo-polyphonic voice create a parallel text *KU-LKA RU-MPU* ("listen to the drum!"). The intelligibility of the text is weakened. The capricious rhythmic structure in the soloist's vocal part supports neither the stress nor the intonation nor the durations of the syllables in Finnish prosody. In addition, several phonemes are over-articulated ('l', 'n', 'm'). The vowel 'ä', which in the Finnish language is pronounced quite open (as in the English word "mad"), has been repulsively over-articulated several times on very long note values (as in bb. 1218–1219).

In Chapter 6 I discussed how the parallel processes of text fragmentation and the transformation of certain components in the Gardener's vocal style reflect his various mental states and, finally, his delusion. The Princess, in her "La Follia II", is already insane, and her mental state might be recognized in the features of her vocal style.³ The disruptive, accentuated interval leaps in her vocal phrases sound like sudden insane cries in the midst of rational sentences. The exaggerated, long-lasting vibrato on the over-articulated vowel 'ä' sounds horrifyingly mad, especially when set to the poetic expression

³ The Princess's vocal style is transformed significantly during the course of the drama. She is introduced to the audience in number II, "Duet", along with her Lady-in-Waiting, and her part includes continuous *cantabile* phrases performed in a moderate tempo. "Duet" also includes a relatively large *vocalise* section, which is composed in changing 3/8, 6/8 or 9/8 time signatures with a rocking rhythm (bb. 146–163). The *vocalise* section thus refers (ironically, perhaps) to a *sicilienne* and a pastoral topic. The music illustrates two young, flighty maidens walking in the palace garden and chatting empty words. After "La Follia II", in the "Drumming and Whipping Scene" the Princess adopts features of the Gardener's vocal style in "Follia I" in her vocal style. In guilt and remorse her thoughts are caught in a vicious circle, and therefore she mumbles words and phrases of the libretto over and over again. By contrast to the Gardener, who stammers single syllables or phonemes, the Princess keeps repeating understandable words and expressions. In her vocal style the linguistic repetition is reflected in recurring melodic patterns, which, however, are seldom repeated exactly the same way, but always in slightly varied forms. The repeated melodic patterns mostly consist of step-wise motion or, at most, are extended by a few appearances of interval 3. See, for example, bb. 1385–1387; b. 1393–1395 and; b. 1408.

iloinen ääni (“joyful sound”) (bb. 1218–1220).⁴ The weakened intelligibility of the text presumably reflects the Princess losing her ability to think rationally. Notably, *Sprechstimme* appears only when the Princess pronounces the word *Tosiaan* (“Indeed”). The marked change of vocal quality in her vocal style draws attention to the exact moment when she is able to distinguish between the reality and her imaginary world. *Sprechstimme* thus reflects the Princess’s brief return to reality.⁵ Consequently, her singing with all its virtuoso features might be called the vocal expression of her madness.

In the virtuoso material the role of the orchestral instruments and the chorus must not be ignored: their colouristic effects and fragmentary ideas effectively underline the impression of incoherence. In the beginning of “La Follia II” the strings (solo) support the vocalist with dense, stable clusters. In the end of the passage the clusters are animated by vibrato with a variety of quarter tone, micro-tonal *glissandi* and ascending, micro-tonal harmonics on sixteenth-note septuplets (bb. 1205–1206, 1210–1211; for practical reasons the micro-tonal details are not shown in the musical example). Thereafter, the strings (*tutti*) rapidly perform random figures on inexact note values and pitches; usually only the ascending direction of the melodic idea is indicated in the score (bb. 1212–1215, 1218–1220). In these passages, the strings act as percussion instruments; the players are directed to use special effects, such as playing with a comb behind the bridge or with a plectrum or fingernails below tuning pegs. Moreover, the percussive effects are many; for example, the percussionist is directed to perform several sudden *sforzato* strikes on a “bottle of 1/3 liter, with a steel spoon” (1218–1219, 1246–1250). The woodwinds have only a minor role, and the brasses are completely silent. The chorus enriches the colouristic effects: it performs an irrational, phonetic text *pianissimo* on inexact *Sprechstimme*, while repeating certain few syllables (bb. 1213–1215, 1218–1219).⁶

There is one more aspect of the virtuoso material that needs to be discussed. In the first poetic line of “La Follia II” the Princess tries to convince the courtiers that the sound which she hears is real: she repeatedly exclaims *Kuulkaa!* (“Listen!”). The repetition of her exclamation is emphasized in the music by the parallel structures of the vocal phrases:

⁴ The Princess’s over-exaggerated vibrato in “La Follia II” might refer to *noh* theatre: the actors of *noh* produce the voice back and low in their throats, which sounds like croaking; see, for example, Weigel-Krämer (2012, 41–42).

⁵ *Sprechstimme* in “La Follia I” means just the opposite. Losing the vocal quality of singing is analogous to the Gardener’s sinking into madness.

⁶ The syllables “fu-li-tsa-tsä” or “la-fu-tsi-ni” are repeated in various combinations. However, if performed *pianissimo* as indicated, the text is not audible.

the content of the vocal phrase in bb. 1210–1211 clearly is a variant of bb. 1205–1207. Hearing and listening are important text motives – or even dramatic themes – in *Silkkirumpu*. In “Promesso” the Courtier asks the Gardener to listen to the Princess’s command. Likewise, in number XIV he asks the Princess to listen to his warning about the Gardener’s revenge. In “Monologue II” the Gardener suspects that he is becoming deaf because he cannot hear the sound of the damask drum. Later on, in “Monologue III”, he hears the evening bells and imagines that they are ringing in order to help him.

Hearing and listening, in parallel to their concrete meanings, might symbolize here understanding and spiritual awareness (Biedermann 1989). In *Silkkirumpu*, neither the Gardener nor the Princess can hear the sounds that they should hear (warnings and requests by the chorus and the Courtier) or wish to hear (the drumming). In other instances they misunderstand the sounds that they do hear (the evening bells and the sound of the waves). The Gardener and the Princess might thus be seen as examples of human beings’ spiritual ignorance or indifference. The exclamation *Kuulkaa!* (“Listen!”) appears repeatedly in the course of the drama. In “La Follia II” it is addressed to the courtiers and presumably to the people in general. In addition, in “Monologue III” it appears as an apostrophe without any listener indicated. I suggest that in *Silkkirumpu* the recurring order to listen is addressed to the audience, a form of advice that they should reflect on the meaning of the dramatic events and further, an indication of the abstract meaning or spiritual message of the story.

7.2.2 Chordal Material: The Imaginary Drumming

As Example 7.1 shows, the chordal material is composed in a 5/8 time signature and employs only a repeated chord progression on five successive eighth notes. The blocks of chords are always positioned below the uppermost tone, which is Eb₄. All passages are orchestrated for strings, occasionally with the support of trumpets, harp, piano and percussion. The soloist joins in the chords, also repeating the uppermost pitch Eb₄. The chordal material throbs and sounds anxious because there is at least one instance – usually more – of the sharply dissonant interval class 1 in each vertical sonority, and the notes are either accentuated or performed *col legno battuto* or *forte* on the down-bow only. Beating the bow readily suggests an association with the drum, the central symbol in *Silkkirumpu*. The drum symbolizes the Gardener’s love or its object – namely the Princess, and drumming could be associated with the Gardener’s efforts to win her love. The

drum is a symbol of love, yet the love is one-sided and eventually thwarted, unites the characters, and thus is the factor that makes the libretto's proverbial motto true.

In "La Follia II" the chordal material appears seven times. In five of these the material is composed similarly, repeating the same chord progression with its uppermost tone $E\flat_4$.⁷ There is only one passage in which the chords are placed so that they repeat a lower pitch, namely in bb. 1227–1228, where the repeated tone in the chords is $D\flat_4$; significantly, this is not the uppermost pitch. In the passage the Princess is silent, but the courtiers are wondering about her odd behaviour. At the end of "La Follia II" (bb. 1257–1259), the Princess too gives up the pitch $E\flat_4$; immersing herself irrevocably in her hallucinations, she performs repeated pitches in an ascending microtonal motion from C_4 to $C\sharp_4$, yet now without any support from the orchestral chords.

There are two reasons why the Princess's persistent repeating of $E\flat_4$ in the chordal material is significant. Firstly, in a soprano's tessitura $E\flat_4$ is one of the lowest pitches and thus creates a clear contrast to the virtuoso material, in which the soloist mostly uses pitches in the fifth octave. Secondly, the same pitch is prominent in two earlier numbers, namely in the Gardener's "Arioso" and "Arietta", and it appears emphatically once more in the final scene of the opera, in "Duetto con coro" (number XVIII c). The pitch $E\flat_4$ recurs at key moments in the drama, and therefore it seems to have a symbolic function in the opera: it refers to the love that unites the Gardener and the Princess. Significantly, each appearance of the symbolic pitch shows a different point of view on this love, according to the moment in the drama (Figure 7.1). It is notable that in "Arioso" and "Arietta" the Gardener is addressing the Princess or dreaming about her. After the turnaround in circumstances, it is the Princess who is caught up thinking about the Gardener and the mute drum. The prominent occurrences of the pitch $E\flat_4$ in "Arioso", "Arietta" and "Duetto con coro" will be taken up below.

⁷ Minor differences occur in the intervallic content of the chords, for example in b. 1217 as well as in bb. 1221–1223.

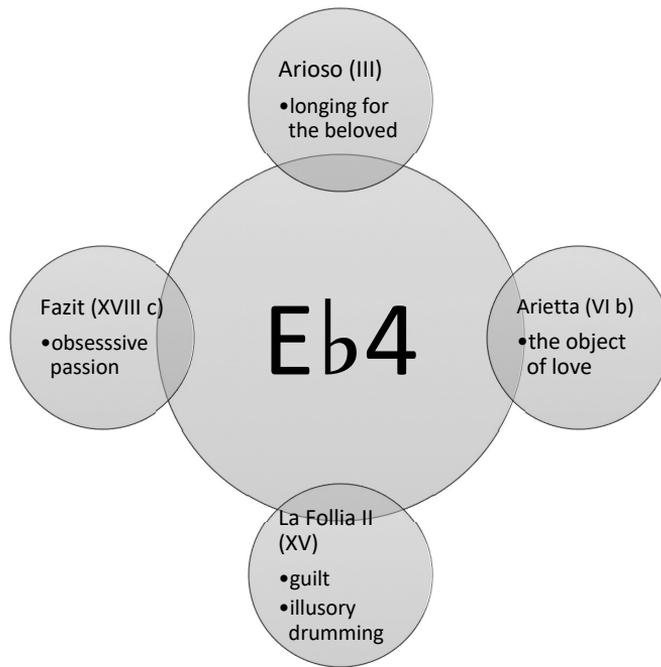


Figure 7.1. The symbolic pitch Eb_4 , which draws attention to various perspectives on the love that unites the Gardener and the Princess.

In number III, “Arioso” the significance of the pitch is hinted at for the first time, albeit vaguely. When the Gardener confesses his love, he seems to seek Eb_4 but succeeds in reaching it only fleetingly or at the very end of certain musical shapes (b. 190 and b. 201; see Examples 5.1 and 5.3). In b. 234 Eb_4 coincides with the word *sinä* (the familiar form of “you”), referring to the Princess. In b. 236 the same pitch is heard at the beginning of the verb *rakastan* (“I love”). While in “Arioso” all occurrences of the pitch Eb_4 seem to be either forced or fleeting, they might mirror the Gardener’s impossible role as the Princess’s lover.

In “Arietta” (number VI b) the Gardener openly dreams about his beloved. In the first two poetic lines of the libretto he describes her with the metaphors *kuu* (“the moon”) and *laakeripuu* (“the laurel tree”) (Example 7.2). The opening vocal phrase in “Arietta” is composed to these poetic lines. As Example 7.2 shows, the musical material focuses on the pitch Eb_4 (bb. 457–461). The vocal material begins and ends on Eb_4 , and the melody reaches this pitch repeatedly in bb. 459 and 460. It is notable that Eb_4 occurs each

time as the top note of an ascending motion, as if reflecting the Gardener's yearning for the Princess.

457 *gliss.*
 Kuun puu - tar - has - sa kas - vaa laa - ke - ri,
p lirico

460
 lu - mot - tu puu, sii - tä ih - mi - set pu - hu - vat.

Kuun puutarhassa In the garden of the moon
 kasvaa laakeri, lumottu puu, grows the laurel, enchanted tree,
 siitä ihmiset puhuvat. the one people talk about.

Example 7.2 “Arietta”, bb. 457–463. The pitch Eb₄ as a musical symbol of the Princess, the object of the Gardener's love.

The next appearances of the pitch Eb₄ are heard in the persistent repetitions of the chordal material in “La Follia II”, described above. Then, in the final scene of *Silkkirumpu*, “Duetto con coro”, Eb₄ makes one more striking appearance (Example 7.3, bb. 1709–1712). Here the Princess utters the sentence *syöksyt taas himon kuluttavaan virtaan* (“you plunge again into the exhausting maelstrom of desire”).⁸ Her statement is composed to a single repeating Eb₄, delivered in steady rhythmic values. While performed only together with the Gardener's vocal phrase and light orchestral accompaniment, her statement readily attracts attention. At this moment in the drama, the exact pitch Eb₄ might be recognized and associatively connected with its previous striking appearance in the imaginary drumming in “La Follia II”. In general, I believe that in Heininen's complicated, post-serial musical language the emphasized repetition of a single pitch indeed catches the listener's ear. In “Duetto con coro” the repeated Eb₄ together with the text changes the perspective on the story once again. Instead of declaring the Princess's guilt, it points to the Gardener's responsibility for the events: uncontrolled human desires can lead to destruction.

⁸ Heininen's text in the score once again differs from the libretto. In the poem the line appears as *syöksyt taas himon hukuttavaan virtaan* (“you plunge again into the drowning maelstrom of desire”).

1709 $\text{♩} = 144$
Princess
syö - ksynt taas hi-mon ku-lu-tta vaan vi - RR - - - taan
Gardener
syö - - - ksyn taas hi - mon ku - lu - tta-vaan
sul pont. Vla fp colouristic effects colouristic effects Camp.
VI I sul pont. fp f

Example 7.3, “Duetto con coro”, bb. 1709–1712. The last appearance of the repeated pitch E_b_4 in the opera’s final scene.

In “La Follia II” the Princess’s manic repetition of E_b_4 creates an association with the emphatic appearances of the very same pitch in the Gardener’s part in “Arioso” and “Arietta”. The association links these dramatic moments and suggests to the listener that the reason for the Princess’s madness is her feeling of guilt for the Gardener’s tragic destiny. Further, as described above, in the chordal material of “La Follia II” the anxiously repeated equal note values might be associated with the mute drum, which concretizes the Gardener’s inability to win the Princess’s love. Later, in “Duetto con coro”, the audience is once more reminded of the pitch E_b_4 and its dramatic meaning. Now the Gardener’s obsessive love is depicted as a destructive erotic passion.⁹ I suggest that in *Silkkirumpu* the repeated E_b_4 , which appears in several numbers and coincides with the poetic text that refers either to the Princess or to the Gardener’s passionate love for her or to his efforts to win her heart, might be interpreted as a musical symbol of love that unites these two characters. Depending on the dramatic moment, the symbolic pitch offers different points of view on this central theme of the opera.

The symbolic meaning of certain pitches or pitch combinations is not a new idea in operatic tradition.¹⁰ For example, Allen Forte (1985) has examined the network of set

⁹ Blake Howe (2016) discusses medical theories of obsession and gives several musical examples of fixed notes symbolizing compulsive thoughts or hallucinations of an insane person. Howe approaches the phenomenon from the perspectives of musical gestures, agency, narrative and topic. His views come close to mine and surely could be applied in interpreting the persistently repeated musical elements in *Silkkirumpu*.

¹⁰ In the vocal repertoire, there are many examples of the symbolic meaning of certain pitches in a context of a single song. Robert Morgan (1992, 301–315) explains how in “Argument”, the

classes in Alban Berg's *Wozzeck* thoroughly. He offers an interpretation of certain pitches, pitch classes and set classes as musical symbols of the characters, their relations to each other as well as the circumstances and dramatic themes of the opera (Forte 1985, 474–476). The symbolic importance of the tritone B–F as the “fate-dyad” in *Wozzeck* has attracted the attention of other scholars as well. In Berg's opera the pitch F appears in the scene of Marie's death, when Wozzeck sings the word *tot* (“dead”). The pitch B dominates Wozzeck's death scene, where it occurs together with the word *Mörder* (“murderer”) (Jarman 1989, 53). The dyad B–F thus associatively links these two scenes of the opera, pointing, on the one hand, to Wozzeck's guilt, and on the other hand, to the unavoidability of Marie's and Wozzeck's destinies. In *Silkkirumpu* the controlled, emphatic appearances of the repeated Eb_4 and the evident symbolic function of this pitch might be inspired by Berg's compositional design in *Wozzeck*. We must keep in mind that Heininen has mentioned *Wozzeck* as an opera that had great influence on his *Silkkirumpu* (Weigel-Krämer 2012, 64).¹¹

7.2.3 The Musical Montage

In this section I will demonstrate how the moments of interruption between the contrasting materials in “La Follia II” are shaped. In addition I will present my interpretation of the frequent alteration of virtuoso and chordal materials in “La Follia II”, from the perspective of the dramatic content. As explained above, these materials are essentially

second song of Elliott Carter's song cycle *A Mirror on Which to Dwell*, certain pitches always coincide with the same words of the poem, and thus function as musical symbols for these text motives. In the tonal repertoire, Lauri Suurpää (2014, 49–50) has discussed the associations created by certain significant pitches in Schubert's *Winterreise*.

¹¹ In addition to the Eb_4 , which refers to the Princess, there are several other pitches in *Silkkirumpu* that seem to be somehow connected to the drama and its characters. Firstly, there is Ab_4 , which clearly appears as a focal pitch of the Courtier's vocal part in “Promesso”. The repeated pitches in the Gardener's part might also be examples, with certain qualifications. $F\sharp_3$ occurs in the Gardener's part as a beginning (and ending) note of his vocal phrases; especially in “Monologue IV”, wherein he expresses his sorrow and disappointment. Further, the Demon-Gardener, in his aria “Ira e odio”, seems to repeat the pitch B_3 in his phrases expressing hatred. Consequently, each character might have a symbolic pitch of his or her own, the Gardener perhaps having two, depicting his two embodiments. Interestingly, the pitches $F\sharp_3$, B_3 , Eb_4 and Ab_4 form a symmetrical chord; Heininen employs symmetrical harmonies in *Silkkirumpu*. The usage of repeated pitches in *Silkkirumpu* is not extended to the large-scale design of the pitch structure. As far as I can tell, evidently only the usage of the pitch Eb_4 is controlled through the opera (although, not at every turn and not in a serial manner). The other recurring pitches function locally. Unfortunately, the detailed, focused analysis of the pitch organization in *Silkkirumpu* is left out of this study.

different in construction: the virtuoso material is colouristic and soloistic; the chordal material is homophonic and repetitive. The virtuoso and chordal materials in “La Follia II” are defined and distinguished primarily by surface features, which Leonard Meyer (1989) and, more recently, Patricia Howland (2016) have called the *secondary parameters* of music. Since the musical materials consist of all elements that are sounding together, we can call them *textures* as well.

In Chapter 4 I discussed the concept of texture and its significance for articulating form in twentieth-century music (Lester 1989; Dunsby 1989). The musical form of “La Follia II” is based on frequent alteration of two contrasting musical textures, distinguished one from another primarily by surface characteristics. At a moment of change the previous texture is always suddenly interrupted and replaced by the new texture. The textural interruption in this number marks a musical boundary. Following Dora Hanninen’s theory of segmentation, I believe that the disjunction which marks a musical boundary, is created by significant changes in the sonic domain of music (Hanninen 2012, 355, 359–360).¹² Further, the more changes that coincide in several musical parameters, the stronger the effect of disjunction.

Turning to the moment of interruption in b. 1207, I will identify the elements articulating the distinction between the virtuoso and the chordal material, as well as the elements creating coherence in the passage in bb. 1206–1207. Example 7.4 below shows how the chordal material in b. 1207 supersedes the stable harmonies and the colouristic effects of the virtuoso material. In Table 7.3 we see that the elements marking the musical boundary mostly appear on the musical surface and belong to the secondary parameters of music. We see a significant change in temporal density as well as in register, timbre and dynamics. There is also a significant change in durations of the notes. Of course, in comparison with the virtuoso material, the underlined homophony and homorhythmic structure are the most distinctive features in the chordal material.

¹²Hanninen’s approach to musical parameters differs from Meyer’s and Howland’s. She does not categorize musical parameters as primary and secondary. Her interest is focused on various analytical orientations and perspectives on the segmentation process. If in defining segments the analyst points out significant changes at the segmental boundary, then the segmentation is based on sonic dimensions of musical events. Among the sonic dimensions, Hanninen (2001, 359) lists the attributes of individual tones, such as pitch, duration, attack-point, dynamics, timbre and articulation, among others.

Example, 7.4, “La Follia II”, bb. 1206 – 1207. The moment of textural interruption.

Elements creating coherence	Virtuoso material, b. 1206	Chordal material, b. 1207
Pitch class content	[B \flat , B, C, D]	[B, C, D, E \flat , E]
Maintained pitch classes	B, C, D	B, C, D
Maintained pitch	D $_5$	D $_5$
Set class	(0124)	(01245)
Spatial density	5 voices	5 voices
Elements marking disjunction		
Pitch content	[B \flat_4 , B $_4$, C $_5$, D $_5$]	[B $_2$, C $_4$, D $_5$, E \flat_4 , E $_2$]
Intervallic structure (vertical)	1-1-1-2	7-13-3-11
Durations	Dotted half notes (+ inexact fast figures)	Eighth notes
Temporal density	1 attack (+ rapid figures)	5 attacks
Registral range	Middle register, in the range of interval 4	Low register, in the range of interval 23
Dynamics	<i>f</i> (soloist), <i>mp</i> (archi)	<i>poco f-f</i> (soloist), <i>mf</i> (archi)
Orchestration	Archi, <i>sol</i> + soloist	Archi, <i>tutti</i> + soloist
Instrumental technique	Trill (or <i>ricochet</i>), <i>arco</i> ord.	Repeated down-bow
Articulation	Legato	Accents, staccato

Table 7.3. Comparison of the musical elements creating coherence and the elements marking the textural change in b. 1206 and the beginning of b. 1207.

We can also identify the elements that create coherence in this passage. Coherence is created through the pitch structure. At the musical boundary (b. 1207) we see several pitch classes maintained, even a maintained pitch (the soloist’s D $_5$). The set class sounding in b. 1206 is the tetrachord (0124), and the set class in b. 1207 is a related one, namely

the pentachord (01245). However, the changes in several other elements are so radical that the disjunction between the musical materials in b. 1206 and b. 1207 is clearly articulated. The distinctive features mainly belong to the secondary parameters and appear on the surface of the music. Thus, we can say that the musical boundary at b. 1207 is distinguished by two contrasting musical textures and, further, we can call the musical boundary a textural interruption.

The following textural interruptions in “La Follia II” are similar in shape to the initial interruption in b. 1207. For example, only after a few bars – the beginning of b. 1210 – does the virtuoso material, in its varied form, suddenly replace the chordal material. The sonic criteria for disjunction are the same as in b. 1207. In addition the beginning of the soloist’s vocal phrase is clearly articulated, because of her previous one-bar rest.

In the next interruption, in b. 1213, there is an eighth-note rest for the soloist and the strings at the moment of change. The percussion instruments and piano, however, fill in the rest with their stroke, thus giving the strings and the soloist the impulse to begin the chordal material. Because the virtuoso and the chordal materials are essentially different in construction, the moment of change effectively draws the listener’s attention. It is also significant that in “La Follia II” the musical flow is interrupted frequently, usually after only a few bars. Constant repetitions of the chordal material create the impression that the music starts over and over again from the beginning.

As explained in Chapter 2, manipulation of the temporal organization is an important narrative strategy in contemporary music. Musical narrative, as a temporal phenomenon, is manifested in the musical flow: the path of the narrative, or in other words the trajectory of the musical drama, gradually unfolds in the succession of musical events. All kinds of disruptions in the musical flow interrupt the temporality of the musical narrative as well. The frequent alternation of two contrasting musical materials effectively disrupts the musical flow in “La Follia II”. As Example 7.1 shows, the chordal material either supersedes or interrupts the virtuoso material almost violently and lasts only a few bars.

The frequent textural interruptions in “La Follia II” create a cinematic effect, a *musical montage*. The term musical montage refers to cinematic montage, an edited sequence of shots in a film, which shows an event or character from several perspectives in turn. In principle the elements of montage might be distant or even contradictory, and they purposely blur the order and causality of events. The meanings of montage are not fixed but depend on the interpreter: in addition to what has been juxtaposed, what is

important is how, when and why the montage is composed. Montage is an effective means of showing the connection between certain events or phenomena in a drama.

In “La Follia II” the musical montage illustrates the mad Princess, who momentarily immerses herself in the illusory drumming (the chordal material), and soon is again babbling to the courtiers about her hallucinations (the virtuoso material). Almén and Hatten call this narrative strategy a surreal montage, which, according to them, suggests “overlapping or confused dream states or altered forms of consciousness” (Almén and Hatten 2013, 66). We can also recognize altered states of consciousness in the Princess’s behaviour. She is restless and anxious, and her disorganized thoughts wander: she is caught in a vicious circle.

A person who has immersed herself in an irrational, altered state of conscious loses her sense of time. In *Silkkirumpu* this condition is caused by a mental breakdown, but it is possible to achieve such a state on purpose, for example by repeating simple movements or prayers over and over again. In religious rituals an unconscious state of mind, a trance,¹³ has been a frequently-used means of purifying the spirit, acquiring supernatural power or approaching the transcendental world. In a musical context, musical ideas repeated time after time and constant disruptions in the musical flow might reflect ritualistic means of attempting to create a trance. Both of these features can be observed in the iconic twentieth-century ballet, Igor Stravinsky’s *The Rite of Spring* (1913). It depicts a primitive ritual during which a tribe brutally sacrifices a young maiden. The tribe’s altered state of consciousness, the communal trance, is achieved through a sequence of ritual dances.

“The Dance of the Young Girls” from *The Rite of Spring* shares a striking number of features with “La Follia II” of *Silkkirumpu* (Example 7.5; a reduced excerpt of the full score, close to rehearsal number 14). First of all, the musical form in both numbers is based on juxtaposed, contrasting textures, whose alternation creates a musical montage. The chordal material in Heininen’s “La Follia II” clearly resembles the opening material of Stravinsky’s “The Dance of the Young Girls” (shown in the two first bars plus the last bar in Example 7.5). Below I describe the juxtaposed materials in Stravinsky’s dance, in comparison with the corresponding materials in Heininen’s opera.

¹³ The OED defines trance as “an unconscious or insensible condition” (OED 2017). According to Stutley (2002, 28–29) trance is a half-conscious, cataleptic or ecstatic state between sleeping and waking, which might be caused by hypnosis or autosuggestion. In a trance a person’s ability to act rationally is voluntarily suspended.

The image shows a musical score for a reduced excerpt of "The Dance of the Young Girls" from Igor Stravinsky's *The Rite of Spring*. The score is in 2/4 time and features a horn part (Cor. ingl.) and a string part (archi, arco). The horn part starts with a forte (f) dynamic and a fingering of Fg. The string part also starts with a forte (f) dynamic and is marked 'archi, arco'. The score includes a repeat sign with a first ending bracket labeled '14' and a 'Vc., pizz' marking for the violin part.

Example 7.3, Igor Stravinsky: *The Rite of Spring*, “The Dance of the Young Girls.” Reduced excerpt of the full score. © Copyright 1912, 1921 by Hawkes & Son (London) Ltd. Printed by permission of Boosey & Hawkes Music Publishers Ltd.

Like the chordal material in Heininen’s “La Follia II”, the opening of Stravinsky’s “The Dance of the Young Girls” is orchestrated for strings and it consists of blocks of chords on eighth notes in a fast tempo.¹⁴ Furthermore, in both sets of materials the uppermost tone in each chord is Eb4. The types of articulation in these two numbers are similar as well. In Stravinsky’s music the strings are directed to play *arco*, *forte* and on down-bow only, which gives heavy emphasis to each note. However, there are also differences: while Stravinsky hypnotically repeats the same chord over and over (the famous “Augurs” chord; see Chua 2007), Heininen’s music consists of a repeated chord progression. Stravinsky has written his music in 2/4 time, but the accent on the chord, which is doubled by the horns, blurs the metre and, interestingly, occasionally divides the eighth notes into groups of five and three. As explained above, Heininen’s music is composed in 5/8 time, and the chord progression consists of a group of five chords.

¹⁴ The metronome marking in the beginning of Stravinsky’s dance indicates a half note = 50.

In “La Follia II” the virtuoso material creates an extreme contrast to the chordal material. In “The Dance of the Young Girls” both sets of materials are chordal, and the maintained pitch collection (Bb, Db, Eb) creates coherence.¹⁵ Yet a moderate contrast between the juxtaposed materials is created by changes in the orchestration and in the rhythmic structure. After the intensive, obsessively repeated homophonic chords on strings *arco*, we suddenly hear a layered combination of airy, broken chords, performed *pizzicato* on violoncellos, and *staccato* on bassoon and English horn (shown in Example 7.5 at rehearsal number 14). In Heininen’s opera the moments of change in musical material are shaped in the same way as in Stravinsky’s ballet: in “The Dance of the Young Girls” the musical flow is likewise suddenly interrupted only after a few seconds, and the recalled opening material cuts aggressively through the airy broken chords.

I believe that Heininen’s “La Follia II” is intertextually connected to Stravinsky’s “The Dance of the Young Girls”. The corresponding musical elements, explained above, are so many that “La Follia II” might be described as an allusion to Stravinsky’s ballet. The similarity between constructions of their musical forms is evident. Mark McFarland (2004) discusses the discontinuity which is characteristic of Stravinsky’s music and compares Stravinsky’s formal solutions with Debussy’s practice. He refers to the writings of Edward T. Cone, Richard Taruskin and Christopher Hasty and explains how abrupt changes between juxtaposed musical blocks in Stravinsky’s music remind of the traditional rondo form. Further, he suggests that Stravinsky’s formal ideas were influenced by cinematic montage (McFarland 2004, 295–298). These words describe the construction of form in Heininen’s “La Follia II” as well.

The dramatic meanings of “La Follia II” and “The Dance of the Young Girls” share essential similarities. In both Stravinsky’s and Heininen’s works the frequent interruptions of the musical flow disrupt the temporal organization of the musical narrative. The constantly repeated chordal material blurs the sequence of musical events as if the music started from the beginning time after time. In Stravinsky’s ballet this might reflect a ritualistic repetition of words or dance movements, while in Heininen’s opera it illustrates the Princess’s insane obsessions. In both works the repetitions have the characteristics of a trance in the characters’ altered states of consciousness and their inability to sense time. In cinematic narrative creating dreamlike atmospheres and altered temporalities through

¹⁵ The harmonic structure of “The Dance of the Young Girls” has been widely discussed; see Morgan (1992, 135–137) and Chua (2007, 59–109).

filmic montage is a commonly used means to illustrate a character's altered consciousness (Powell 2007, 2–14, 139, 141). I suggest that both in “La Follia II” and in “The Dance of the Young Girls” the musical montage – adapted from filmic practice – reflects the characters' altered consciousness, yet for the audience it creates an altered experience of time, which is typical of cinematic narrative.

7.2.4 “La Follia II” in Brief

To summarize, “La Follia II” illustrates the situation of the Princess, who, as the consequence of her thoughtless behaviour, faces the irony of fate. Like the Gardener, she too goes mad, and the vocal expression of her madness appears in the virtuoso material of “La Follia II”. The chordal material of “La Follia II” depicts the drumming sound, which the Gardener could not make, but which the Princess has to suffer in her hallucinations. In the chordal material the pitch Eb₄, which the Princess constantly repeats, creates an association with the music of “Arioso” and “Arietta”, where the same pitch is repeated by the Gardener. The pitch Eb₄ is heard once again in “Duetto con coro”, where it is persistently repeated by the Princess. In *Silkkirumpu* the pitch Eb₄ might thus be interpreted as the musical symbol of love, which joins the destinies of the characters.

Furthermore, in “La Follia II” the temporal organization of the narrative is disrupted by frequent textural interruptions in the musical flow. Juxtaposed virtuoso and chordal materials create a musical montage that reflects the Princess's fluctuating states of mind. Trapped in her hallucinations she loses the sense of time, as if she were in a trance. The musical montage in “La Follia II” effectively blurs temporality and creates a timeless situation, a moment extended to eternity.¹⁶ The constantly repeated chordal material in “La Follia II” reflects how the Princess has to endure the imaginary sound of the damask drum forever. The soul of the Gardener will never leave her in peace.

¹⁶ It is possible to interpret all events after the Gardener's death figuratively, as if they reflected the character's psychic reactions to the tragedy. The central phenomenon supporting this interpretation is the disorganized temporality of the narrative, which in the second half of the opera is realized by several strategies both in the libretto and in the music. Lauri Otonkoski (1993, 19) states that the Demon-Gardener reflects the evil part of the character's mind. He believes that in *Silkkirumpu* the Gardener represents a two-sided personality, “Jekyll and Hyde”. I prefer another interpretation: I suggest that the Demon-Gardener exists in the Princess's mind, which is filled with guilt.

7.3 My Soul (Your Soul)

In the printed libretto, all numbers after the Gardener's suicide form a section called "Retrospect". The reflective attitude is most obvious in the opera's final scene, "Fazit" (numbers XVIII a–c), during which all the soloists, the chorus and the orchestra explicate and comment on the past events. "Fazit", the final scene, portrays the spirits of the Princess and the Gardener in the transcendental world – or, as it is called in the libretto, in the World of Night; both characters are on stage, yet stand on opposite sides, each singing as if far away from the other. The libretto describes their endless suffering as they torture and curse one another, yet in the end they share the same destiny. This issue is shown in several poetic lines by frequent changes of focalization, realized by additional phrases in parentheses.

The Gardener's and the Princess's spirits

Mutta unohtaen ajan kulun hän löi ja löi
hän löi ja löi

(minä löin ja löin)

kunnes kaikki tahto oli vuotanut pois
hänen luistaan (minun luistani)

...

Ja kun minun ruumiini (sinun ruumiisi)
keinui lammen aalloilla kuin ajopuu,
löi minun sieluni (sinun sielusi), vihan henki,
sinun mielesi (minun mieleni) pimeydellä.

But forgetting the passing of time,
he beat and beat

(I beat and beat)

until all will had flown
from his bones (from my bones)

...

And while my body (your body)
was rocking like driftwood on the waves,
my soul (your soul), the spirit of fury, struck
your soul (my soul) with darkness.

The Finnish libretto clearly reveals the narrative nature of these poetic lines: in "Fazit" the poet uses the past tense, which means that this number is not mimetic, but diegetic. Both the Princess and the Gardener reflect on the past from their own perspectives, thus acknowledging that their destinies are intertwined. The composer has elaborated on the phenomenon even further in the music. As explained in earlier chapters, in *Silkkirumpu* the characters express themselves through their characteristic vocal styles, which in the course of the drama are transformed. In "Fazit" the Gardener and the Princess, through their vocal styles, gradually become assimilated into a compound vocal persona performing the same text. In the following section I will describe their assimilated, shared vocal styles with musical examples from number XVIII c, "Duetto con Coro".

7.3.1 Two Souls in the World of Night

The libretto for “Duetto con Coro” begins with a stanza which the composer indicates is performed by the chorus. Nevertheless, in the score both the Gardener and the Princess join in singing the passage as well, sharing the same text in their two-part contrapuntal texture.

Kala hyppää ylös, yli esteen,
kalat hyppäävät, ne onnistuvat
mutta muuttuvat heti,
muuttuvat lohikäärmeiksi.

The fish jumps up, over the rapids,
the fishes jump, they make it,
but immediately they are transformed,
transformed into dragons.

The poetic text figuratively depicts the character’s transformation into a dragon, which is compared to a fertile fish swimming upstream. The dots in the poem create pauses in the text and thus might depict the leaps of the fish. Nature’s fish might go on living after their enormous effort, but in the poem their success leads to catastrophe. An important grammatical detail in the text is the change of subject from singular to plural, which alters the perspective on the story. For the one thing the plural might refer both to the Gardener and the Princess and their respective emergence into the transcendental world. For another, the word “fishes” might refer to fishes in general, and thus support the abstract interpretation of the opera: the universal story is only an example, and the impersonal characters represent all humans. The poetic metre supports the meaning: the first two lines of the poem are cast in trochees, but regular metre disappears in the third and fourth lines as if to suggest the transformation into a dragon, which is now mentioned in the text.

In the music’s two-part contrapuntal texture both the Gardener and the Princess sing the text (Example 7.6). The merged contrapuntal voices manifest two types of fragmented text, divided between the characters in turn, bar by bar. The characters have now lost their personal vocal styles and have assimilated a merged vocal character, reflecting their shared destinies and the similarity of their beings, or then again, perhaps representing the impersonal nature of the characters. However, the plural *lohikäärmeiksi* (“into dragons”) in the poem’s last line appears in the musical score in a singular form *lohikäärmeeksi* (“into a dragon”): the simple reason for the change might be that the diphthong would be more difficult to pronounce.

1608 Princess
LO - - - - - ne on - nis - tu - vat mu - tta

Gardener
ne on - nis - tu - vat mu - tta HI

1610
KÄÄ lo - hi - kää - rmee - ksi KSI

muu - ttu - vat he - ti RMEE lo - hi - kää - rmee - ksi

Example 7.6, “Duetto con coro”, bb. 1608–1612. The assimilated vocal styles of the Gardener and the Princess, manifested in their shared contrapuntal voices and shared text.

Example 7.6 shows the music in bb. 1608–1612; two contrapuntal voices with the main characters alternating on the moving parts, bar by bar:

Voice 1, the Princess’s part in bb. 1608, 1610 and 1612, and the Gardener’s part in bb. 1609 and 1611, proceeds in accentuated notes in very slow rhythmic values and note by note unfolds a parallel text of its own, *LO-HI-KÄÄ-RMEE-KSI* (“into a dragon”).

Voice 2, the Princess’s part in b. 1609 and 1611, and the Gardener’s part in b. 1608, 1610 and 1612, consists of chains of steady eighth notes, which form ascending shapes in bb. 1608–1609 and descending shapes in bb. 1610–1612.

Even if the intervallic structure in each shape of Voice 2 is varied, the parallelism between b. 1608 and b. 1609 is obvious as is the parallelism between bb. 1610, 1611 and 1612. The Princess, while performing her eighth notes in b. 1609, loosely imitates the Gardener, who performed his eighth notes in the previous bar. Furthermore, the melodic shapes of Voice 2 in bb. 1610–1612 remind of each other. At the beginning of b. 1609 and b. 1612, Voices 1 and 2 fleetingly join in *unisono*: in “Duetto con coro” *unisono* between the Princess’s and the Gardener’s part is employed frequently. Usually the character begins his or her vocal phrase repeating or joining in the last pitch of the other’s statement (for example, b. 1490, b. 1493 and b. 1498). The text for Voice 2 is set syllabically; in addition to musical imitation, the poetic text of the Gardener in b. 1608 is repeated by the Princess in b. 1609, and the poetic text of the Princess in b. 1611 is repeated by the Gardener in b. 1612.

Observed in parallel, the interaction between the text and music in bb. 1608–1612 seems to reflect the dramatic meaning of the number. The merged contrapuntal voices underline the intertwined destinies of the characters. In addition the direction of the melodic motion in Voice 2 reverses at precisely the moment when the text tells of the characters' transformation into a dragon, a complete turn-around in the state of affairs. The striking *unisono* at the beginning of b. 1609 and b. 1612 is important as well: it shows how these two characters, who could not be joined in love, are united in the transcendental world, albeit in hatred.

Heininen's idea of using the developing relation between the soloists' parts as a dramatic device is far from unique in the operatic tradition. Haverinen (2013) discusses how the changes in the relations between soloists' parts reflect the text content in several seduction scenes in Mozart's operas. As examples, he gives "*La mia Dorabella capace non è*" and "*Ah guarda sorella*" from *Così fan tutte*. Haverinen refers to the observations of Richard Stiefel (1983)¹⁷ and points out that at the beginning of the seduction scenes, as a reflection of their conflicting intentions, the characters sing their stanzas or phrases in turn, one after another. At the end, when the seducer has succeeded in his attempts and the characters act in harmony, the pair sing a close duet, often performing a single melody in parallel thirds or sixths. This kind of textural change in Mozart's music seems to align with significant changes in the characters' attitudes indicated in the text (Haverinen 2013, 21). Heininen's musical language is, of course, very different from Mozart's, and *Silkkirumpu*'s characters do not join in love but in hatred. However, the analogy built into *Silkkirumpu* between the characters' merged destinies and the assimilation of their vocal styles resembles Mozart's practice. The ultimate point of the process takes place in their final duet, which will be examined below.

¹⁷ See also Stiefel (1983).

7.3.2 Curses on You

The Gardener, in his last lines in the opera, furiously curses the anxious Princess. She clearly understands that she is a doomed, cursed soul.

The Gardener

Nainen!
Kirottu nainen, kirottu!

...

The Princess

Ja minä?
Kirottu olemus, kirottu!

Woman!
Cursed woman, cursed!

...

And me?
Cursed soul, cursed!

In Heininen's music the assimilation process of the characters' vocal styles reaches its endpoint in bb. 1694–1698 (Example 7.7). Here the Princess and the Gardener perform exactly the same poetic text: both are bogged down repeating the single word *kirottu* ("cursed"). In their combined, assimilated vocal style they sing a homorhythmic passage in which they use the same dynamic level and accentuate the same notes; thus, we can say that the vocal qualities, the expressive qualities and the rhythmic structures in the Princess's and the Gardener's vocal styles are practically identical. Given the pitch structure, it seems that the use of registers, the directions and relative sizes of the pitch intervals and the pitch content of the phrases are set dependent on each other and controlled by certain structural principles.

As Example 7.7 shows, their vocal phrases are constructed so that, with their two-part texture, the singers mainly employ contrary motion, with an evident tendency towards inversional symmetry between their parts. The total number of pitch intervals between the vocal parts is fifteen, and of this number, six belong to interval class 1, one belongs to interval class 2 and one to interval class 6; the remaining vertical sonorities could be defined as traditional consonances. It is significant that the soloists' parts gradually approach each other until they reach pitch interval 1 (F#–G) in the last musical shape.

Example 7.7, “Duetto con coro”, bb. 1608–1612, showing the characters’ assimilated vocal style. Intensification in several musical parameters underlines the dramatic content of the musical passage. In the Princess’s part the melodic segments as well as their basic contours are indicated by the brackets. The numbers between the staves refer to the pitch intervals between the vocal parts.

Considering the expressive curve of the passage, we find a process of intensification in several musical parameters, which proceeds step by step in parallel with repetitions of the poetic text. In the Princess’s part each recurrence of the word *kirottu* (“cursed”) is set syllabically and with a similar musical shape: a segment that manifests the basic melodic contour of CSEG <201>. Each repeated musical segment is slightly varied: the melodic intervals tend to diminish in size, and the range of the melodic shapes is condensed. The Princess’s part includes pseudo-polyphony: the beginning notes of the segments (B \flat , A, F \sharp , E, C \sharp) form the upper voice towards which the lower voice (the remaining notes) climbs. The Princess’s part is not a genuine twelve-tone melody, but the missing pitch classes appear in the Gardener’s part and thus complete the 12-tone aggregate. Several pitch classes are repeated: most prominently B \flat , which appears as the first and last note in the Princess’s part as well as in b. 1696. The Gardener’s part is more loosely constructed, manifesting either CSEG <012> or <021>, but the tendency to ascend and a gradual diminishing of the intervals are also evident. The Gardener’s part recalls several pitch classes after their occurrences in the Princess’s part (A \flat /G \sharp in b. 1695, G in b. 1696 and B \flat in b. 1697). The Princess’s part itself, as well as the Princess’s and the Gardener’s part together in the two-part contrapuntal structure, form closing melodic wedges (Heininen’s variation series A), whose goal-orientated motion effectively leads to the end of the passage.

Each melodic segment (CSEG <201>) of the Princess’s part includes three notes, the second longer than the other two, thus realizing or at least reminding of syncopation.

Parallel to the compressed intervallic structure in the sequential musical segments, the rhythmic values gradually diminish, but the rhythmic contour of each segment is kept essentially the same. Although the tempo stays the same, the gradual compression of the musical shapes gives an impression of acceleration and growing tension. In the indicated tempo ($\text{♩}=80$) the last syncope in b. 1698 comes very close to the prosody of the Finnish language and thus truly sounds like furious cursing.

As explained in Chapter 2, the compositional technique of the passage in bb. 1608–1612 is also employed elsewhere in *Silkkirumpu* (as an example, bb. 1268–1272). Heininen has called his practice “multi-dimensional serialism”, “extended serialism” and “polymodulation” (Heininen 1998, 32–33, 71, 80–81).¹⁸ As I understand these terms in Heininen’s text, the term “multi-dimensional serialism” primarily refers to his aesthetic ideals and large-scale compositional design (such as we see in “Life-Cycle”, in the parallel processes of text fragmentation and transformation of several components in the Gardener’s vocal style), whereas “polymodulation” describes the exact compositional technique of controlling several scaled musical parameters which are dependent on each other through some shared principle. As Heininen puts it, “each of the parameters must be timed so that together they strengthen and clarify each other”.¹⁹ This is exactly what happens in the passage examined above. The processes of simultaneous, progressive intensification in several musical parameters support and strengthen the effect of each parameter, and, moreover, the compound musical construction underlines the dramatic meaning of the passage. The Princess and the Gardener, those whom destiny has joined, share the same punishment. In their eternal suffering, they cannot free themselves of hate and fury, but endlessly curse each other in the transcendental world. In the libretto the Gardener speaks in the present tense in his last two lines:

nyt palaan, syöksyn taas	now I return, plunge again
himon hukuttavaan virtaan	into the drowning maelstrom of desire.

This final statement must be interpreted in relation to the Buddhist origin of *Silkkirumpu*. It reflects two fundamental visions of Eastern philosophy. Firstly, according to the Buddhist concept, time is not linear, but cyclic: the old, corrupted world must be destroyed and, thereafter, a new world is created. Secondly, the reason for human suffering is desire.

¹⁸ Heininen (1998) writes only in Finnish and uses the expressions *moniulotteinen sarjallisuus*, *laajennettu sarjallisuus* and *polymodulaatio*.

¹⁹ “Kunkin parametrifunktion mitoitus (= ajoitus, “rytmi”) on laadittava siten, että ne yhdessä tukevat ja selventävät toisiaan ...”; see Heininen (1998, 81).

Man is doomed to be re-born over and over again until he has abandoned all his desires and may rest in nirvana. Akiko Ogura-Wilpert, in his unpublished thesis (2008), introduces an interesting interpretation of the cyclic nature of time in *Silkkirumpu*. He proposes that the furious opening chord of the opera, performed *forte* by orchestral *tutti*, is linked with the extremely chaotic final scene of the opera. According to Ogura-Wilpert the associative connection between the final scene and the opera's opening chord hints that the story is not a unique series of events but might in fact be repeated. After their destruction and extermination, the characters must be re-born and go through their temptations and make their choices over and over again. However, it must be noted that the final chord and the opening chord of the opera are different in construction.

7.4 Summary

In this chapter I have introduced the motto proverb in *Silkkirumpu*'s libretto, which is reflected in the music as well as in the interaction between text and music in "La Follia II" and "Fazit". The proverb indicates how the destinies of the Gardener and the Princess, after her fickle promise of love, are irreversibly entwined.

I suggest that in *Silkkirumpu* the musical symbol of love, which unites the Gardener and the Princess, is the recurring pitch $E\flat_4$. The Gardener tries to reach the pitch in "Arioso", as he longs for the beloved (the Princess), and strikingly repeats the same pitch in his "Arietta", where the textual symbols for the object of his love (the moon and the fountain) are sung on $E\flat_4$. In "La Follia II" the mad Princess is bogged down repeating the very same pitch in the chordal material of the musical montage, which depicts the illusory drumming sound, the hallucination of which the Princess in her guilt has to suffer forever as a punishment for her treachery. The repeated pitch $E\flat_4$ is heard once more in the Princess's and the Gardener's final duet, where it coincides with the text pointing to the Gardener's obsessive passion and his responsibility for the events. The symbolic pitch thus links the important moments of the drama and draws attention to various interpretative aspects of their dramatic meanings.

One of the most important musical devices supporting the drama in *Silkkirumpu* is the large-scale transformation of the soloists' characteristic vocal styles, which culminates in "Fazit" and musically symbolizes the Gardener's and the Princess's entwined destinies. The flexibly modified vocal styles of the two characters reflect their varying

psychological states. For dramatic reasons, they gradually adopt features from each other. At the end, in the opera's final scene the vocal styles of the Princess and the Gardener appear wholly assimilated with each other. In their final statements these characters, whom love – and hate – have joined, represent almost a single, compound vocal persona. In the libretto both are focalized by turns, but, in the music, they merge in contrapuntal textures, impossible to tear asunder.

8 Role of the Orchestra

In Chapters 5 and 7 I discussed several scenes in *Silkkirumpu*, in which the orchestra plays a significant role. The orchestra indeed takes part in the drama, but, of course, only through the abstract means of musical expression. As clarified in Chapters 3 and 4, opera as a stage work is considered a mixed form of the narrative (telling, diegetic) and dramatic (showing, mimetic) modes. The characters and events represent the dramatic mode, suggesting that everything happens in the present tense; in other words, the drama unfolds on stage before the audience's eyes. However, the reflective vocal numbers, explanations and comments by the chorus as well as the orchestra's actions suggest that we are actually observing a narration of past events. The tension between showing and telling modes is essential in opera. Typically, it is the orchestra as a narrator that supports the layers of abstract interpretations of the music drama; the concrete story unfolds mostly in the stage actions (Magee 2000, 191, 275). I suggest that in *Silkkirumpu* the orchestra might be considered an active narrative agent, a hidden narrator.¹

The orchestra's narrative role here is a versatile one: 1) the orchestra takes part both in the overall organization and in the detailed design of the opera's form; 2) through several musical strategies the orchestra creates an overall atmosphere, illustrates events and characters, and extends the characters' statements; 3) along with governing the temporality, the orchestra seems to allude to forthcoming events or provides flashbacks to earlier ones; 4) the *Leitmotifs* and other musical symbols performed by the orchestra open up parallel layers of the story's interpretation; 5) the orchestra's actions reveal dramatic meanings and abstract themes, which are not expressed verbally on stage. In performing these actions the orchestra represents a hidden, rhetorical agent, whose attitudes and visions it delivers. In this chapter I will examine the narrative role of the orchestra as well as the roles of certain individual instruments in *Silkkirumpu*. I will explain my interpretation of the orchestra's narrative strategies, firstly, from the viewpoint of form; secondly, from the viewpoint of orchestral agents; and, finally, from the viewpoint of temporality.

¹ Christopher Morris (2002), in his *Reading Opera Between the Lines*, discusses thoroughly the dramaturgical meaning of orchestral interludes, beginning with *Alceste* by Gluck and ending with Wagner's *Ring* and Berg's *Wozzeck*.

8.1 Organization of the Drama

As discussed in Chapter 2, *Silkkirumpu* consists of individual numbers, somewhat like the structure of the eighteenth-century Italian opera (Appendix). Table 8.1 shows that seven of the eighteen numbers are orchestral. The introduction (“Preludio”) is purely instrumental as, in practice, are the three orchestral *tableaux*, in which the chorus plays only a minor colouristic role (“Ore e giorni I, II, and III” in numbers VIII, IX and X).² In addition to these numbers the orchestra, together with the chorus, performs two “Interludes” (numbers IV and XII) and a relatively large “Coro finale e passacaglia” (number XVIII d), which might be called an epilogue to *Silkkirumpu*. “Preludio” and “Coro finale e passacaglia” thus frame the opera, which is divided into its tripartite form by “Interlude I” and “Interlude II”. “Ore e giorni I, II, and III”, which are situated between the drumming episodes, represent the passing of time during the Gardener’s percussion attempts. The orchestra thus has an important role in shaping the dramaturgical turning points as well as the opera’s overall form.

The orchestra organizes *Silkkirumpu*’s narrative in the local context as well. Several numbers include relatively large, purely instrumental passages. By expanding material previously heard or by anticipating the material that follows, the instrumental passages give the audience time to prepare for or reflect on the events on stage (for example, “Promesso”, bb. 367–373). Furthermore, the sectional boundaries in individual numbers are usually indicated to the listeners by a significant change in the orchestration, occasionally amplified by a change from instrumental to vocal material or vice versa (see, for example, number XVIII b, bb. 1555–1593). In addition the individual vocal phrases are often clearly separated from each other by short orchestral comments (as in “Arioso”). The musical segmentation in *Silkkirumpu*, both on the section level and on the phrase level, is to a great extent articulated through the use of orchestra and in close interaction with the text. In most cases the musical boundaries coincide with the verse structure of the poem. The orchestra’s entries thus clarify the structure of the opera on all hierarchical formal levels.

² A few numbers consist of several independent pieces. For example, number VIII includes “Ore e giorni I”, “Monologue III” and “Rite of Drumming III”.

Table 8.1. The orchestral numbers in *Silkkirumpu* that shape the opera's overall organization.

I a, Preludio
I b
II
III
IV, Interlude I
V
VIa
VIb
VIc
VIIa
VIIb
VIII a, Ore e giorni I
VIIIb
VIIIc
IX a, Ore e giorni II
IXb
IXc
X, Ore e giorni III
Xb
XI
XII a and b, Interlude II
XIII
XIV
XV
XVI
XVII
XVIIIa
XVIIIb
XVIIIc
XVIII d, Coro finale e passacaglia

In *Silkkirumpu* the orchestration is an important dramaturgical element. As shown in the Appendix, the orchestra is not especially large; indeed, it might reflect the minimalist principles of *noh* in which the music is performed by a chamber ensemble, consisting only of several drums and flutes (Zeami 1984, 166–168). The instrumentation in each number creates the atmosphere needed in the scene. In addition the changes of the mood during the scenes are produced by nuanced changes coinciding in the instrumentation. Usually the strings and the wind instruments, especially the mellow sound of the alto flute, the English horn or the bass clarinet, illustrate lyrical moments in the drama, while the brasses and percussion instruments raise the tension during the more agitated moments. The colouristic effects and contemporary instrumental techniques are many, and they, of course, affect the atmosphere as well. Following the minimalist and serene aesthetics of *noh*, the orchestration in *Silkkirumpu* is mostly chamber-like, and a real

orchestral *tutti* is employed infrequently; as a matter of fact, it is heard only in the opera's opening chord and in the chaotic final scene.

8.2 Instrumental Agents

From the perspective of narrative the orchestra in *Silkkirumpu* often acts like a large, unified agent. However, as explained above, the use of individual orchestral sections and the detailed design of the orchestration are connected with the dramatic content, which affects the unfolding of the drama in significant ways. In addition certain orchestral instruments, specifically the violoncello, the piano and the drums, seem to play particular roles in the discourse. Since the role of the violoncello is straightforward, it is discussed here as an introductory example of instrumental agency. Most of the following text examines the role of the piano in two complex and dramaturgically significant moments in numbers XII and XVIII d. Thereafter, I will clarify my interpretation of the drums and drumming in *Silkkirumpu*'s dramaturgy.

As explained in Chapter 3, several authors have discussed the concept of agency and how it can be understood in a musical context (Howe 2016; Karl 1997; Maud 1988; Monahan 2013; Rupprecht 2015). In the analytical literature musical events (actions) are described in various ways, taking as agents the musical events or autonomous musical components ("The melody then moves to..."), the instruments actualizing the events ("The violin interrupts the viola's..."), the fictional composer ("Beethoven wants to...") or the interpreter ("In my reading..."). In describing the musical events in my text below, I consider the instrument as a subject with certain properties, such as a character in a theatre play. It would be possible, of course, to describe the same events so that the agent would not be the instrument but rather its actions, or, in other words, the musical substance of its part. However, the timbres and characteristic usage of certain instruments are essential factors creating *Silkkirumpu*'s dramatic effects. In discussing agency in Heininen's opera, I want to keep in mind the composer's subtitle for the opera, "Concerto for singers, players, words, images, movements", which seems to underline the significance of individual orchestral instruments (Heininen 1984a).³

³ Liisamaija Hautsalo, in her dissertation on Kaija Saariaho's *Kaukainen rakkaus* (2008, 192), explains how Saariaho's opera is connected with Western music culture in many ways. She then compares Saariaho's work to Heininen's operas and claims that Heininen follows the post-serial musical language closely, without committing to operatic conventions, except in the opera's overall organization. Hautsalo proposes that, according to its subtitle ("Concerto for singers, players,

In *Silkkirumpu* the violoncello section in general, but especially the first violoncello solo, is paired with the Gardener's appearances. The reason is partly practical: the bari-tone's tessitura matches the middle register of the violoncello, which can therefore easily support the Gardener's vocal phrases and help the soloist perform his difficult part. The violoncello often joins in on the beginning notes of the Gardener's statements, supports him at the melodic high points or intensifies the most essential notes in his vocal lines. There is a real *colla parte* passage as well, in bb. 1300–1305.⁴ The violoncello is a natural choice to represent a male character: its *cantabile* is readily associated with the human male voice. Further, if the first violoncello operates solo and constantly supports the vocal soloist, then the associative connection between the instrumental solo and the protagonist of the story might emerge. In *Silkkirumpu* this happens as early as in "Cantilena" (number I b). As Example 5.13 shows, the violoncello solo not only accompanies the Gardener's statements, but also expands his musical material: the instrument's statements give the audience time to reflect on the Gardener's words and provide an opportunity to elicit their empathy. Later, in "Ira e odio" (number XVI), the first violoncello performs solo passages elaborating on the Gardener's musical material. At this moment in the drama the audience has already learned the role of the violoncello and understands that it is actually the Gardener to whom they are listening.

As discussed in Chapter 3, drama in general can be observed from several hierarchical perspectives. The analyst might concentrate on discussing the elements and path of the story, or he or she might focus on describing the text or narration, that is, how and by whom the story is told. Through various temporal and discursive strategies, narrative

words, images, movements"), *Silkkirumpu* is not an opera at all. (Hautsalo writes in Finnish: "Kaukainen rakkaus kiinnittyä länsimaiseen musiikkikulttuuriin ... kiinnittyminen ei ole ollut itsestään selvää, kun otetaan huomioon Saariahon esteettiset lähtökohdat ... Heinisen oopperatekokset *Silkkirumpu* ja *Veitsi* pysyvät tiiviisti jälkisarjallisessa sävelkielessä sitoutumatta erityisemmin oopperan käytäntöihin muutoin kuin suurmuodon tasolla. Alaotsikon mukaan *Silkkirumpu* ei edes ole ooppera, vaan konsertto.") I believe that the subtitle of *Silkkirumpu* does not deny the work's genre but rather describes its musical content. The fact is clearly indicated in the composer's foreword (Heininen 1984a; Heininen and Manner 1984), which begins with the words: "*Silkkirumpu* is an opera ...". I also believe that the kind of musical language typical of post-serialism in itself by no means prevents the composer from drawing on tradition. The evidence in *Silkkirumpu*'s score introduced in this study shows just the opposite: despite its complicated pitch and rhythmic structures, *Silkkirumpu* is a very conventional European opera and the interaction between its text and music is based on centuries-old traditions.

⁴ In bb. 667–674 the Gardener sings *colla parte* with the harp, yet it is the violoncello that supports the soloist on his long tones.

agents reveal the story from certain viewpoints and, in so doing, express the attitudes and opinions of the hidden, rhetorical agent.

As an instrumental agent, the violoncello represents the Gardener. In that way it operates on a story level and takes part in the dramatic events. The role of the piano is more abstract: it appears at crucial moments in the drama to drive events into the appropriate direction. Therefore, the piano might be considered a strategic narrative agent that governs the discourse at these moments. The sound colour of the piano is introduced early on in the opera (b. 25 and b. 74), and the instrument takes part in the orchestral texture every now and then, performing fragmentary musical ideas. The piano is often combined with the mallet instruments (for example, b. 1308, bb. 1350–1351) or the woodwinds (as in b. 1042–1044). In several places the low string instruments, playing *pizzicato* or *col legno battuto*, emphasize the percussive effect of the sharp striking of keys. Owing to the piano's technical ability to perform blocks of chords, it often doubles the notes performed by the other instruments, thus strengthening the otherwise airy orchestration. Occasionally, the blocks of chords performed by the piano indicate musical boundaries, both on a phrase level and between musical sections (as an example, b. 1285).

There are two crucial moments in the drama in which the piano effectively governs the narrative: the end of “Ballata” in “Interlude II” (number XII b, bb. 1140–1155) and the instances of the passacaglia theme in “Coro finale e passacaglia” (number XVIII d, bb. 1774–1781, 1783–1786, 1793–1796). These passages have two characteristic features in common: firstly, they belong to the rare moments in *Silkkirumpu* that manifest regular pulse; secondly, the pulse is underlined by a prominent bass line, which makes the passages directed and goal-orientated. Indeed, it is the piano's part that instigates both of these essentials. In each of these passages the piano plays unisono with the harp, while in “Passacaglia” the piano joins the violoncelli and double basses *pizzicato*. This instrumental combination functions as a percussive-like multi-instrument highlighting the pianistic effect of striking the keys in the low register. The timbre of the piano is dominant, but the doublings in the bass line ensure that the important musical idea is performed loud enough to draw the listener's attention.⁵ Below I will examine the piano's action and dramatic meaning at the end of “Ballata” and in “Coro finale e passacaglia”.

⁵ The harp also has an important role in the opera's Introduction, “Preludio”, whose musical form is based on the frequent alternation of lyrical, timeless moments and progressive moments with a regular pulse. The appearances of the pulse are performed by the harp.

8.2.1 The Gardener's Transformation

As discussed in Chapter 3, the text for “Ballata” was written by Heininen and Manner; it does not belong to the original *noh* play *Aya no Tsuzumi*. “Interlude II”, which includes “Ballata”, is a dramaturgical turning point in *Silkkirumpu*. The audience has just witnessed the Gardener's suicide, which means that the dramatic curve depicting his life path has reached its end. The task of the chorus and the orchestra in “Interlude II” is to drive the dramatic events forward once again. The spells cast by the chorus, accompanied by the orchestral instruments, conjure up the Gardener's soul and assist his rise from the lake as a Demon.

Apart from inconspicuous fragmentary ideas and several blocks of chords, the piano joins in the orchestra only in the end of the number (bb. 1140–1155, Example 8.1). This passage consists of three components, which include *Silkkirumpu*'s central musical ideas and which have been introduced repeatedly in the previous numbers. Because of their contrasting features the components seem to conflict with each other; therefore, their interactions essentially affect the narrative process in the end of “Ballata”. The three components are:

1) the brief, accentuated rhythmic motives, performed on the piano and the harp in the low register, followed immediately by various colouristic effects in other orchestral instruments and the chorus (b. 1140, bb. 1142–1143, b. 1146, b. 1149, bb. 1151–1152, bb. 1154–1155);

2) the manifestation of a regular pulse, realized by the repetitive strokes of the timpani and by the constant syncopation in the brasses as well as by the syncopated, ascending musical idea in the violins and violas (b. 1141, b. 1145, b. 1148);

3) the vocal motive, which is inversionally related to the piano's motive and consists of an accentuated, descending intervallic leap beginning on a sixteenth note. The motive gradually expands to form a phrase. It is performed by the male voices of the chorus who utter the demand *Kuule!* (“Listen!”; b. 1144, b. 1147, b. 1150–1151 and bb. 1153–1154).

Further, these three components create functionally organized, sequential musical units in which the piano's motive always seems to have a beginning function. The appearance of a regular pulse is positioned so that it precedes the piano's entry. However, this component disappears in the last stages of the music, whereas the choral phrase gains in length and significance.

From the viewpoint of narrative the passage includes several important aspects: the directions and sizes of the intervallic leaps in the piano's and the chorus's motives, as well as the ascending or descending tendencies of the melodic shapes can be associated with significant dramatic tendencies. The transformation of the motives as well as the development of the melodic lines forms a directed musical process that might reflect the dramatic meaning of the passage. I suggest that in this goal-orientated process the piano's role as a strategic narrative agent is a result of its beginning function and its prominent, solo appearances. These issues will be clarified below.

Example 8.1, “Ballata”, bb. 1140–1155. Resurrection of the Gardener, depicted by sequential musical units each consisting of three components. The role of the piano is essential.

The brief, accentuated rhythmic motives of the piano, performed *forte* on the downbeat, mark the beginning of each musical unit and underline the pulse as well (b. 1140, b. 1142, b. 1146, 1149, bb. 1151–1152 and bb. 1154–1155). The last two instances of the

piano's motive are notated to begin on the upbeat, but, in these cases, the audience is no longer given exact information about the pulse. In addition the audience has already learned the motive and the significance of its bass line, which consists of the lower pitches (the sixteenth notes) of the motives. The bass line ascends in half-steps at first, but returns to the pitch Eb in b. 1149, thus marking the beginning of the passage's last stages. The intervallic content of the motive is transformed during the passage: the ascending direction of the intervallic leap is maintained, but the size of the pitch interval gradually increases. Heininen's practice here recalls several passages in *Silkkirumpu* in which the wedge-like structure combines melodic fragments into a unified whole and creates a directed, goal-orientated motion (number III, bb. 228–241 and XVI, bb. 1268–1272).

The pulse is manifested through a combination of several factors (b. 1141, b. 1145 and b. 1148). The regular strokes of the timpani on each quarter note underline the pulse, of course, but also contribute to the captivating atmosphere. The constant syncopation in the brass and the string instruments together with the ascending shape of the violins' melodic lines create expectations of continuation and strengthen the rhythmic structure. The brass (not shown in Example 8.1) also realize the syncopated rhythm, but their melodic shapes tend to descend. With respect to the orchestral balance, the sound of the brass and the timpani clearly dominate the string instruments. Nevertheless, the melodic shapes of the strings are dramaturgically important: firstly, because the descending elements of the music disappear in the last bars of the number, and secondly, because they recall the musical idea that is introduced on the string instruments already in the opera's opening scene, in "Preludio" (bb. 7–9, b. 12, bb. 18–19) and in "Cantilena" (bb. 26–27, bb. 28–29, bb. 32–33).

The core motive of the chorus's statements consists of a descending pitch interval on a characteristic rhythmic figure: a sixteenth note followed by a longer note value. The size of the pitch interval gradually grows, and, in parallel, the motive gradually expands to form a phrase. The core motive in the chorus's calls and the motive played by the piano are related: the piano's motive is an inverted form of the chorus's. Instead of the detailed intervallic content, the correspondence is created by the same rhythmic figure and a similar, relatively large intervallic leap. Dramaturgically, it is important that in the chorus's last entry their motive as well as the melodic contour of their phrase changes direction and ascends (bb. 1153–1154).

The direction of the melodic leap is not just a technical figure, but can also be associated with the effect of the music. In general, ascending melodic motion and large,

ascending intervallic leaps are often associated either with hope or with striving for something positive, whereas descending motion could be associated either with giving up or with something negative (Meyer 1989, 128–131). The inverted, ascending form of the motive, performed by the piano, might thus be linked with the expectation of something new in the future. Likewise, the goal-oriented, ascending shapes of the violins seem to express either hope or attempts to achieve something new. The descending statements in the brass might have the opposite effect, as if trying to prevent the hopeful process. However, the impact of the other instrumental elements is irresistible: the piano's motive stretches higher and higher, the motive of the chorus is transformed and now ascends (b. 1153), and, indeed, as an end result the Gardener rises from the lake, transformed into a Demon. In the local context his resurrection represents successful action: his revenge for the Princess's betrayal now takes place. However, interpreted in the overall dramatic context, it is not a positive turn-around, but rather a step further into tragedy.

At this turning point in the drama Heininen recalls and combines several important ideas from earlier numbers: for example, the hopeful, ascending shapes of the violins are heard for the first time in "Preludio".⁶ Paying attention to the referential network of the components deepens the interpretation and closely links the end of "Ballata" to the drama.

The chorus's motive is familiar from "Promesso" (number V), where it is first introduced augmented in the trumpet's fanfare (b. 330 and, later, b. 395) and heard immediately after that as the Courtier's opening statement (b. 332). In the Courtier's part the text *Kuule!* ("Listen!") is a request to the Gardener to listen to the royal commands that will follow. The motive is recalled later in the Courtier's part in a varied form (bb. 349–350) with the order *Mene!* [*lammelle*] ("Go! [to the lake]"). In "Terzetto" the motive is performed by the Princess with the same text (b. 373, b. 376). As examined in Chapter 6, the motive is heard in the "Cadenza" of "La Follia I", where the Gardener's fragmented text *Lampeen!* ("In the lake!") makes clear that he has committed suicide (bb. 924–926). The Gardener uses *Sprechstimme*, but the large descending intervallic leap is indicated in his part, and the rhythmic figure clearly refers to the original motive. In addition in the timpani's part the appearance of the motive is emphatic, and the exact notation indicates the descending interval 14. As the examples above show, both in "Ballata" and elsewhere

⁶ In *Silkkirumpu* the regular pulse – prominent in the timpani – might symbolize the relentless passage of time. The issue will be discussed later on in this chapter.

in *Silkkirumpu* the motive's descending form is heard when the dramatic action or the character's words are somehow doubtful or negative.

The ascending form of the motive – that is, the piano's motive in “Ballata” – is also heard earlier in “Promesso”, where it is performed by the Courtier (b. 364). In “Promesso” the ascending form appears only once, in order to highlight the crucial moment of promise and the text *Saat! [jälleen nähdä rakastamasi naisen]* (“You will! [see again your beloved woman]”). The dramatic action in both these cases seems positive at the moment, even if retrospectively we realize that our understanding was not correct.

The referential network of the components provides fresh nuances to the interpretation of “Ballata”. Since the hopeful, ascending shapes heard in the violins are introduced already in “Preludio”, they might remind the audience of the story's initial circumstances. The brief, descending motive of the chorus – the idea originating in “Promesso” – reminds the listeners of the mocking fanfares in the brass and the Courtier's pompous greeting to the Gardener. The ascending form of the motive, performed by the piano, is linked to the Courtier's exaggerated expression at the moment of false promise. Consequently, the musical ideas combined in “Ballata” could be associated with the abstract themes of *Silkkirumpu*: both the ascending shapes in the violins and the ascending motive on the piano might symbolize hope and reaching towards something new. In “Promesso” the Gardener was hoping to win the Princess's love. In “Ballata” this hope is lost and replaced by a desire for revenge or justice – or, the kind of justice that the Gardener understands.

The referential network of the musical components as well as the motivic connections in “Ballata” show how associations between musical ideas in *Silkkirumpu* are created by their shared musical contours. In the context of Heininen's atonal pitch organization the listener does not need to hear exactly the same, detailed intervallic content to perceive similarity or correspondence between musical ideas: it is enough to hear the same or a related melodic contour, supported by a similar rhythmic contour, articulation and expression.

In summary the piano's role in the parallel musical and dramatic processes of “Ballata” is essential. The characteristics of the piano's part include 1) the fact that the piano always begins a new stage in the sequence of musical units; 2) the piano's entries are anticipated by the appearances of the violins and timpani, which together manifest a regular, even obsessive pulse; 3) a goal-orientated ascending, constantly expanding intervallic leap in the piano's part, thus directing the listener's expectations to the forthcoming appearance of the Demon. Of course, the other components are important in the

musical and dramatic processes as well. I believe, however, that in observing the roles of the orchestral instruments, we must distinguish between dynamic dominance and strategic dominance. The brass and the chorus surely sound louder, but the piano and the strings succeed in guiding the narration into the appropriate direction. It is also important that it is the piano here which draws our attention: like the soloist in a concerto, the piano acts as the soloist in the passage. It is worth remembering that the actions of a musical soloist are often compared to those of the protagonist in a story or a theatrical play. I suggest that in bb. 1140–1155 of “Ballata” the piano is considered a strategic instrumental agent, whose statements drive the dramatic events forward once again and prepare and illustrate the Gardener’s successful transformation into a Demon.

8.2.2 Time Has Progressed into Its End

The role of the piano is also prominent in *Silkkirumpu*’s final scene, “Coro finale e passacaglia” (number XVIII d). The piano introduces the *passacaglia* theme, establishes its musical character and starts the theme’s transformation. In this section I will first discuss the text of “Coro finale e passacaglia”, which the chorus performs just before the *passacaglia* section. Then I will examine the *passacaglia* theme and introduce my interpretation of the piano’s musical and narrative roles in this number.

“Coro finale e passacaglia” is a kind of epilogue preceding the curtain fall: the chorus, accompanied by the orchestra, performs their final statements in this extremely virtuosic, colouristic climax to the opera. While the events on stage have ended and the soloists have now fallen silent, the chorus’s task in “Coro finale e passacaglia” is to reflect on the drama in retrospect. In the last poem of *Silkkirumpu* the chorus observes the story from an impersonal, universal perspective, which draws the listener’s attention to the opera’s abstract themes and its moral.

Tuuli ulvoo, sade putoaa
punaisen lootuksen lehdille,
pienen ja suuren,
tuomitun sydämen kylmiin
vyöhykkeisiin.

The wind howls, the rain falls
on the petals of the red lotus,
low and grand,
on the icy zones of
the doomed heart.

According to Waley’s English translation, the poem, with the exception of its last line, belongs to the original *noh* play *Aya no Tsuzumi*. The source of the last line is well known: it is a quotation from Eeva-Liisa Manner’s earlier poem on the same theme, published in her work *Fahrenheit 121* (Manner 1968, 49).

Manner's poem in *Fahrenheit 121* is considerably longer than the final poem of *Silkkirumpu*, and it is of great help in interpreting the meaning of the chorus's metaphorical words. The second poetic line – *tukka nousee minun päässäni* (“the hair stands up on my head”) – is included also in Waley's English translation of *Aya no Tsuzumi*; at the place taken by *Silkkirumpu*'s last line, *tuomitun sydämen kylmiin vyöhykkeisiin* (“in the icy zones of the doomed heart”).

Tuuli ulvoo, sade putoaa, tukka nousee minun päässäni, kirjoitti Silkkirummun Motokiyo. Hän tarkoitti buddhalaisen helvetin kylmiä vyöhykkeitä. Eivätkö ne ole sydämessä, missäpä muualla? [...] Tuuli ulvoo, sade putoaa, tukka nousee minun päässäni, eikä ole muuta syytä kuin että olen loukannut ystävääni.	The wind wails, the rain falls the hair stands up on my head, wrote Motokiyo in The Damask Drum. He meant the icy zones of Buddhist hell. Aren't they in our hearts? Where else? [...] The wind howls, the rain falls, the hair stands up on my head, and there is no other reason than that I ^{offended} my friend
Eeva-Liisa Manner (1968)	translation by I. Jaakkola

Tuula Hökkä (1991) writes that Manner's poem in *Fahrenheit 121* is a reminiscence of Zeami Motokiyo's play. Hökkä discusses the poem in parallel with *Silkkirumpu*'s last poem and clarifies Manner's imagery. In Zeami's play the denied passion turns to hatred and, further, to delusion, because of which the soul cannot develop spiritually. Thus, the character is doomed to be re-born in the visible world. In Manner's poem the extreme coldness of a human soul and his total inability to communicate is compared to Buddhist hell (Hökkä 1991, 185–187).⁷

In my view Manner's poem in *Fahrenheit 121* is not only a remembrance, but also the poet's interpretation of Motokiyo's play. This approach is clearly expressed in the poem's third and fourth lines:

kirjoitti Silkkirummun Motokiyo. Hän tarkoitti...	wrote Motokiyo in The Damask Drum. He meant...
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Manner's interpretation is further reflected in *Silkkirumpu*'s poem: it crystallizes her view. These three intertextually linked texts contain a fascinating chain of ideas in Manner's imagination, showing how one poetic image leads to another and then another.

⁷ Reincarnation belongs to the essentials of Buddhism. According to Schmidt-Leukel (2006, 41–50) the cycle of reincarnation, “the wheel of becoming”, describes six realms of which the lower ones are the most unpleasant (as are ghosts and snakes). The lowest of all souls are those doomed to hell. In contrast to the Christian vision, Buddhists today believe that suffering in hell might end one day. Buddhist hell is divided into several levels, some of them hot, others cold. The second lowest level is the icy hell of the scarlet lotus (Kumuda hell).

My interpretation of the text in “Coro finale e passacaglia” is based on my parallel reading of all three of these texts – Waley’s translation, Manner’s poem and *Silkkirumpu*’s poem.

In *Silkkirumpu*’s poem the text motive *punainen lootus* (“the red lotus”) might symbolize destructive passion. The lotus is a central symbol in the Eastern world. The flower’s colour is meaningful: the red lotus is usually associated with love and passion, but also with anger and blood. The punishment for destructive passion is rebirth in one of the worst and lowest zones of Buddhist hell, namely the icy zone – a place so scary that one’s hair stands on end.⁸ In *Fahrenheit 121* Manner approaches Buddhist hell figuratively and assumes that it might be a mental state. A cruel insult has terrible consequences for the person involved, says Manner: it might freeze one’s heart. In *Silkkirumpu*’s poem Manner depicts the person as *tuomittu sydän* (“a doomed heart”). Significantly, if someone is doomed, presumably his or her guilt is evident. In *Silkkirumpu* the chorus expresses their evaluation of the characters’ actions. The reason for this judgement is not clarified in *Silkkirumpu*, but it is explained unequivocally in *Fahrenheit 121*: *ei ole muuta syytä kuin että olen loukannut ystävääni* (“there is no other reason than that I have offended my friend”).

The horrifying consequence of cruelty and hatred – the characters’ punishment in an icy hell – is illustrated in *Silkkirumpu*’s “Coro finale e passacaglia”, both through its text and its music. The chorus pronounces the poem in the first section (bb. 1736–1773). Thereafter, in “Passacaglia” (bb. 1774–1833), the chorus acts like a large orchestral instrument, performing mostly colouristic effects. Their fragmented text consists of syllables, phonemes or paralinguistic figures, but no longer includes rational sentences.

The musical form of “Passacaglia” resembles that of “La Follia II”: both numbers consist of frequent alternation of two musical materials. As shown in Example 8.2, “Passacaglia” consists of six instances of the theme, separated from each other by colouristic passages (bb. 1774–1781, bb. 1783–1786, bb. 1793–1796, bb. 1800–1804, bb. 1811–

⁸ In the brief presentation of *Aya no Tsuzumi* (in Swedish *Damasttrumman*), which accompanies Nalle Valtiala’s Swedish translation, the author clarifies the background and symbolism of the play; for example, he explains that the red lotus is a name for a certain low zone of Buddhist hell (*Hufvudstadsbladet*, 5 March 1967). For a Swedish-speaking reader, Valtiala’s translation is worth studying; although it is based on Waley’s text, some details are different. In comparison with *Silkkirumpu*’s libretto one can understand that Manner’s Finnish translation is her interpretation of the existing texts. Further, she has often replaced original words with her ambiguous poetic expressions.

1813 and bb. 1815–1816).⁹ The piano takes part in the first three of these. Unlike “La Follia II” in which the form is made very clear to the listeners, the formal boundaries of “Coro finale e passacaglia” are challenging to recognize by ear. There are no complete textural disruptions, and especially at the end of the number, the instances of the *passacaglia* theme are almost hidden in the furious, overloaded and chaotic musical texture. However, the first three instances of the theme are prominent indeed, and they form the first steps in the transformation that leads to the final version. A central element in this theme is the piano’s percussive effect, intensified by the low strings’ *pizzicati*, the harp and the timpani. The distinctively introduced theme is frightening, resembling continuous slapping or whipping. Below I discuss the *passacaglia* theme and its variants, concentrating on its appearances in the piano part of “Coro finale e passacaglia”.

As at the end of “Ballata”, the entry of the piano in “Passacaglia” draws our attention. The first instance of the *passacaglia* theme is the most clearly marked – the score reads *Marcatissimo con fuoco* – and the rest of the orchestration is light enough to allow the theme to be highlighted. Even if the theme is intensified on the violoncellos, the double basses, the harp and the timpani, the sharp *sforzato* striking of the piano’s keys dominates the timbre of this percussive-like multi-instrument. The persistent repetition in the low register creates an ominous and frightening atmosphere, especially as the melody is trapped in a very limited range of pitch interval 5. The striking of the keys could be associated with constant whipping of the Princess, illustrated in number XVII by regular strikes on percussive instruments (bb. 1416–1417, bb. 1434–1438). The percussive use of the piano might also depict drumming.

The prominent bass line of the *passacaglia* theme has a regular pulse (bb. 1774–1781). Significantly, the theme includes five different pitches, and the timpani strokes emphasize each new pitch in the five-note succession. The theme is directed in its construction: the aspiration to ascend is clear, as only one of its four pitch intervals is descending. Furthermore, the descending pitch interval is positioned near the end of the theme, a point when the ascending tendency has already been made clear to the listener. In its foreground the theme outlines the contour of <01324>, but by pruning the pitch G_b from the ascending motion, it can be reduced to the pitches F–A_b–G–B_b and the basic

⁹ At the very end of the opera, there are still more passages that might be vaguely associated with the *passacaglia* theme’s inverted form, namely the oboe’s statement in bb. 1824–1825 and the first trumpet’s statement in bb. 1830–1831.

melodic contour CSEG <0213>. The persistent repetition of each note draws the listener's attention to the ascending motion expected in the bass line.

1774 **Theme** ♩=86 *marcatissimo con fuoco*

1778

1783 **1. Variant**

1793 **2. Variant**

1800 **3. Variant**

1811 **4. Variant**

1815 **5. Variant**

Example 8.2, “Coro finale a passacaglia”, bb. 1774–1781, bb. 1783–1787, bb. 1793–1796, bb. 1800–1804, bb. 1811–1813 and bb. 1815–1816. Instances of the *passacaglia* theme, separated from each other by passages with colouristic effects.

Comparing the *passacaglia* theme and its five variants shows that the successive variants are transformed in several musical parameters: 1) the pitch repetition gradually disappears and the theme is crystallized into its five-pitch construction; 2) the intervallic

leaps of the theme are expanded further each time, beginning with the ordered pitch intervals $\langle +1, +2, -2, +3 \rangle$ in the theme and continuing as far as the ordered pitch intervals $\langle +15, +10, -9, +18 \rangle$ in its fifth variant; 3) the melodic range of the theme's variants widens considerably: while the melodic range of the theme is compressed into pitch interval 5, the range of the fifth variant is pitch interval 34; 4) with each variant the middle and upper registers open a little more; 5) at the end of the number the strings and the piano are replaced by brass instruments. In this process the central instrumental agent is the piano: it introduces the distinctive theme in its original low register, shows its ominous character and presents the first steps of its transformation, as I will describe below.

The theme's first variant differs from all the others (bb. 1783–1786). Even if its basic melodic contour is similar (CSEG $\langle 0213 \rangle$), the descending interval is located differently: in the foreground the first variant realizes the contour $\langle 02134 \rangle$. In the theme and in all the other variants there are two ascending intervals at the beginning (contour $\langle 01324 \rangle$). As the descending interval is positioned just before the last pitch, the theme's ascending tendency is clear. In the first variant the descending interval interrupts the ascending motion already after the second pitch, and therefore the bass line might not sound directed. In addition because of its partly irregular rhythmic structure this variant creates a restless and hurried impression: in bb. 1784–1785 the durations of the pitches before and after the change of pitch are smaller than the previous ones, so that the new pitch is heard earlier than one might expect. The tension included in the second variant is at least partly resolved in b. 1787, in which the piano's expressive blocks of chords quickly descend to the low register.

The contents of the theme (bb. 1774–1780) and its second variant (bb. 1793–1796) have several features in common. In addition to their shared basic contour the descending interval in the bass melody is located similarly and the notes appear in a strictly regular rhythm: in the second variant the transformation seems to find its right track again. Still, the differences between the theme and the second variant are significant. In the theme each pitch is repeated three times. The pitches are played only briefly on an eighth note followed by a rest. Even if the music in the score seems to follow a 4/4 metre, the groupings of three notes make it sound like triple metre. The second variant, in which each note is repeated only twice, sounds more like music in a duple metre (bb. 1793–1796). The rhythmic structure is predictable: the actual pulse consisting of dotted quarter notes is easy for the ear to grasp. In this instance there are no rests between the notes; instead the bass melody is performed intensively *legato* and *fortissimo*. Compared to the theme, the

pitch intervals in the second variant are significantly expanded. While the theme operates in the range of pitch interval 5, the second variant employs the range of pitch interval 19. In addition the second variant reaches the middle register, which provides a slight relief in the atmosphere.

In the following instances of the theme its melodic intervals are expanded more and more: the melodic range of the third variant is pitch interval 14, the melodic range of the fourth variant is pitch interval 22, and the melodic range of the fifth is pitch interval 34. The timpani sound is essential in all these variants (bb. 1800–1804; bb. 1811–1813; bb. 1815–1816). In the third variant the strings are heard for the last time, and thereafter the brasses dominate the orchestral colour. As Example 8.2 shows, the fourth and fifth variants realize a two-part structure. In the fourth variant the timpani are trapped in repeating the theme's beginning pitch B, while the horns delineate the melodic shape. In the fifth variant the timpani also outline the melodic shape, although for its part the theme is compressed into a limited range. The trumpets, however, join in on the theme's second note and open the upper register. The piano does not take part in the third, fourth or fifth variants, but as mentioned above, it introduces the musical ideas and guides the musical processes – significantly, the transformation of the theme – onto the right track.

The transformation of the *passacaglia* theme is a good example of Heininen's variation technique. The similarity among the instances of the theme is based on their shared musical contours: in spite of their differences in the detailed intervallic content all variants represent the same basic melodic contour, namely CSEG <0213>. Of course, the listener might also notice the striking rhythmic regularity in the instances of the theme. Furthermore, with the exception of the third variant, in each instance of the theme, the new pitch is introduced after a shorter period of time than in the previous variant. In the theme each pitch lasts for the duration of six quarter notes, while in the second variant, it lasts the length of three quarter notes. In the fourth variant it lasts the length of a dotted quarter note and in the last variant, it lasts only for one quarter note.

The title of the number, "Passacaglia", intertextually links the music with similarly named compositions. In a tonal context a *passacaglia* refers to a composition that consists of several variations on a repeated bass melody and a chord progression. However, Alexander Silbiger (2001/2014) mentions other examples of pieces with varied bass lines. Several twentieth-century composers have employed the *passacaglia* form in their works: for example, the fourth part of Gyorgy Ligeti's Violin Concerto follows the principle. Benjamin Britten has included a *passacaglia* as "Interlude IV" in his opera *Peter Grimes*.

In Heininen's practice wherein the exact repetition in general is avoided, *passacaglia* is applied freely.

The dramatic meaning of the piano's action in "Passacaglia" can be interpreted both from the referential and from the narrative points of view. From the referential point of view the actions of the piano create musical associations with the events and ideas in earlier numbers, namely the whipping and hoped-for drumming. In addition the five-pitch structure of the theme is significant from the perspective of the text-music relationship: it might be connected with the libretto's Japanese origin and the syllabic structure of *haiku*, whose poetic form typically has lines of 5–7–5 syllables respectively (Ueda 1995a, Preminger and Brogan 1993, 657–665).

The *passacaglia* theme is not the only occurrence of groups of five in *Silkkirumpu*. In the rhythmic structure of the opera's vocal and instrumental parts the constant quintuplets or, optionally, the entities of five, equally long note values attract our attention (as in the Courtier's part, bb. 352–353 and b. 360). Usually, the repetition is realized on a single pitch (such as the timpani strokes in b. 1145 and b. 1148 of "Ballata"). In the *passacaglia* theme and its first variant each of the five pitches is emphatically repeated three times (bb. 1774–1781, bb. 1783–1786); in the second variant, they are repeated twice (bb. 1793–1796). In the following instances the theme – still maintaining the rhythmic regularity through equal, albeit shortened note values – is compressed so that each of the five pitches is heard only once. In the last instance of the *passacaglia* theme, the crystallized five-note group is performed in a high register (bb. 1815–1816).

In the previous chapters I explained how, from the perspective of drama, persistent repetition in *Silkkirumpu* might be connected with fixed, obsessive thoughts or hypnotic drumming. Nevertheless, groups of five (or seven) equally long note values also seem to reflect the syllabic structure of Japanese *haiku*, the so-called *waka* metre. In Heininen's choral composition *The Autumn* (1970), a preliminary work foreshadowing *Silkkirumpu*, the reference is obvious: its text is partly Japanese and consists of a chain of *haiku*. The choral voices in *The Autumn* constantly repeat fast quintuplets or septuplets, set to Japanese words or poetic lines, each consisting of five or seven syllables. In *Silkkirumpu*'s Finnish text, the syllabic structure of *haiku* appears in "Cantilena" and "Duetto" (numbers I b and II).

In *Silkkirumpu*'s music groups of five equally long notes appear throughout the opera, both in the orchestral and in the vocal parts, and seem to reflect the five-syllable structure of *haiku*. In "La Follia II" the group of five equal note values, performed

persistently on a single pitch, is set to the five syllables of the expression *Rum-mun musii-kki* (“The music of a drum”). In “Coro finale e passacaglia” the last instance of the *passacaglia* theme, which is compressed into a five-pitch structure, culminates in tremendous drumming at the very end of the opera. I suggest that the syllabic structure of *haiku* is reflected in the rhythmic structure of *Silkkirumpu* and, interpreted from the dramatic point of view, could be associated with drumming.

The piano’s role in the narrative of “Passacaglia” must be interpreted by observing its actions in the musical processes in the number. It is in “Passacaglia” that the drama proceeds to its irrevocable end. Since the audience has just heard the final poem referring to Buddhist hell, they assume that something terrifying will follow. The horror and psychological tension are at their height during the piano’s exploits, which take place in the theme and its first two variants. Musically, this tension is caused by the persistent repetition in the low register, resembling thudding heart beats – the bodily reaction of a scared, tense person. The limited melodic range in the theme and its first variant strengthens the illusion of being trapped in a situation without any resolution. The percussive use of the piano might be associated with constant whipping. The following variants of the theme sound chaotic and scary, yet since they are positioned in the upper register, consist of large intervallic leaps and leave out repetitions, the listener might feel some slight relief. It is not at all straightforward to explain why the most horrifying moments take place just at the moments of the piano’s action. We might believe, however, that anxiety and fear are at their height when we do not know exactly what will follow. When the object of fear is actualized, the situation is at least clear. This might explain the nervous effect of the first variant: its partly irregular rhythmic structure and its melodic line, which does not find any clear direction, make the music sound unpredictable.

In the “Passacaglia” the piano begins the musical and dramatic processes, which inexorably lead the opera to its end. The final step of the musical process is the crystallized form of the theme, realizing its five-pitch structure in the upper register. The dramatic process goes on to illustrate the characters’ eternal suffering, which is realized in completely chaotic texture in the opera’s last bars. During these processes the soloists stand frozen in terror, and the chorus – after pronouncing the punishment on the doomed souls – no longer utters rational sentences, but takes part in the illustrating Buddhist hell by producing colouristic effects. The narration in the “Passacaglia” is thus realized only musically, by the chorus, by the orchestral instruments and, above all, by the piano.

Along with these aspects, I will now introduce an intertextual connection that offers a significant viewpoint on the interaction between the text and the music in “Coro finale e passacaglia”. The instances of the *passacaglia* theme might be associated with the orchestral ostinato in Act III, scene 3, in Berg’s *Wozzeck*; an opera, whose influence on Heininen’s *Silkkirumpu* was discussed already in Chapter 2. Below I will first examine the text and music in an excerpt from *Wozzeck*. Thereafter, I will explain my understanding of the musical and dramatic correspondences between the Berg and the Heininen passages. Finally, I will present my interpretation of this intertextual connection.

Wozzeck’s Act III, scene 3, depicts the events following Marie’s murder. After his crime Wozzeck goes to a crowded pub and talks with Marie’s friend Margret. Wozzeck’s bloody hand reveals his crime to Margret and is soon noticed by others in the bar.¹⁰

Wozzeck: Nein! Keine Schuh, man kann auch bloßfüßig in die Höll’ geh’n! Ich möcht heut raufen, raufen.
Margret: Aber was hast du an der Hand?
Wozzeck: Ich? Ich?
Margret: Rot! Blut!
Wozzeck: Blut? Blut?
Margret: Freilich Blut.
Wozzeck: Ich glaub’ ich hab’ mich geschritten, da an der rechten Hand.
Margret: Wie kommst den zum Ellenbogen?
Wozzeck: Ich habs daran abgewischt.
Burschen: Mit den rechten Hand am rechten Arm?
Wozzeck: Was wollt ihr? Was geht’s Euch an?
Margret: Freilich Blut. Da stinkt’s nach Menschenblut!
Wozzeck: Bin ich ein Mörder?
Dirnen: Blut! Freilich, da stinkt’s nach Menschenblut!

Wozzeck: No! No shoes! You can go to hell barefooted, too! I’d like a fight today, a fight!
Margret: But what do you have there on your hand?
Wozzeck: I? I?
Margret: Red! Blood!
Wozzeck: Blood? Blood?
Margret: Certainly! Blood!
Wozzeck: I think I must have cut myself, here, on my right hand.
Margret: Then how did it get on your elbow?
Wozzeck: I wiped it off there.
Apprentices: With your right hand on your right arm?
Wozzeck: What do you want? What’s it to you?
Margret: Phew! There’s surely a stink of human blood!
Wozzeck: Am I a murderer?
Girls: Blood! Certainly, there’s surely a stink of human blood!

¹⁰ The German libretto is quoted from the piano score, published by Universal Edition in 1958. The English text is quoted from George Perle’s *Wozzeck* (1980, 43, 83); the translator is not identified.

185 *Margret* *Wozzeck* *Margret*

mf A - ber was hast Du an der Hand? *p* Ich? Ich? Rot!

Fg + Timp. *ppp* Vc solo, Cb solo, c.l.b.

189 *Wozzeck* *Margret*

mp Blut! *mf* Blut? Blut? Frei-lich Blu... ut!

+ Fg + Cfg *pp*

194 + Vla solo + Cl + Cl.b.

p *meno p*

201 + Vla + Cb tutti + Arpa

mp *mf*

206 *Dürren* *Wozzeck* *Burschen*

Frei - lich Blut

Bin ich ein Mör - der? Blut Blut

+ Vc tutti *f*

Example 8.3, reduced score of Alban Berg's *Wozzeck*, Act III, scene 3, bb. 185–209. The orchestral ostinato symbolizes the crowd's growing suspicion that Wozzeck is a murderer. Alban Berg "*Wozzeck* | Oper in 3 Akten (15 Szenen) | op. 7" © Copyright 1926, 1954 by Universal Edition A.G., Wien. Printed by permission of the publisher.

Example 8.3 shows the essential elements in Berg's scene, bb. 185–209. Margret's question *Aber was hast du an der Hand?* ("But what do you have there on your hand?") is positioned just before the musical pause on the fermata (b. 185–186). The following dialogue between Wozzeck and Margret is punctuated by exclamations of other people in the bar (performed by the chorus). In Berg's music the role of the orchestral instruments in the low register is essential; they keep on repeating a single musical pattern, an orchestral ostinato, which is introduced in bb. 187–190 and transposed by whole tones to ascend over an octave. The ascending progression begins with the persistent repetition of vertical pitch interval 11 between the bass note $B\flat_1$ and the A_2 above it. Up to b. 207 the six transpositions of the ostinato gradually realize the two modes of the whole-tone scale, the one beginning on $B\flat$ and the other beginning on A . Each transposition of the pattern repeats exactly the same rhythmic content, performed with similar articulation.

Parallel to the directed, ascending motion, which unfolds gradually along the chain of transposed musical ideas in the bass line, the passage includes growth processes both in dynamics and in the orchestration. The musical idea is introduced *piano pianissimo*, performed on violoncello and double bass solo *col legno battuto*. Each of the following transpositions is performed at a louder dynamic level than the previous one, ending up *forte* in b. 208. Simultaneously, more and more instruments join in performing the ostinato, until in b. 208 the idea is realized by all violoncelli, double basses and violas as well as by the harp. Clearly, the simultaneous processes are designed to emphasize b. 208, after which the regularity in the ascending pattern is broken.

From the perspective of the drama there are two important aspects in this passage. Firstly, in the full score the scene is subtitled "Invention on a rhythm", and indeed an essential element of its structure is the elaboration of a rhythmic pattern (Perle 1980, 174–181). The rhythmic structure of the orchestral ostinato, introduced in b. 187–190, is an augmentation of the rhythmic structure of Margret's statement (b. 186). It would even be possible to set her words *Aber was hast du an der Hand?* to each instance of the orchestral phrase: the articulation would follow the natural German prosody and emphasize the pronoun *du* ("you"), which refers to Wozzeck. Secondly, the goal of the directed, simultaneous processes in b. 208 points precisely to the moment when also the chorus too announces that there it is indeed human blood on Wozzeck's hand. The repetition of the orchestral phrase again and again suggests the gradually growing suspicion among the people that Wozzeck has committed a terrible crime, a suspicion triggered by Margret's

observation of the blood.¹¹ Finally, Wozzeck's false question *Bin ich ein Mörder?* ("Am I a murderer?", bb. 206–207) is answered unanimously by all the choral voices: that he has committed a crime is now clear to all.¹²

The intertextual connections between Heininen's *passacaglia* theme and Berg's music, discussed above, appear in their shared textual motives, in their corresponding dramatic contents and in the similarities of their musical structures. I believe that the intertextual reference to Berg's *Wozzeck* clarifies and deepens the dramatic meaning of *Silkkirumpu*'s "Passacaglia", which is demonstrated by the orchestral instruments and especially by the piano.

The essential similarities between the musical structures of Berg's and Heininen's numbers include their repeated rhythmic patterns: while Heininen's number consists of repeated note values emphasizing rhythmic regularity, Berg's music consists of repeated, articulated rhythmic entities. The ascending tendency unfolds differently in the two numbers, but still their prominent bass lines draw attention to the motion and change expected in their repetitive constructions. What follows is that the music directs the listener's expectations towards the possible goal of the motion. The atmosphere is ominous and frightening: among the musical features, explained above, in both of these pieces the low register and the percussive use of the violoncellos and double basses hint that the end result of the action will not be positive. In Heininen's number a central element in the character of the *passacaglia* theme is the percussive effect of the piano.

Both Heininen's "Passacaglia" and Berg's scene are situated near the end of their respective operas, and both follow tragic events in which the male character has destroyed the woman he loved. Heininen's "Passacaglia" approaches the drama in retrospect, as a choral and orchestral epilogue. In Berg's scene the character's crime is suspected after the fact by other people. Interpreted in the context of the drama, both scenes illustrate a situation in which a character's guilt is revealed while the drama is proceeding towards its inexorable end. Whereas in Berg's opera the events take place in the visible world, in

¹¹ Richard Taruskin (2005, vol IV, 514, 517–518) discusses the musical structure of Berg's *Wozzeck* from the perspective of drama. He proposes that in *Wozzeck* the persistently repeated musical elements symbolize obsessive madness and the bloody course of the drama. Further, according to Taruskin the orchestral ostinato in Act III, scene 3 might be interpreted as a reflection of Wozzeck's guilt.

¹² "Interlude IV" in Benjamin Britten's *Peter Grimes* follows the *passacaglia* form. In Britten's *passacaglia* the theme is repeated unaltered and always in the bass. Like Heininen's "Passacaglia" and Berg's orchestral ostinato, Britten's *passacaglia* is heard at a moment when the male character's guilt becomes obvious; see Morgan (1992, 319–349).

Heininen's opera the characters are suffering their punishment in the transcendental world. However, a hint of forthcoming punishment in hell appears in Berg's opera as well: *Wozzeck* boasts that he does not need shoes in hell. Along with hell, another shared text motive in these excerpts is the colour red – the colour of blood. In *Silkkirumpu*'s final poem the text motive *punainen lootus* (“the red lotus”) refers to Buddhist hell. Seemingly, the red colour has similar connotations in both dramas: blood, death, destruction and hell. In both numbers the actions of the orchestral instruments reveal dramatic meanings that are not expressed verbally either by the operatic characters or by the chorus. The role of a narrative agent is given to the orchestral instruments: the low strings, the harp, and, in *Silkkirumpu*, significantly, the piano.

To summarize, examining *Silkkirumpu*'s “Ballata” and “Passacaglia” alongside each other reveals that in both numbers the piano is given clear strategic dominance in the discourse. Both in “Ballata” and in “Passacaglia” we hear the sharp striking of keys in the low register in a regular pulse. In “Ballata” these key strokes form two-note motives and in “Passacaglia” repetitive three- and two-note groups. Furthermore, in both numbers the emphatically repeated melodic ideas, varied through expanding intervals (and in “Passacaglia” through rhythmic compression as well) create directed, goal-orientated musical processes.

Significantly, both of these distinctive appearances of the piano occur at crucial moments in the drama. The end of “Ballata” is the shamanistic turning point of *Silkkirumpu*'s story, which prepares the audience for the resurrection of the Gardener as a Demon. “Coro finale e passacaglia” is a kind of epilogue to *Silkkirumpu*. It guides the opera to its chaotic end to the point at which the main characters have fallen silent, yet the chorus and the orchestra carry out the action. It is in fact the piano that drives the musical and dramatic activity forward in “Ballata” and in “Passacaglia”. The piano is a good choice, because its percussive effect suits the purpose well. Nevertheless, it may be of significance that the composer himself used to be a performing pianist.¹³

I believe that in both of these numbers the piano has a voice of its own: it governs the discourse, decides when and in which direction the narration is to be guided and effectively handles the narrative strategies as well. In these numbers the piano might thus be called a strategic narrative agent. This finding shows how individual instruments

¹³ For example, Heininen performed the solo piano part at the premiere of his second piano concerto in 1966; see Blomstedt (2006, 120).

function to advance the musical trajectory and in doing so actively take part in the dramatic and operatic narrative.

8.2.3 Drumming

Above I discussed the significance of two instruments in *Silkkirumpu*: the violoncello, which operates on a story level and represents the Gardener, and the piano, which, at two crucial moments in the drama, acts as a strategic narrative agent. Of the orchestral instruments, the drums also have important functions in the opera. The significance of the drums is not just as a musical choice, but also in the fact that the instrument belongs to the story world. Drumming symbolizes many of the central themes in *Silkkirumpu*: one's ability to be a lover, to have success or happiness in life, to make spiritual progress as well as to cultivate the ability to make music. Failure in the attempt to drum could be associated with failure in love, with a miserable life or with spiritual ignorance.

The trajectory of the drums' orchestration follows the dramatic storyline. In the first half of *Silkkirumpu* the drums are used sparingly, and drum sounds are only imitated by the other instruments. In the opera's second half the drums gain in significance, and the work ends with a tremendous drumming scene: this is not an imitation by other orchestral instruments, but a performance on drums themselves. Since the drums gain in significance as the drama unfolds, this process seems to suggest a narrative of its own, a *sub-narrative*. While leading the audience to contemplate on the abstract themes, mentioned above, the drums and drumming represent the rhetorical agent and express its attitudes.

In traditional *noh* the accompanying ensemble includes three or four instruments: *taiko* (the large drum), one or two *tsuzumi* (the small drum) and a flute. Following the aesthetic principle of *jo-ha-kyū*, at the beginning of the play (*jo*) the strokes on the *tsuzumi* are performed in a slow tempo. In the middle of the play (*ha*) the tempo turns to moderate, begins to accelerate and reaches the expressive climax with agitated, fast drumming both on the *tsuzumi* and the *taiko* at the end of the play (*kyū*). According to Ueda "the rhythm of the *noh* play is suggestive of the great hidden law of the universe; it is, in fact, the universal rhythm of life" (Ueda 1995b, 189–190; see also Weigel-Krämer 2012, 41). Thus, in *Silkkirumpu* the large-scale orchestration design for drums reflects the Japanese *noh* play.

The large percussion section is a notable characteristic of *Silkkirumpu*'s orchestration: it includes 9 different kinds of drums, 4 different mallet instruments and 22 non-

pitched percussion instruments. In addition there are everyday objects including a saw, a hammer, sand paper, teaspoons and lemonade bottles. Moreover, the percussive sound quality is not restricted to the percussion section alone: the string instruments very often use percussive techniques, for example, by playing *col legno battuta* or a Bartókian *pizzicato*.¹⁴ Various kinds of percussive effects thus permeate the opera.

Given that the name of the opera is *Silkkirumpu* (“*The Damask Drum*”) and the sound of the drum is eagerly awaited and hoped for (at least by the Gardener), it is of special interest to examine how drumming is realized in the course of the drama. In the numbers preceding the Gardener’s suicide the sound of the drummed instruments is introduced only in passing and it is barely noticeable (bb. 367–368 and b. 907, the bongos; bb. 383–387, *tambour de Basque*; b. 430 and b. 897, timpani; b. 549, *Schlitztrommel*).

When it comes to the Gardener’s attempts to make music on the damask drum, Heininen calls for silent drumming gestures mimicking drumming. After each unsuccessful attempt the orchestral instrument always imitates the drumming in several rhythmic figures. These orchestral comments, however, are never played on drums, but on other instruments: the woodwinds, the harp, the vibraphone, the strings, the brasses, the xylophone as well as the piano and the celesta.

It is in the numbers following the Gardener’s suicide (XII–XVIII d) that the drums gradually gain in significance. Yet still in “Interlude II” (number XII a) the shamanistic spells of the chorus are not accompanied by drums, but by the first trumpet, which persistently repeats eighth notes on a single pitch, thereby creating a drumming effect (bb. 1057–1067). Similarly, in “Ballata” (number XII b), the chorus’s raising of the spirits is imitated by the persistently repeated eighth notes on the string instruments, although accompanied by the timpani (bb. 967–971) and the *roto-toms* (bb. 1009–1115). As explained earlier in this chapter, the timpani take part in assisting the Gardener’s resurrection in the end of “Ballata”, performing several emphatic strokes on repeated pitches (bb. 1141–1155).

A real drum roll is heard for the first time in “Scena di frustata” (number XVII), in which the Princess – like the Gardener earlier in trying to carry out her command – desperately attempts to make music with the damask drum. Her punishment, the whipping, is illustrated through blows of the slap stick and a long-lasting, effective passage with

¹⁴ As Mäkelä (1999) explains, the chorus as well often acts as a large percussion instrument, illustrating the events on stage.

rolls on various drum instruments (bb. 1416–1442), accompanied by the rhythmic exclamations of the chorus: *Lyö! Kadu!* (“Strike! Repent!”). This passage is one of the rare, albeit prominent, moments in *Silkkirumpu* that demonstrate a regular pulse.¹⁵ The threatening, anxious atmosphere of the scene is the result of the repeated, equal note values, which create expectations of continued beating. The drum roll passage (bb. 1416–1442) could also be associated with the Princess’s persistent auditory illusions of drumming. Even if the whipping is shown on the stage and is illustrated by the sound of the slap stick and the requests of the chorus, I would prefer to interpret the scene figuratively, as representing the Princess’s constant self-accusations and remorse.

In *Silkkirumpu*’s final scene several passages call for rolls on real drums, notated either on precise and rapid note values or as inexact *tremoli* (*roto-toms* in bb. 1604–1607; bongos, snare drum and *tom-toms* in bb. 1630–1632; bongos, snare drum, *Gran Cassa* and timpani in bb. 1663–1670; bongos in bb. 1689–1692). It is significant that the most striking drum rolls appear only in “Passacaglia”, a point at which the soloists have fallen silent and the chorus and the orchestra are commenting on past events. In the chaotic ending of the opera (bb. 1830–1833; see Appendix) the musical space is filled with a hysterical, furious drumming effect, performed *fortissimo* by the woodwinds and chorus, yet intensified by the timpani and cowbells. The woodwinds play repeated figures *fortissimo* on fast note values on a single pitch. The sopranos and tenors repeat sixteenth notes and the altos and basses repeat eighth note triplets on inexact tones using a phonetic text.

To summarize, the drumming, which might be considered a central musical and dramatic idea in *Silkkirumpu*, is largely represented by its absence in the score and appears for the most part as merely an imitation or a resemblance of drumming, and as such it is performed by the other orchestral instruments.¹⁶ In the “Rites of Drumming I–IV” the Gardener makes unsuccessful, silent drumming gestures. The imitation of drumming,

¹⁵ The passages with a regular pulse are not always performed by drums. In addition to the whipping scene, a significant musical unit with a regular pulse is heard in number II, “Duetto” (bb. 147–162). The relatively large unit, performed by the vocal soloists and the woodwinds (mentioned in Chapter 4), clearly realizes the conventional symmetric metre of a *sicilienne* and thus refers to pastoral topic. In addition all music in number XIII, “Cabaletta”, is written in 12/8 or 9/8 time signatures (with parallel 4/4 or 3/4 time signatures and constant eighth note triplets; bb. 1173–1204); this number shares several features with the genre. Elsewhere in the opera the moments with a pulse are fleeting, consisting only of several equally long note values. In these instances, the rhythmic structure usually emphasizes certain keywords in the text. In certain way the groups of five equally long note values, which occur often in the opera, have a pulse as well, as discussed earlier in this chapter.

¹⁶ The drum as a dramatic object is linked with the Princess, who also, excluding her “Duetto” in number II, is absent until number XIV. She is though represented by her Courtier.

which the orchestral instruments always perform immediately after the Gardener's useless efforts, might be showing empathy or compassion.¹⁷ Yet the orchestral imitation of drumming might well be interpreted from the opposite viewpoint as well. If in *Silkkirumpu* making music symbolizes the possibility for love or the capability to live a full life, then the orchestral comments might be interpreted as sad evidence that the Gardener cannot succeed in these tasks.

The instrumentation thus underlines the fact that the Gardener, during his worldly life, was unable to make music. The enormous drumming sound fills the musical space only at the very end of the opera, when the story has come to an end and the main characters have been silenced. Thus, while on a personal level, the opera ends in destruction, on a universal, impersonal plane it ends in an expressive climax in which all the orchestral instruments and the chorus join in realizing the long-awaited drumming sound. In the course of the drama the evolving use of drumming creates a narrative process of its own – a sub-narrative – which, at the end of the drama, changes the perspective from the personal viewpoint to the universal themes of the story. This sub-narrative does not follow the tragic or ironic narratives, which would be the primary readings of the drama, but offers a positive approach to the operatic themes. I believe that in that sense the drumming in *Silkkirumpu* represents the voice of a hidden, rhetorical agent.

8.3 Orchestra as a Temporal Agent

8.3.1 Starting Points

So far, this chapter has dealt with narrative functions of certain orchestral instruments in *Silkkirumpu*. Now I will examine the orchestra's function as a temporal agent. The orchestra takes part in two central aspects of temporality: the speed and the order of narration. Since the temporality of the story often differs from the temporality of the narrative, these aspects must be observed separately (Figure 8.1). In describing the opera's complex communication process, I will follow Rimmon-Kenan's theory of literary narrative, which maintains that the events of a story are temporally organized and verbally

¹⁷ In Strauss's *Elektra*, referred to earlier in this study, the orchestra takes part in the narration and illustrates all of the action, including imagined resemblances as well as real events; see Kramer (2004, 194). Similar to the drumming acts in *Silkkirumpu*, the orchestra always performs an expressive statement after Elektra's auditory illusion and thus makes the illusion true; see Kramer (2004, 196).

described in a “text” that is then narrated to the listener (Rimmon-Kenan 1983). In operatic narrative the score along with the libretto could be considered one kind of text. However, my view is that the fundamental element in operatic narrative is the verbal description of events: the libretto. The opera’s text is narrated to the audience by two media of expression, namely language and music, whose means for expressing temporality differ.¹⁸ The libretto as such is a temporal arrangement of the story, but, in addition it often includes exact verbal hints about temporality. Music lacks the ability to refer unambiguously and directly to temporal aspects. Instead, temporality in a musical context is referred to abstractly and indirectly, for example through tempi, durations and proportions in the musical narration. Music plays an essential role in the temporality of opera: it significantly expands the temporal strategies of narration. However, the temporality of musical narration must be observed and interpreted in relation to the verbal narration by searching for temporal differences between the two media that would give emphasis to certain aspects or reveal completely new viewpoints in the story.

From the perspective of narrative, *Silkkirumpu*’s “text” is its libretto. In speaking of narrative I am referring to the musical actualization of *Silkkirumpu*’s score in which the text is narrated both through verbal and musical means. Figure 8.1 gives the parallel hierarchical concepts (Rimmon-Kenan 1983) I have applied to describe the temporality of *Silkkirumpu*. As the figure shows, the temporality of the narrative can be observed from the perspectives of speed and order. The speed of the narrative includes such matters as acceleration or deceleration of narration. Durations and proportions of events or sections in the narrated text can be observed and compared. However, the listener’s experience of duration can be different from clock-time durations: an aspect of musical narration which is essential to my analytical examples. The order of narrative is also a multi-sided phenomenon. The events may be narrated in a disordered fashion. Even if the narrative in principle follows the so-called first narrative – a logically constructed succession of events in the story (the “real order”) – there can be foreshadowing of forthcoming events or flashbacks. In addition some events might be narrated frequently, while others might be completely elided. Interpreted from the viewpoint of speed, elided events represent an extreme acceleration of narration. Before examining musical examples that illustrate the exact temporal strategies in the orchestra’s action in *Silkkirumpu*, I

¹⁸ Mise-en-scène, although important in operatic narrative, is left out of this study.

want to clarify below the concepts in the text, beginning with various layers of temporality in *Silkkirumpu*'s libretto.

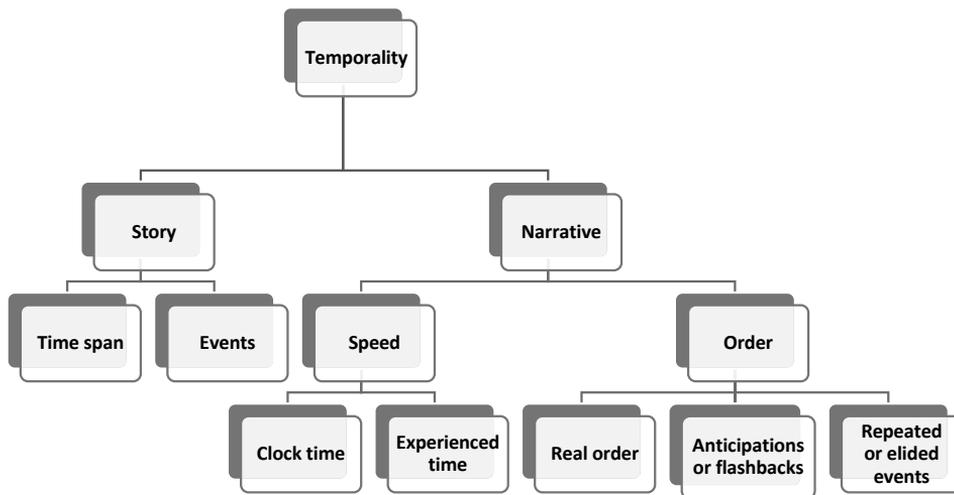


Figure 8.1. Hierarchical concepts depicting temporality of the story and temporality of narrative.

Temporality in the Libretto

The complex temporal organization of *Silkkirumpu* includes several layers of time, illustrated in Table 8.2. From the viewpoint of the story there is no information about the time span of events; we do know, however, that the Gardener attempts to make music go on long enough for him to grow older. We can also comprehend how the events must be arranged to form a logical, causal succession.

Silkkirumpu's text – the libretto – offers various kinds of information on temporality, from verbal hints of temporality in the musical scheme (see the Appendix) to hints about time and temporality expressed in the poems. In addition the composer's explanations in his foreword to the libretto must be taken into account (Heininen 1984a). Heininen suggests two representations of nature's cycles as clues to temporal orientation: the cycle of seasons and the cycle of day and night. The cycle of seasons is referred to in the libretto's autumn imagery. In the overall organization of the opera Heininen uses the successive hours of the day (Table 8.2) and sets the exact clock times at certain dramatic turning points. The moment of light and hope, "Promesso", for instance, occurs at noon;

the Gardener’s deepest despair, “La Follia I”, takes place six o’clock in the evening; and, the end of the opera closes in darkness at midnight (Heininen 1984a). In the libretto the two concepts of time – *cyclic time* and *linear time* – are blurred. The autumn season symbolizes old age, and many poetic lines in “Monologues” suggest the passage of time and the Gardener’s life as nearing its end. These aspects could refer to a linear concept of time. However, the nature’s cycles are recurrent: after winter a new spring will follow. In addition, the reincarnation in another realm, which is connected with Buddhist beliefs, manifests cyclic time (Schmidt-Leukel 2006, 41–50).

Table 8.2. Various layers of temporality in *Silkkirumpu*.

Number	Tripartite form	Dimension	Hours of the day	Duration
I II III	Vision	Real life		12’20
IV	Interlude			8’
V	Promesso		12.00	26’10
VI VII VIII IX X XI	Life-Cycle			
XII	Interlude		18.00	
XIII XIV XV XVI XVII XVIII	Retrospect	Eternity	20.00 00.00	24’30

As explained at the beginning of this chapter, in the printed libretto *Silkkirumpu* is divided into three sections, which are separated from each other by two orchestral interludes (Table 8.2; Tripartite form). Based on opposing dimensions of time, the text could be divided into two parts: the events leading to the Gardener’s suicide take place in the real world and manifest *passing time*, while everything else seems to happen in the transcendental world, which is *eternal* (Table 8.2; Dimension). The title that the composer himself has provided for the last section of the tripartite form, “Retrospect”, supports this view, as it gives the impression that the time span of events ends in the second interlude. The Gardener’s resurrection, the reactions of the courtiers as well as the punishment of

the Princess might thus be interpreted figuratively, as illustrating the tragedy's consequences, mostly by depicting mental states and not real events at all; this is Lauri Otonkoski's view of *Silkkirumpu*'s temporality (Otonkoski 1993). Otonkoski's opinion might be justified. It would be problematic to interpret number XIV, "Cabaletta", which includes the Courtier's warning to the Princess and number XV, "Scena di frustata", which illustrates her mental breakdown, as real events in the story. Despite mimetic illusion these numbers are situated only after the demons' appearance, and the supernatural elements clearly belong to the transcendental world.

Temporality in Narrative

Thus, the temporality of *Silkkirumpu*'s text can be approached from various points of view. Changing the analytical perspective to the temporality of *Silkkirumpu*'s narrative – the actualization of the musical score – indeed makes the phenomenon of temporality multi-layered. As explained above, operatic narration is realized both verbally and through musical means, and the music significantly expands the possibilities for temporal strategies. Essential questions on temporality include 1) how and why do the order of the events in the text and their narrated order differ? 2) how and why do the durations and proportions of the events in the text differ from the durations and proportions in their narration? 3) what temporal strategies are employed in the music of *Silkkirumpu*? and 4) what is the orchestra's role in these strategies?

Comparing the temporal organization of the text with the proportions and durations of individual numbers and sections in the opera offers perspective on the temporality of *Silkkirumpu*'s narrative (Table 8.2; Duration).¹⁹ In general, the controlled speed of a narrative focuses the audience's attention on certain events or scenes in the opera. There might be temporal gaps – time periods in which the events are elided. The dramaturgical importance of an event or section is often revealed through its proportional duration in the drama. The speed of narration varies: accelerated narration means that events which actually would last a longer period of time are passed over quickly, whereas decelerating narration highlights and extends certain events temporally and gives the audience time to reflect on their meaning (Rimmon-Kenan 1983, 51–56).

The durations in Table 8.2 show that Heininen's metaphorical explanation of the hours of the day as a basis for temporal orientation matches the durations and proportions

¹⁹ The durations are taken from the only available recording of the opera: the production by the Finnish National Opera in 1989.

of the opera's sections. They also show that "Life-Cycle", which includes the drumming acts and the Gardener's monologues, is highlighted temporally: it is the longest section of music, lasting about one-third of the total performance time – more than the illustration of the characters' suffering in the eternal, transcendental world. Weigel-Krämer (2012, 71, 126–136) discusses the dramaturgical importance of the three rites of drumming in "Life-Cycle" (included in numbers VI–X) in her dissertation. She argues that these numbers form a central scene in *Silkkirumpu* and explains that Heininen, in his re-organization of *Aya no Tsuzumi*, wanted to highlight the rites of drumming in order to make the dramatic structure more understandable to Western audiences. Weigel-Krämer also writes that Heininen wanted these scenes to show the passing of linear time, during which the character develops (Weigel-Krämer 2012, 85). Heininen's modification follows the principles of Aristotelian tragedy, which is the origin of Western drama. According to the Aristotelian concept, there must be a single turning point in the story – a sudden, unexpected change in circumstances – which is called *peripeteia*. *Peripeteia* is prepared through growing dramatic tension, and it is a consequence of a fatal discovery, *anagnorisis*, by the protagonist (Halliwell, Stephen 1987). Aristotle recommended that *anagnorisis* be immediately followed by *peripeteia*; in the ideal case these two align. In the paragraphs below I will discuss the temporal structure of *Silkkirumpu* in relation to the Aristotelian drama.

As explained above, the proportional duration of "Life-Cycle" in the overall temporal structure of *Silkkirumpu* reveals the dramatic significance of this section (Table 8.2). The end result of "Life-Cycle's" narrative process is the Gardener's suicide, which thus could be one option for *peripeteia*. However, the composer's idea of creating a diminishing expressive curve in the section that conventionally includes growing dramatic tension might lead to a confusing listening experience. By contrast, the growing dramatic tension in "Interlude II" prepares the Gardener's resurrection very well, which could thus be a justifiable choice for *peripeteia*. Still the positioning of *anagnorisis* raises questions: the Gardener's fatal discovery that the drum is mute takes place already at the end of "Monologue IV", and his resurrection only at the very end of "Ballata". There is some thirteen and a half minutes of musical narration between these events, during which the direction of ensuing episodes is somewhat uncertain. From that perspective the resurrection's resolute orchestral preparation at the end of "Ballata" is essential (bb. 1140–1155).

The dramatic structure thus partly explains why the long-lasting "Life-Cycle" before the turning point of the drama might be demanding to follow. Nevertheless, the long

duration of the section might not be the only reason for that. Another important factor is that during “Life-Cycle” the dramatic as well as the musical activity progressively diminish, both of which have an effect on the listening experience; the section could be experienced as lasting even longer than it really does. In the following paragraphs I will clarify the concept of *experienced time*, which offers another perspective on the temporality of *Silkkirumpu*’s narrative and on “Life-Cycle” particularly.

Observing the clock time durations and the temporal proportions of the numbers explains the listener’s temporal experience only partially. If we compare two operatic numbers or two sections of music whose durations are equal, the durations we experience might still be different. By using certain temporal strategies, a composer can create an illusion of passing time or of stasis, as well as an illusion of accelerating or slowing time. Raymond Monelle, in his *Sense of Music* (2000), follows the views of Edmund Husserl and Henri Bergson. He makes a distinction between clock time and experienced time, referring both to human perception in general and to musical experience in particular. Monelle introduces the opposite concepts of *progressive* and *lyric temporalities* as strategies for manipulating the listener’s experience of musical movement in time. He refers to Hatten, who connects lyric temporality with the present-directed musical experience, whereas progressive temporality is described as future-orientated (Monelle 2000,106). Monelle gives examples of the phenomenon in the tonal repertoire and considers periodicity and tonal syntax as primary factors in creating the experience of musical progression (Monelle 2000, 81–114).²⁰

Almén and Hatten (2013) discuss temporality in the context of twentieth-century music. They mention Olivier Messiaen, Arvo Pärt, John Taverner and John Cage as composers who have created timeless, vertical situations in order to express their philosophical or religious views.²¹ Almén and Hatten introduce several compositional strategies for attaining musical stasis, for example silence, non-linear shaping, monotonic repetition or extended, stable harmonies, all of which are often found in minimalist music (Almén and Hatten 2013, 66–71). In addition, the authors note that since narrative is a

²⁰ See also Edward Lippman’s (1984) “Progressive Temporality in Music”.

²¹ Eva-Maria Houben, in her *Die Aufhebung der Zeit* (1992), discusses the relations between two fundamental dimensions, time and space, in a musical context. She examines such things as the effects of musical motion, periodicity, extreme registers and extended silence. Houben also clarifies the basic ideas of Berndt Alois Zimmermann’s philosophy, which might be reflected in the temporality of *Silkkirumpu*.

temporal phenomenon, if time is stopped, then narration is stopped as well (Almén and Hatten 2013, 70).

In the following sections I will introduce the central temporal strategies in *Silkkirumpu*'s music, which will be further examined in my analysis. I will concentrate on the numbers in which the orchestra essentially affects the temporality. Firstly, I will describe how the juxtaposed musical temporalities – progressive and lyric – are reflected in the orchestral material of “Preludio”. Thereafter, I will examine how the speed of narration is controlled in the successive tempi of “Life-Cycle”, in the musical stasis of “Ore e giorni I, II and III” and at the very end of “Fazit”. Finally, I will discuss the order of narration and the dramatic meaning of the discontinuous orchestral material in “Fazit”, which includes passages referring to the opera's opening section.

8.3.2 The Speed of Narration

The passing of time is one of the central themes in *Silkkirumpu*'s text; as mentioned above, in the libretto Heininen compares the opera's overall organization to successive hours of the day. From the narrative point of view the successive events in the Gardener's life represent passing time. As is common in operatic tradition, the narration is slowed down or stopped during the reflective numbers or passages that illustrate the characters' emotions, fantasies or inner thoughts. These opposing modes suggest Monelle's progressive and lyric temporalities, which are reflected in *Silkkirumpu*'s music, particularly in the orchestra's actions. The juxtaposition between passing time (progressive temporality) and the “extended present” (lyric temporality) is introduced already in the orchestral introduction, “Preludio”. By virtue of the particular temporal strategies in “Preludio”, the passing of time is realized through musical units that manifest a regular pulse, whereas timeless, lyrical moments are expressed through rhythmically free units.

Yet another temporal strategy needs to be discussed, namely the controlled density of musical activity as a means of illustrating decelerating or accelerating narration in *Silkkirumpu*. As mentioned above, deceleration focuses the narration on certain significant moments of the drama while in accelerated narration a longer period of time passes by quickly. The temporality of narrative in the “Life-Cycle” is multi-layered: it primarily includes a significant large-scale process of decelerating narration that temporally highlights the rites of drumming and the Gardener's gradual mental breakdown. However, within this large-scale process there are three brief orchestral interludes – “Ore e giorni I,

II and III”, which illustrate the Gardener’s ageing and the time that is passing during his endless attempts at drumming, thereby representing accelerated narration. Despite the opposing effects on the temporality of narrative, these processes are realized with a similar musical strategy, namely decreasing musical activity. In “Ore e giorni I, II and III” a minimum of musical activity leads to stasis. Elsewhere in the opera, stasis is achieved through the opposite strategy: increasing the musical activity to its extreme. In the chaotic illustration of the Buddhist hell in “Fazit”, the temporal aspect of the music almost disappears, and the vertical attributes govern the listener’s experience.

Preludio: The Juxtaposed Progressive and Lyric Temporalities

The audience is not told about the events that took place before the Gardener fell in love with the Princess. The opera starts with the protagonist gardening in his old age, with no recounting of his past life. The orchestral introduction, “Preludio”, can be heard as illustrating the initial circumstances musically. The musical form of “Preludio” consists of juxtaposed units of regular pulse and moments of free rhythm. I suggest that the units with regular pulse represent progressive temporality and might be associated with the passing of time and with the Gardener’s life path nearing its end. The units of free rhythm represent lyric temporality and an “extended present”. In general, Heininen avoids a regular pulse in *Silkkirumpu* except momentarily, for example, to emphasize certain words or expressions in the vocal phrases. Thus, it is significant that an evident juxtaposition between units with a clear pulse and those composed with rhythmically free material occurs already in the opera’s opening scene.

The reduced score in Example 8.4 demonstrates how the massive, stable opening chord, an orchestral *tutti*, gives way to a single pitch on the harp, repeated with almost equal note values closely resembling a regular pulse (bb. 4–5). The next entrance of the harp (b. 8) occurs together with the strings, which play an ascending line, imitating a pulse with syncopated chords of equal duration (bb. 7–9). The ascending melodic lines of the string instruments strengthen the progressive nature of the units. Between these passages Heininen has composed a short, expressive *Klangfarbenmelodie*, which interrupts the rhythmic regularity for an emotional moment. The overall musical form of “Preludio” evidently grows from this juxtaposition, occurring the same way several times as in the passage explained above (bb. 7–9, b. 12, bb. 18–19). The juxtaposed moments of progressive and lyric temporalities appear also in “Cantilena” (number 1 b; bb. 26–27, bb. 28–29, bb. 32–33).

Preludio (score in C)

♩=120

♩=60

Mar *f* *ff* *pp* *p* Arpa

Vla

5 Cl 1 VI 1 Fl 1, Fl alto, Cl 1 + 2 Vla flautato *p* Vc

8 Arpa Cor.ingl. *espress.* VI 1 Fl 1, Fl alto 3

11 tr Fl alto Cor Vla *p* Arpa VI 1 Vc 3

Example 8.4, “Preludio”, bb. 1–14. Juxtaposition of units with regular pulse and units with free rhythm.

As discussed earlier in this chapter, in *Silkkirumpu* the aspiration to ascend registrally is often associated with something positive or with attempts to attain something new. Recurring units of regular pulse combined with the violins’ ascending lines might thus depict the Gardener’s hope for something new in his limited time left on earth. Later, this hope is actualized in the opera through his unsuccessful attempts to make music, as well as in his successful transformation into a Demon. Significantly, in these dramatic instances the musical idea introduced in “Preludio” (bb. 7–9), is heard again – varied, yet similar enough to be recognizable (bb. 26–27, bb. 28–29, bb. 32–33, b. 391–393, b. 730,

bb. 886–887, b. 1141, b. 1145, b. 1148, b. 1188–1189). In the course of the drama this idea builds up a musical symbol of the Gardener’s hope.

Controlled Density of the Musical Activity

The controlled density of the musical activity is another effective temporal strategy Heininen uses in *Silkkirumpu*. The slow alternation of increasing and decreasing musical activity, which can be considered a large-scale layer of the rhythm, governs the temporal experience in individual numbers. In a larger context the controlled processes of increasing and decreasing musical activity shape the opera’s overall expressive curve and temporality. Heininen’s remark that the opera was composed to create an ongoing expressive crescendo refers not only to dynamic growth but also to the gradually expanded activity in several musical parameters (Heininen 1984a; Kaipainen 1989).

A significant process of decreasing the musical activity in opposition to the general musical dramaturgy – namely the ongoing expressive crescendo, takes place in “Life-Cycle”. In this smaller-scale process the role of the orchestra is essential. “Life-Cycle” includes the Gardener’s “Monologues I–V”, which illustrate his persistent efforts at drumming and the increasingly depressed condition of his mental state (see Chapter 6). Along with the diminishing density in several musical parameters (such as durations, harmonic cardinality, register, dynamics and intensity of expression) the composer has created a parallel process of slowing the tempi, indicated by the successive tempo markings in the booklet included with the CD-recording:

Monologue I Allegro molto energico
 Monologue II Allegro – rallentando molto
 Monologue III Andante
 Monologue IV Adagio
 Monologue V Largo

In the full score these tempo markings do not appear; instead, there are metronome markings. Because of the constantly changing time signatures, frequent metric modulations and complicated rhythmic figures, the metronome markings do not straightforwardly illustrate the process of slowing tempi. They just assist the conductor. As there is no regular pulse, it is impossible for the listener to compare the tempi of “Life-Cycle”. The listener’s temporal orientation is mostly guided by the horizontal density of the texture, meaning the durations and number of attacks in time, both in individual parts and in the full orchestration. I believe that Heininen’s tempo indications do not refer to measurable tempi but to the intensity of the expression, which is created by combined

musical parameters both in the vocal and in the orchestral material. The composer thereby underlines the process of diminishing musical activity, which parallels the Gardener's deepening despair. The directions in the full score hint at this process, although they primarily guide the expression and not the tempi, for example *agitato, colerico* in "Monologue I" or *lamentoso* in "Monologue V". "Life-Cycle" is a large section, but because of the gradually diminishing musical activity, its duration might be experienced as being even longer than it really is. Its temporal effect is interesting. While the process unfolds, the listener, instead of being able to direct his or her expectations towards the musical future, becomes ever more trapped in the musical present. In effect, the listener is forced to share the experience of frustration, dejection and depression with the Gardener.

The listener's temporal orientation is almost lost in the three orchestral interludes of "Life-Cycle", entitled "Ore e giorni I, II and III" in the full score (in the printed libretto the title is "Days and hours I, II and III"). Each interlude occurs after the Gardener's successive drumming attempts and immediately precedes the next "Monologue". The music in these interludes nears stasis. The dramatic meaning of musical stasis is unambiguously indicated in the full score: in the beginning of "Ore e giorni I" Heininen has written the stage direction *katsoo ja odottaa ... vanhenee* ("looking and waiting ... getting older"). It takes time to get older, and "Ore e giorni I, II and III" illustrate ageing. Thus, the orchestra's task as a narrator in these numbers is to create an impression that the Gardener's endless attempts at drumming are taking a long time.

From the perspective of narrative, temporality in "Ore e giorni I, II and III" is multi-layered and complex. Since in each of these interludes a long time period in the Gardener's life is passed quickly, the narration is accelerated. However, the temporal strategy for expressing this phenomenon is just the opposite: the musical stasis freezes time. In this situation the listeners cannot orientate themselves temporally, as there are no hints of progressive movement, and sometimes there are no events at all. The result is that the duration of the interlude is perceived as being longer than it really is; the composer manipulates the listeners' experience of time to make them understand the dramatic meaning of the number. In the following paragraphs I will clarify the means by which the musical stasis is created.²²

²²Weigel-Krämer (2012, 145–153) discusses the opera's temporality in her dissertation. She concentrates on describing the rites of drumming, yet her approach to the issue is very different from mine. In her argumentation, she does not distinguish at all between the temporality of the music and the temporality of the drama. On page 151 she writes, "Die *Rite di Battuta* erscheinen als ein

Example 8.5, “Ore e giorni I”, reduced score of bb. 607–615. Musical stasis.

“Ore e giorni I” consists of bb. 604–619. In this orchestral scene stasis is created by the sparseness of the material. The reduced score in Example 8.5 includes the essential elements in bb. 607–615. It shows that in b. 607 the string instruments freeze into stable *pianissimo* chords performed either *sul ponticello*, *flautato* or with harmonics. The

Stehenbleiben der Zeit, während die Ore e giorni auf ihr rasend schnelles Vergehen hinzuweisen scheinen”.

woodwinds and the brasses act in pairs, performing dyads on long note values *pianissimo*, although coloured with sudden loud moments. The strings continue with the idea played by the wind and brass instruments in b. 613. The orchestral timbre is cold and bright, partly because the spacing of the material as well as the violins' harmonics emphasize the upper register. The unpredictable dynamic accents of the woodwinds and brass during an otherwise stable situation create a strange impression that could be compared to observing cosmic events from afar.

In b. 612 and b. 614 the chorus joins the orchestra. As the chorus in “Ore e giorni I, II, and III” performs only colouristic effects, such as smacking or repeating irrational phonemes in *pianissimo*, I suggest that in these numbers the chorus could be considered an orchestral instrument.²³ In “Ore e giorni I” the chorus's performance *a bocca chiusa* is almost inaudible: it only enlivens slightly the stable, *pianissimo* harmonics of the first and second violins. It is significant that Heininen has abandoned time signatures in these bars, replacing them with durations in seconds: b. 612 is indicated as lasting eight seconds and b. 615, thirteen seconds. There are only minor changes in measurable, secondary parameters of music; the dynamics are low, there are no attacks during these bars, extreme registers are avoided and most of the instruments are silent. The orchestral sound is barely maintained – the effect is *quasi niente*. Because the temporal attributes of music have disappeared, the vertical dimension governs the listening experience. The situation is maintained long enough for listeners to lose their orientation. The stasis might last several seconds or several minutes – or days and hours: one cannot know. Therefore, b. 612 and b. 614 of “Ore e giorni” might be described as moments extended to eternity. In the libretto Heininen characterizes the number as *tableau* which fits well with the musical stasis created in each.

Taking into consideration both clock time and the experienced time, “Ore e giorni I” is the longest interlude in “Life-Cycle”. Naturally, after hearing the first interlude, the listener already understands the dramatic meaning of the interludes. In “Ore e giorni II and III” brief allusions to corresponding musical ideas can create the same dramatic effect. As in the first interlude, stasis in “Ore e giorni II” is created by stable chords on string instruments. In “Ore e giorni III” Heininen introduces the scarce material of the instrumental solos so fragmentarily and in so many varied registers that the temporal aspect of the music disappears almost entirely.

²³ Mäkelä (1999) has made the same observation.

As explained above, in “Ore e giorni I, II and III” Heininen creates a musical stasis with very limited musical events. Elsewhere, to achieve the same effect, he uses the opposite strategy, namely increasing and maintaining the extreme density of several parameters in the musical texture. In this situation with its abundance of simultaneous information, the music’s spatial attributes become more outstanding than the temporal. Perhaps the best example of this phenomenon is the last number in *Silkkirumpu*, “Fazit”, in which the orchestra and chorus join the chaotic torrent of simultaneous and layered musical ideas. From the viewpoint of the drama, the number illustrates the characters’ suffering in the transcendental world.

An excerpt from the composer’s manuscript given in Appendix (bb. 1830–1833) includes the very end of “Fazit”. It shows that the opera ends in a situation, in which both the music’s vertical and temporal density are extremely thick. The low register is avoided at first, but it is gradually opened during b. 1832. The range of the final chord is five octaves: from G₁ to A₇. During the last bars, more and more instruments join in. The dynamic marking is *fortissimo*, occasionally emphasized by *sforzato* attacks on the brass instruments as well as strokes of the timpani, *tam-tam* and percussive piano. The chorus, once again acting as an orchestral instrument, carries on performing their phonetic text on inexact pitches in eighth note triplets and sixteenth notes until the final moment, at which point they are directed to scream their highest possible tones. In b. 1832 the fast note values in the brass and strings are replaced by continuous trills. The result is that even more pitches are sounding simultaneously in the final twelve-tone chord, which is intensified by several doublings in various octaves. The final chord is not a stable harmony, but vertically and horizontally a dense textural situation, enlivened with new attacks, lively motion and events all over the musical space. However, individual events sink in this torrent of musical ideas – as human beings might sink in “the maelstrom of desire”, as expressed in the libretto’s last poetic line. In the music there are no hints of how long the situation should be maintained: the scene takes place in eternity. The shrieks of the chorus, together with the *sforzato fortissimo* strikes of the anvil and the hammer cut suddenly and violently through the music before the final curtain falls.

To summarize, the speed of the narrative in *Silkkirumpu* can be observed both from the perspective of clock time, that is, durations and proportions of individual numbers and musical sections, and from that of experienced time, meaning experienced durations and proportions. *Silkkirumpu*’s “Life-Cycle”, which depicts the Gardener’s drumming attempts, is highlighted temporally through its clock-time duration. In this section the

listeners' experience of time is manipulated by the controlled density of musical activity. In "Ore e giorni I, II and III" the limited musical activity creates a musical stasis, illustrating the passing of time over a long period.

The essential polarity between progressive and lyric temporalities is introduced in "Preludio" by juxtaposing units with a regular pulse with those which are rhythmically free. In the course of the opera the moments exhibiting a regular pulse might be associated with passing time, while momentary stasis is associated with a timeless dimension or eternity. These musical and dramatic ideas are demonstrated primarily in the orchestral numbers or in the orchestra's action. The orchestra, as a hidden narrator, essentially controls the speed of narration in *Silkkirumpu*. The orchestra also governs the order of narration, an issue which will be clarified below.

8.3.3 The Order of Narration

Above I discussed how the temporal strategies in *Silkkirumpu*'s music affect the speed of narration. Now I will move on to discuss those temporal strategies that affect the order of narration. As Figure 8.1 shows, the order of events in the story and their order in the narrative may differ (Rimmon-Kenan 1991, 41–58). Departures from the story's order of events might confuse the audience, but these are an effective means of highlighting certain episodes or abstract themes. Some events might be predicted or hinted at before they actually take place, while some others are shown or reminded of repeatedly. Both of these narrative strategies are employed in *Silkkirumpu*. An example of the former is the music heard in the very end of "Ballata", while the latter can be found in number V, "Promesso e terzetto".

The issue of recalled musical material is already touched on my analysis of "Ballata". In this number Heininen combines several motives familiar from "Preludio" and "Promesso", to illustrate the Gardener's resurrection. The recalled motives remind the listener of their first appearances and original dramatic meaning: the ascending idea in the strings was associated with the Gardener's hope, the chorus's motive with the Courtier's orders and the piano's motive with the Princess's false promise. However, in the new situation the meaning of the motive cannot be exactly the same; the interpretation is affected by the information given in the course of the drama. In "Ballata" the listener knows that the Gardener no longer hopes for love, but rather yearns for revenge. After

witnessing the Gardener's endless attempts to make music on the damask drum, the audience is aware of the truth value of the Courtier's message as well.

The narration in "Promesso e terzetto" represents another kind of departure from the original order of events, as the event is narrated twice. As explained in Chapter 5, in "Promesso e terzetto" the Courtier first conveys the royal command to the Gardener ("Promesso"). Thereafter, the Princess, the Gardener and the Courtier simultaneously repeat the Princess's command from their own perspectives ("Terzetto", bb. 373–396). The repetition of the Princess's message doubles the duration of the number, which highlights this dramaturgically important event temporally. In addition in "Terzetto" each character is focalized simultaneously.

Excluding the repeatedly narrated event in "Promesso and terzetto" the events both in the libretto as well as onstage take place in their correct order, which means that the plot unfolds logically and the causality between events is maintained. The orchestra as a narrative agent, however, occasionally departs from this practice. The musical ideas introduced early on in the opera, are recalled in the orchestral material later. In narrative theory this practice is referred to as "repetition-relations" between story and narration, that is, a single event is narrated frequently (see Rimmon-Kenan 1983, 46–47, 56–58). The discrepancy between the order of events in the story and their order in the musical narration reminds the listener of the initial circumstances. This happens most significantly in "Fazit", the final scene of *Silkkirumpu*. In this number previous orchestral material is recalled in flashbacks that create associative links between the opera's beginning and its end.

Flashbacks: The Lyrical Orchestral Material

The orchestral material recalled in "Fazit" originates in number IV, "Interlude I" (Example 8.6). "Interlude I" is situated before the story events begin: up to that point only the characters and the initial circumstances have been introduced. The chorus's part in "Interlude I" begins with their empathic encouragement of the Gardener (bb. 251–260):

Rakkaus ei tunne rajoja.

Love knows no bounds.

Tranquillo

242

Ob + C.i. *p* *espress.*

Cl 1 + 2 *mp* *espress. molto* *p* *< espress. >*

Vla, arco ord. *mp* *p* *< espress. >* *mp*

VI 1 + 2 *p* *< espress. >*

245

Cl 1 + 2 *mp* *p* *< espress. >*

Vla + Vc *p* *< espress. >*

Example 8.6, “Interlude I”, bb. 242–247. The lyrical orchestral material.

The lyrical quality and the melancholy mood of the orchestral material in “Interlude I” are the result of the specific combination of musical parameters, most of which belong to the so-called secondary parameters of music. As discussed in Chapter 3, such secondary parameters include, for example, spatial and temporal density, register, dynamics and timbre. Further, these parameters mostly function on the surface, combined in a characteristic musical texture.

As Example 8.6 shows, the orchestration is airy and chamber-like, avoiding the brass instruments. The percussion section is missing completely. The dark and mellow sound of the English horn, connected with the oboe and the pair of clarinets, is prominent from the beginning to the end of the number. The string instruments are employed seldom: they perform their brief melodic shapes and phrases *legato* and for the most part *con sordini* or solo. The viola’s *tremolo* is always heard with the oboe and the English horn. In this number the combination acts like a multi-instrument with a mysterious, archaic timbre.

The continuous melodic shapes usually consist of steady eighth notes leading to an emphatic long note near the end of the phrase. In the woodwind duets there is a clear

tendency towards inversional symmetry, although this is not realized precisely. Despite numerous sharp dissonances, the harmonic quality is rather soft, the primary reason being the orchestration in general, as well as the instrumental combinations employed in the woodwind section. In addition extreme registers are avoided. The tempo marking *Tranquillo* and the consistently low dynamic markings, shown though together with the mark *espressivo* and with the dynamic swells, might hint at reserved emotions.

The lyrical material of “Interlude I”, shown in Example 8.6, is recalled in number XVIII b, “Memory of a Future that never came”, which is part of *Silkkirumpu*’s final scene. All soloists, the chorus and the orchestra join in this reflective, melancholy number. The music reminds the listeners of the story’s initial circumstances and once more passes through its central events. In the libretto the title “Memory of a Future that never came” is the only clue to its meaning. The text consists of irrational combinations of syllables invented by the composer.²⁴ The sound of this artificial language partly resembles Japanese, but there is no precise semantic meaning.²⁵ Consequently, the dramatic meaning and the narrative in this scene are manifested only through the music.

Sestetto con coro

La ayewa yo ngo
 Manae o wūla
 La ay e wa o no yo li vi ye no mio to
 Tu te la pu py
 Ka ni te go ka wa sa gi
 Ro ko wi ki za wa
 Lo a ra mi to wo ku ...
 (Heininen and Manner 1984)

²⁴ The text could be intertextually linked with nonsense poetry and sound poetry, in which the sonic features of the language are highlighted, but the semantic meaning is unrealistic or obscure and the grammatical structure of the sentences usually is broken; see Katajamäki (2016, 289–344) and Scholz (1989). Heininen’s text shares features with the poetry of Christian Morgenstern (1871–1914) and Hugo Ball (1886–1927), whose poems consist only of irrational syllables and phonemes only (*Lautpoesie*). While lacking specific meaning, they might still elicit a large fund of linguistic associations. In *Silkkirumpu*’s number XVIII b the speech-like character of the text is emphasized in the chorus’s part, where phonemes and syllables are performed monotonously on a single pitch (b. 1591).

²⁵ According to Kobayashi (1 February 2017), there are, however, several genuine Japanese words in the text; for example, *yon go* (“4, 5”; the numbers), *zawa* (“brook”) and *üzü* (“whirl”). As for the text of number XVIII b, I discussed it with the composer and thoughtlessly said, “It is not real language”. Heininen corrected me firmly: “Of course, it is real language – it’s the dragon’s language!”. I do not believe that he was joking; he sounded almost annoyed. If one composes an opera, he must create an imagined storyworld, in which he can immerse himself and empathically identify with the characters. In public Heininen is considered an intellectual, structuralist type of composer, but surely this view is too narrow. In the composer’s imagined world, the dragon may be very real.

The essential element in the musical narrative here is the lyrical orchestral material, which is linked to “Interlude I” through textural association. The lyrical material appears at the beginning of the number, where it creates a great contrast to the previous number (Example 8.7; bb. 1555–1567). The association between the orchestral materials in “Interlude I” and “Memory of a Future that never came” is primarily based on the secondary parameters of music, which create the overall atmosphere in the passage. In addition, durations as well as rhythmic and melodic shapes in the two sections are essentially alike. Nevertheless, there are minor differences between the lyrical materials. In “Memory of a Future that never came” the harmonic quality is strikingly consonant: pitch intervals 3 and 4 between the instrumental parts appear often. *Tremolo* is used as an essential colouristic resource, employed constantly on all string instruments and in the flute’s flutter tonguing as well.

Tranquillo

1555 *pp* Fl, Ob, Cor.ingl.

mp espr.
Vc
p con sord., div.

Example 8.7, “Memory of a Future that never came”, bb. 1555–1559. The lyrical orchestral material, recalled from “Interlude I”.

Example 8.8 shows how the lyrical material is recalled again briefly at the end of the number, where it is separated from its surroundings by sudden musical interruptions (bb. 1592–1593). To comprehend the effect of the recalled material, one must study the musical events before and after it. The number begins with the lyrical material, which is maintained until b. 1572. Thereafter, recalling several ideas from numbers heard earlier in *Silkkirumpu*, the music gradually turns more and more furious and reaches its chaotic high point in b. 1591. The material is both spatially and temporally dense, and the timbre at this dynamic level is harsh. In addition to woodwinds and strings the music includes several percussion instruments, five vocal soloists and the chorus. The fast, repetitive idea of the second Demon as well as the Princess’s long trill and *glissando* are combined with an emphatic unison melody in the chorus. Meanwhile, the Bartók-like *pizzicati* in the strings suggest the sound of percussion instruments. The expression markings for all parts

range from *forte* to extreme *sforzando*. By the end of the bar the rapid, ascending melodic figure in the first and second violins creates expectations of a continuation, but the music is suddenly interrupted at the bar line.

Thus, the content of bb. 1592–1593 creates a great contrast to what was heard immediately before. Now the material is purely instrumental. Furthermore, the music clearly refers to the lyrical material at the beginning of the number. We can recognize essential similarities in timbral aspects such as orchestration, articulation and instrumental technique, as well as in register, dynamics, tempo and rhythmic content and melodic shape. The reminiscence, however, is fleeting, because only after two bars the music is interrupted yet again. In b. 1594 the lyrical, *tranquillo* material is unexpectedly replaced by manic music *vivacissimo* and *forte* or with extreme *sforzandos*. The manic music consists of the colouristic, paralinguistic effects in the chorus and fast figuration on the strings. At the beginning of b. 1594 the fluttering of trumpets as well as the laughing and crying of the chorus instantly change the atmosphere.

Example 8.8, “Memory of a Future that never came”, bb. 1591–1594. The lyrical material, which is separated from its surroundings by sudden interruptions.

Example 8.8 shows how the recurrence of the lyrical material in the midst of furious music is shaped. The lyrical passage is clearly separated from its surroundings by several musical parameters. In addition the interruption both before and after the lyrical bars is sudden and complete. It is significant that these passages discussed above are not the only occurrences of this material in “Fazit”. The lyrical music is unexpectedly recalled three more times in the next number, “Duetto con coro” (bb. 1633–1636, bb. 1683–1687 and bb. 1727–1735). In particular, its last appearance draws the listener’s attention, being relatively large and clearly contrasting with its surroundings, yet recalling most of the features of the original material in “Interlude I”.

To interpret the unexpected occurrences of the lyrical orchestral material in number XVIII b from the perspective of narrative, we must discuss the aspect of continuity. In general, continuous narration more or less attempts to create an illusion of realism: the events are shown or told objectively and the causal relation between them is maintained. Discontinuous narration suggests a narrative agent who governs the discourse and decides what the listeners are allowed to know and what they are not. Discontinuity often hints at temporal gaps, meaning periods of time whose events are elided in narration. Moreover, the order of events might be changed to show the reasons in the past that led to the present state of affairs. Disruption in narration might also indicate a change in focalization.

Discontinuity and its effects have also been discussed above in a musical context. Musical narrative, as a temporal phenomenon, is manifested in the musical flow: the path of narrative gradually unfolds in the directed succession of musical events. Although interruptions or fragmentation disrupt the musical flow, they do not inevitably lead to an anti-narrative; in fact, they might enhance narrative qualities or open the potential for new layers of interpretation in the musical narration. As an example, discontinuity as a narrative strategy in Puccini’s late style has been described by Andrew Davis (Davis 2010). Nicholas Reyland discusses the phenomenon in the context of twentieth-century music and points out how expressions of discontinuity, rather than negating narrative means, explore them instead (Reyland 2013, 30–33).

In *Silkkirumpu*’s final scene musical discontinuity is employed as a narrative strategy. The orchestra, acting a narrative agent, manipulates the temporality: the musical narration is disrupted in order to show flashbacks. Already the title “Memory of a Future that never came” implies a temporal reorganization of the narrative. Sudden recurrences of the lyrical material, originating in the opening section of *Silkkirumpu*, remind the audience of the initial circumstances and hint at the lost possibility of an alternative outcome

to the drama.²⁶ According to Claude Bremond (1980) and Joshua Banks Mailman (2013) the plot of a story might be considered as a network of optional events or actions. Each realized action or event makes the other options impossible and leads further to a new moment of choice. Thus, we can imagine several alternatives for realizing a single story. “What if the story started all over again from the beginning?” is a question we might ask, when we, in the final scene of *Silkkirumpu*, hear music that reminds us of the opening section. “What if the Princess had not been treacherous? What if the Gardener had not committed suicide?” In *Silkkirumpu* the brief reminiscences of the lyrical music are irrevocably superseded by the manic material. The realized plot ends in destruction, but, in the beginning, there was the possibility of finding true love. In his foreword to the opera, which is included in the printed libretto and in the full score, Heininen writes:

The Damask Drum is an opera about the possibility of love – of movement, of life – which remains unrealized and leads to destruction on various levels; remains unrealized because of a caprice, because of channels of thought that have no foundation – for the possibility is a very real one.²⁷

Taking the composer’s words at face value significantly changes the perspective on the drama. The central premise of an ironic interpretation of *Silkkirumpu*, discussed in Chapter 5, is that the Gardener’s failure is obvious or at least probable to everyone, even beforehand. The courtiers – and the audience – thus observe his attempts from an ironic distance. However, if we believe that under some circumstances the Gardener could have won the Princess’s love, the story is approached as a tragedy.

Heininen expresses his reading of the story in the foreword (Heininen 1984a), but it is hard to find evidence for his interpretation by studying *Silkkirumpu*’s libretto on its own. Although “Interlude I” sets the encouraging statement *Rakkaus ei tunne rajoja* (“Love knows no bounds”), the words are performed by the chorus, joined off-stage only by the Princess’s voice. Waley’s English translation of *Aya no Tsuzumi* creates more

²⁶ Director Lisbeth Landefort (1984), who worked in close interaction with the composer in the Finnish National Opera, writes in her advisory material in Finnish that the sextet, “Memory of the Future that never came”, is completely separate from the story. According to Landefort, in the sextet we hear the composer-libretist’s direct message: The End Result Was Not the One and Only Possible One. We are given some kind of free will to act differently and to make a different life. (Landefort: “. . . kuulemme vielä lyhyen sekstetin, joka on täysin irrallaan koko tarinasta, suoran viestin säveltäjä-libretistiltä: Näin Ei Olisi Tarvinnut Käydä. Meille on annettu jonkinlainen tahdon vapaus toimia toisin ja saada aikaan toisenlainen elämä”). Weigel-Krämer (2012, 83, 108, 118) discusses the issue as well.

²⁷ “*Silkkirumpu* on ooppera rakkauden – liikkeen, elämän – mahdollisuudesta, joka jää toteutumatta ja johtaa tuhoutumisen eri tasoille; jää toteutumatta oikun vuoksi, perusteettomien ajatusratojen vuoksi – sillä mahdollisuus on tosi,” Heininen (1984a).

potential for Heininen's interpretation. In Waley's text, when the Princess is told about the old Gardener's love, she says, "Love's equal realm knows no divisions" (Waley 1922). This sentence includes two important aspects. Firstly, it is undoubtedly performed by the Princess herself. It thus expresses her own opinion and cannot be interpreted as the wish of her people or as a general saying. Secondly, the stated equality between human beings means that the social distance between her and the Gardener would not create obstacles to their love. In *Silkkirumpu*'s Finnish libretto the word *raja* ("barrier" or "boundary") is used several times, but its meaning is cryptic in the chain of poetic associations. In the first section of the opera it refers to the social distance and age difference between the Princess and the Gardener. Later on, it might be associated with the barrier between life and death that the Gardener overcomes at the moment of his resurrection. In "La Follia I and II" the hallucinating characters have lost their ability to perceive the barrier between themselves and the surroundings. Finally, "Fazit", both through its text and music, figuratively demonstrates that by nature there are no boundaries between living creations in the universe.

Nevertheless, Heininen's reading of the story is expressed in *Silkkirumpu*'s music: it is the orchestra as narrator who, through the abstract language of music, speaks for this parallel layer of interpretation.²⁸ The associative link between the orchestral material in "Interlude I" and "Fazit" reminds the listeners of the opera's opening section, during which the path of the plot trajectory was still unknown. Alternative plot paths are, at least to some extent, essential for approaching any story: certain optional events or actions in a story might be more plausible than others, but a plot is never completely predetermined. As mentioned in Chapter 4, I do not want to offer one and only one interpretation of *Silkkirumpu*, but rather I want to introduce several alternative readings. Perhaps the ironic interpretation is the more obvious one, because it can be justified both through the text and in the music. However, it is fascinating that the tragic interpretation is hidden in the recurring orchestral material of "Fazit", having originated in "Interlude I". Through the music's abstract language the orchestra, as a narrator in *Silkkirumpu*, tells us what the words do not express.

²⁸ In the European folktale tradition, one type of plot would fit very well with Heininen's vision of an alternative end result to *Silkkirumpu*. There are many variants on the tale in which a proud princess gives her suitors an extremely demanding task that all princes and honourable men attempt, but one after another they fail. Then a poor peasant or tramp appears who wins the princess's love with his courage and cleverness; see Propp (1971). Of course, interpreting *Silkkirumpu*'s story in this context completely ignores its origin as a *noh* play.

8.4 Summary

In this chapter I have examined how the orchestra takes part in *Silkkirumpu*'s narrative. The orchestral numbers shape the overall organization of the drama, and in the vocal numbers the formal sections as well as individual vocal phrases are usually articulated by the instrumental passages in between the formal units. The orchestration can be seen to reflect on the trajectory of the drama. For example, particular orchestral sections seem to be connected with musical ideas that portray certain dramatic events or themes. The brass often performs noisy, mocking statements, recalling the fanfare leading to "Promesso". Further, in the course of the drama the percussive use of the orchestral instruments, especially the strings, might depict the hoped-for drumming. The real drumming, performed on genuine drums, is heard only in the drama's epilogue, "Fazit", in which the story is approached on the universal level. In that way the orchestration opens layers of interpretation that are not manifested either in the text or on the stage.

Usually the orchestra or its instrumental sections function together, but there are two moments in the drama when the role of the narrative agent is given to a particular instrument. I suggest that the piano might be considered just such a strategic agent, one which at the end of "Ballata" and in "Coro finale e passacaglia" actively drives the dramatic events forward.

Temporality in *Silkkirumpu* is a fascinating, yet complex phenomenon. Above, I discussed it from the viewpoints of story and narrative, concentrating on temporal aspects of the libretto, on the one hand, and on the temporal strategies in the music on the other. Heininen has explained the temporal organization of the story both in the foreword and in its musical scheme (Heininen 1984a). Heininen's idea of *Silkkirumpu*'s operatic numbers as representing an allegory for the hours of the day or the seasons of a human life offers one layer of interpretation for temporality. Furthermore, the supernatural elements suggest that a large part of the story takes place in the transcendental world, in other words, in eternity.

Along with observing the temporal organization of the libretto, I find observing the parallel temporal aspects of musical narration even more essential. As explained above, it is indeed the orchestra which governs the speed of narration. Already in "Preludio" the orchestral instruments introduce a polarity between progressive and lyric temporalities: the progressive temporality, made apparent through a regular pulse, refers to passing time, which is one of the central themes of the opera, whereas the lyric temporality – the

timeless dimension – is realized by rhythmically free musical units. Elsewhere in the opera timeless situations are expressed through minimum or maximum musical activity, both of which approach musical stasis and thus create a vertical listening experience. “Life-Cycle” includes a significant, large-scale process of diminishing musical activity, which is mostly realized by the orchestra’s actions. The process represents accelerating narration and tends to show that a long time has passed during the Gardener’s many attempts to play the damask drum. The process of diminishing musical activity in “Life-Cycle” creates an important dramatic contrast to the overall expressive crescendo that Heininen has composed into the opera.

In *Silkkirumpu* the narrative order is largely conducted by the orchestra. In the libretto the story events appear in their correct order, but the orchestra’s actions suggest both foreshadows of the future and provide reminiscences of the past. The most important appearance of the phenomenon is the recalled orchestral material of “Interlude I” in “Fazit”, which links the opera’s opening section with its final scene and thus suggests completely new potential for interpretation. I call the return of the opening section’s orchestral material in “Fazit” flashbacks. The flashback is a widely used means in cinematic narrative. Chapter 7 already touched on the issue of cinematic narrative and its impact on the musical form of “La Follia II”, which I described as a musical montage. In the context of a single number, the musical montage in “La Follia II” also represents a temporal strategy: the juxtaposed textures, repeated time after time, blur the succession of musical events, creating the impression that the music starts from the beginning over and over again. Dramaturgically, the musical montage reflects the Princess’s obsessive thoughts and her inability to judge time.

The effective temporal strategies of montage and flashback in *Silkkirumpu* resemble twentieth-century cinematic narrative. Since the practises common in audiovisual narrative have been transcoded into musical narrative, we can say that the phenomenon represents intermediality extended into the sign systems of the media (Rajewsky, 2005). As Bacon (2000) explains, montage is a filmic means of cutting and editing camera shots in order to create links between distant time periods in a story or to show certain events or characters from various perspectives. Showing flashbacks from the past or mixing several time periods of a story are widely employed means in cinematic narrative as well. Modern cinema typically blurs the sequence of events and their causality. In some cases the real order – and, significantly, the real meaning – of the events is revealed to the audience only at the end of a film. (Bacon 2000, 120–132)

Heininen has described his view of the orchestra's narrative functions to Weigel-Krämer, who refers to the interview in her dissertation, citing the composer's words:

Heininen compares the role of the orchestra in his opera with that of a cinematographer in the film, who decides what the audience is allowed to see and from which distance, and who also expresses an opinion or evaluation of the event through an angle of view or pictorial design and suggests them to the audience.²⁹

Heininen's cinematic ideas as well as his understanding of temporality in general might have been influenced by his year of study with Berndt Alois Zimmermann (1918–1970). As Blomstedt (2006) explains, Heininen spent the years 1960 and 1961 as a scholarship student in Cologne (*Köln Musikhochschule*). He had private composition lessons with Zimmermann, attended Zimmermann's seminar on film music and cinematic narrative, and listened to Zimmermann's music. He found the premier of Zimmermann's *Dialogue* impressive (Blomstedt 2006, 57–68).

Zimmermann was an experienced composer with a broad education, as well as a philosopher with an interest in the essence of time and how time is projected in music (Hiekel 2003). To demonstrate this idea, Zimmermann developed his own concept of time, *die Kugelgestalt der Zeit* ("sphericity of time"), according to which all dimensions of time – past, present and future – exist simultaneously and can be perceived at the same time in the way that spatial dimensions are observed from the inner part of a globe.³⁰ Zimmermann's opera *Die Soldaten* (1965) is a musical manifestation of his vision: the story unfolds only gradually, as the sequence of events is broken; several scenes are going on simultaneously, and some of them are performed repeatedly. *Die Soldaten* realizes Zimmermann's idea of *das totale Theater*: the opera of the future as total theatre, which combines not only all dimensions of time, but also all modern media and all narrative means.³¹

²⁹ "Heininen vergleicht die Rolle des Orchesters in seiner Oper mit der eines Kameramanns im Film, der bestimmt, was der Zuschauer sehen darf and aus welcher Distanz, und der durch die Art der Betrachtung oder Bildgestaltung auch eine Meinung oder Wertung zu dem Geschehen zum Ausdruck bringt und diese dem Zuschauer suggeriert," Weigel-Krämer (2012, 141).

³⁰ Zimmermann (1974, 11–12) writes, "In der Möglichkeit der Projizierung des Intervalls, sowohl ins Vertikale als auch ins Horizontale, erscheint – vermöge der elementaren Beziehung von Intervall und Zeit – die Zeit auch in beide Richtungen projizierbar. ... der Gedanke der Einheit der Zeit als Einheit von Gegenwart, Vergangenheit und Zukunft – so wie Augustinus im Wesen des menschlichen Seele begründet hat..."

³¹ Zimmermann (1974, 41) writes, "... einer Oper von heute ... Welche Forderungen? Die Antwort ist in einem Satz gegeben: Oper als totales Theater! ... die Konzentration aller theatralischen Medien zum Zwecke der Kommunikation ... Architektur, Skulptur, Malerei, Musiktheater, Sprechtheater, Ballett, Film, Fernsehen, Band- und Tontechnik, elektronische Musik, konkrete

The impact of Zimmermann's *Die Soldaten* has been mentioned in several writings on *Silkkirumpu*; in fact, in 1970 Heininen sat in the audience in Munich, fascinated by a performance of *Die Soldaten* (Blomstedt 2006, 132–133). Still, I would argue that Zimmermann's influence was more on a general level, beginning with his ideas presented at the seminar on film music and taking into account his private conversations with Heininen. Of course, in *Die Soldaten* Zimmermann had put into practice the aesthetic ideal of *das totale Theater*, which might be reflected in the aesthetics of *Silkkirumpu* (Blomstedt 2006, 175; Weigel-Krämer 2012, 64). The temporality of *Silkkirumpu*, however, is far more conventional than the temporality of *Die Soldaten*. In *Silkkirumpu* the events on stage are presented in their correct order; the listener's temporal orientation is blurred only in the music, through the use of cinematic means such as montage and flashbacks.³² The cinematic elements of *Silkkirumpu* are shown best in the opera's video recording, which was made of the Finnish National Opera's production by the Finnish Radio Broadcasting Company (*YLE*) in 1990 (Heininen 1990). The film director Anna-Kaarina Bentley, through her deep understanding of the musical score, took full advantage of the opera's cinematic elements and thus created new aesthetic qualities in the opera.³³

Musik, Zirkus, Musical und alle Formen des Bewegungstheaters treten zum Phänomen der pluralistischen Oper zusammen."

³² From the perspective of narrative strategies, Harrison Birtwistle's opera *The Mask of Orpheus* (1986) has parallels with Heininen's *Silkkirumpu*. According to Robert Adlington (2000, 12–21) and Jonathan Cross (2009) Birtwistle's complex and multi-dimensional stage work approaches the myth of Orpheus through contradictions in the story's different versions. The staging is arranged to show different parts of the story, while each of the main characters appears in three guises: as singers, as mimes and puppets. As singers, they are themselves; as mimes, they embody their heroic natures; and as puppets, they symbolize their myths. Moreover, instead of showing the events of the story in their logical order, the scenes offer alternative, occasionally even simultaneous realizations of each story event. Thus, the opera's synopsis is difficult to construct: rather than repeating the ancient myth, the opera reflects on it from various points of view. Compared to Birtwistle's *The Mask of Orpheus*, the narrative strategies in Heininen's *Silkkirumpu* are far more conventional, but there are aesthetic parallels between the verbal and musical narrations in these operas. It is worth noting that Birtwistle's opera was premiered in 1986, two years after *Silkkirumpu*.

³³ At the Prix Italia competition in 1990, Anna-Kaarina Bentley, the film director of *Silkkirumpu*, was given an honorary award.

9 Conclusion

In closing, I want to recall my central analytical observations, approaching them from the three conceptual viewpoints introduced in the theoretical framework of this study. Firstly, I want to reflect on my interpretation from the viewpoint of fundamental relations between the text and the music in a vocal composition. As discussed in Chapter 4, the story of an opera, arranged in the libretto, is narrated to the audience both verbally and musically (see Figure 4.2). In this process these modes of expression can co-operate, but their relation can be contrasting as well. Therefore, I want to clarify to what degree my interpretation of the relations between *Silkkirumpu*'s text and its music is based on their mutual support and to what degree it is based on their contrasting relations. Secondly, I want to assess my observations from the perspective of the referential nature of music, a topic discussed in Chapter 3. For that purpose I will draw together the central musical signs and symbols as well as topics and intertextual allusions in *Silkkirumpu*, interpreting them in the context of European opera history. Thirdly, I will explain, how certain elements in *Silkkirumpu*'s narrative could be approached with the concept of intermediality, which is introduced briefly in Chapter 1 and referred to several times in my analysis. Lastly, I will present my final remarks on the study with regard to my research question.

Text and Music Supporting Each Other

On the whole, *Silkkirumpu*'s music and text work together in the formal organization and symbolism of the opera in which associations are evoked by recurring musical shapes and textures. The musical form mostly corresponds to the structure of the text, both on a larger scale and in its details. The music illustrates the events and creates an atmosphere suitable to each dramatic moment. The orchestration essentially supports the drama. Furthermore, there are several musical symbols that highlight the motives and themes presented in the libretto. The joint action of text and music is most effective in the soloists' vocal styles and in the phenomenon of text fragmentation, which I will recapitulate below.

The main characters in *Silkkirumpu* are illustrated musically through their vocal styles. Vocal style consists of combined components in a soloist's part, such as rhythmic and intervallic construction, continuity of the melodic lines as well as vocal and expressive qualities, realized in the confines of a certain voice type (*Fach*). In the course of the drama the soloists' characteristic vocal styles are transformed in order to depict nuanced

changes in their mental states. In the opera's two mad scenes the character's vocal style is an essential means of expressing madness. In addition the large-scale assimilation process of the Gardener's and the Princess's vocal styles could be interpreted as a musical symbol of their intertwined destinies.

The interaction between text and music is most profound in the passages and sections that involve text fragmentation. As explained in the introductory part of the study, I do not consider music and language to be separate modes of expression, but rather as extreme polarities on a scale that is ordered by the relative dominance of these elements in communication. Language that is primarily conceptual can be gradually altered to music that is primarily sonic and abstract. In *Silkkirumpu* the process of fragmentation occasionally proceeds to phonetic or paralinguistic text in which the sonic qualities have dominance over the text's conceptual function. In these cases the two sign systems have adopted features from each other and form a combined mode of expression: one can no longer speak of language and music as separate sign systems.

Table 9.1. The significant text motives that are elaborated through musical fragmentation.

L	K	R	M	V	N
<i>Laakeripuu</i> "laurel tree"	<i>Kukka</i> "flower"	<i>Rumpu</i> "drum"	<i>Mene!</i> "Go!"	<i>Vesi</i> "water"	<i>Nainen</i> "woman"
<i>Lampi</i> "lake"	<i>Kuu</i> "moon"	<i>Rakkaus</i> "love"	<i>Musiikki</i> "music"	<i>Virta</i> "stream"	
<i>Lootus</i> "lotus"	<i>Kala</i> "fish"	<i>Riennä!</i> "Make haste!"		<i>Viha</i> "hatred"	
<i>Lohikäärme</i> "dragon"					
<i>Lyö!</i> "Beat!"					

In *Silkkirumpu* the seed of fragmentation originates both in the sonic qualities and in the conceptual meanings of the libretto: the composer has picked up the most significant text motives as a starting point and fragmented them. However, I believe that the fragmented language, even if compressed into plain phonemes, never completely loses its capability to signify. In *Silkkirumpu* the recurring phonemes can be associated with the central text motives of the libretto, shown in Table 9.1. The fragmentation in the soloists' parts focuses on those numbers that depict the characters' irrational behaviour or madness, namely the two mad scenes, the whipping scene and the final scene. Thus, in

Silkkirumpu the irrationality of the fragmented text symbolizes the irrational states of the characters' minds.

The Contrasting Relation between Text and Music

The mutual support of text and music is important, yet tensions between these modes of communication are significant as well: the opera's overall trajectory includes layers of interpretation, which are based on conflicts or incongruities between text and music. The contrasting relation between text and music is essential for my ironic reading of the opera, as well as for understanding specific narrative aspects in the orchestra's action, both of which I summarize below.

In the libretto of *Silkkirumpu* seeds of irony grow from the story's predictability and can be recognized in the distanced attitude of the chorus's comments, for example. However, my ironic reading of the opera is mostly justified by the incongruities between the text and the music in "Promesso", which depicts the Gardener's tragic mistake in accepting the Princess's challenge. The mocking fanfares and the Courtier's exaggerated, pompous music at the moment of promise suggest irony. The Gardener's ambiguous "Arioso" raises doubts about his suitability as a lover, which is further questioned by his stammer and hesitation during his dialogue with the Courtier in "Promesso". In "Monologues" the Gardener seems to be an unreliable first-person narrator, as he cannot comprehend the situation correctly. Significantly, in all these appearances of irony the characters' words – interpreted in the context of the dramatic whole – are misleading, but the music tells us the truth.

The orchestra, as a hidden, non-verbal narrator, occasionally acts independently of the text. It often foreshadows forthcoming events, comments on a character's actions and words, and creates potential for interpretation of matters not specifically expressed in the text. Moreover, I consider the large-scale orchestration of the drums a sub-narrative, which is realized through purely musical means. In this process the drummed instruments gradually gain in significance. The imitated drummed sound, performed by the other orchestral instruments, is replaced by genuine drums performing drum rolls. At the end of the opera the hoped-for drumming which the human character was unable to create, is made real both by genuine drums and by other orchestral instruments.

The orchestral actions create temporal discrepancies between verbal and musical narration in *Silkkirumpu*. As shown in Figure 8.1, the speed and order are essential temporal aspects of verbal narrative; in operatic narrative, music further expands the temporal

strategies. In *Silkkirumpu*'s final scene a temporal strategy, manifested in the actions of the orchestra, evokes a significant conflict between the meaning of the text and the meaning of the music. The libretto's last poem depicts the characters' suffering in Buddhist hell as the inevitable result of their poor decisions and unfortunate actions. However, the musical illustration of hell is interrupted several times by lyrical orchestral passages originating in "Interlude I". These quotations create an associative link between the final scene and the initial circumstances of the opera and hint at the lost possibility of love: before the events, in "Interlude I", true love was still an imaginable alternative.

Silkkirumpu: A Traditional European Opera

Silkkirumpu is an artwork that includes aspects of both Japanese and European cultural traditions: the minimalist, detailed Japanese aesthetics merge with the Wagnerian idea of opera as *Gesamtkunstwerk*. The Japanese origin of the libretto and its close connection with *noh* theatre, Japanese poetry and Buddhist philosophy must not be ignored. However, as I have shown in this study, *Silkkirumpu* shares many features with early European drama, and it is firmly engaged with the traditions of European opera and vocal music. *Silkkirumpu*'s dense intertextual network as well as its conventional means of musico-poetic interaction belong to the central findings of my study. Below I present an overview of the essential musical references in *Silkkirumpu*, following Figure 3.1, in which the categories of intertextual and work-specific references were introduced.

Silkkirumpu includes intertextual allusions to specific intertexts, such as Stravinsky's *Rite of Spring* and Berg's *Wozzeck*. Heininen's decision to compose a numbers opera enlarges the intertextual network to genres and their representatives employed in the past centuries. For example, *Silkkirumpu*'s "La Follia I and II" can be interpreted in the light of earlier operatic mad scenes and various expressions of madness in the vocal repertoire.

Several conventional topics can be recognized in *Silkkirumpu*. Some of them are indicated verbally in the full score, while others can be recognized by the essential features of a topic; for example, the pastoral topic in "Duetto" is recognizable through its *sicilienne* rhythm and symmetrical metre. I believe that conventional topics, styles and genres, located in a post-tonal context, do not inevitably manifest irony, but, depending on the effect created by combined musical parameters, such topics can be associated with their original meaning. However, as explained in Chapter 5, in my reading the fanfare topic in *Silkkirumpu* suggests irony.

As for the work-specific references, one recurring gesture is used as a sign of ending throughout *Silkkirumpu*. Its basic form, consisting of ordered pitch intervals $\langle -7, -3 \rangle$ is introduced already in “Preludio”. Several variants appear thereafter. In addition to the ending gesture certain recurring pitches in a local context seem to have syntactic functions as beginning, ending or focal pitches. Nevertheless, pitch centrality as an overarching principle is avoided.

In *Silkkirumpu* there are surprisingly many recurring musical ideas that seem to reflect certain dramatic themes. In the course of the opera these ideas appear in varied guises, yet they are similar enough to be associated. As is common in the European operatic tradition, some of these musical ideas ultimately generate symbols and thus could be called *Leitmotifs*. The first of these musical symbols is introduced in “Preludio” (Example 9.1). It consists of ascending melodic lines in the violins and violas, which maintain a regular, syncopated pulse. I interpret the future-oriented, ascending lines as a musical symbol of the Gardener’s hope for love or something new.



Example 9.1. *Leitmotif* symbolizing the Gardener’s hope.

The next musical symbol is heard for the first time in “Cantilena”. It includes several repetitions of pitch interval 3 between the pitches D and B, performed by the Gardener as well as by the violoncello and by the harp (Example 9.2). Variants of the motive occur in several later numbers, performed by the Gardener as well as by the Princess, the chorus and the orchestral instruments. In “Cantilena” the motive aligns with the poetic line alluding to water; therefore, I call it the water motive. Water in this opera might symbolize love and destructive erotic passion, whose impulses the Gardener chooses to follow instead of valuing the serenity of his life. The motive appears on several occasions, approaching the dramatic theme from different perspectives. Because the water motive recurs and is developed over the course of the drama, I consider it to be a *Leitmotif* symbolizing the Gardener’s choice.

95 Gardener

sy - - - ksyn sy - vä ve - si

Example 9.2. *Leitmotif* symbolizing the Gardener’s choice, which I call the water motive.

Another *Leitmotif*, introduced by the Courtier in “Promesso”, includes a large, descending intervallic leap on a characteristic rhythmic figure: a sixteenth note followed by a dotted eighth (Example 9.3). The motive is heard at the beginning of the royal orders, and its commanding tone is maintained in its later appearances. The rhythm occurs in the brass parts in several numbers, resembling their fanfare-like statements’ mocking quality in “Promesso”. The significant, inverted form of the motive is situated precisely at the moment of promise. In addition the piano performs the motive in its ascending form at the opera’s turning point, assisting the Gardener’s resurrection at the end of “Ballata”. Clearly, the motive’s descending form is heard during a doubtful or negative event in the drama, whereas the motive’s ascending form is situated at a moment of action that at least in a local context seems positive.

332

Ku-uu - le Saat, saat, sa a - at

Example 9.3. *Leitmotif* of commands (b.332) and its inverted form (b. 364), which symbolizes promise (b. 364).

Persistent repetition on a single pitch, performed on equal note values, occurs frequently in *Silkkirumpu* (Example 9.4). It is realized in various note values and pitches, both in the vocal and in the instrumental parts, and is performed in most cases as a group of five equal note values. This musical idea is rich in dramatic meanings. At the end of “Promesso” it imitates the Gardener’s stammer, and in the opera’s mad scenes it symbolizes the vicious circle of the main characters’ obsessive, insane thoughts. However, especially in the latter part of the opera, the repetitive idea – performed by the wood winds or the brass or by various drums – might also depict either imitated or real drumming.

1045 Timpani *mf*

1207 VI I + II, tutti Princess *mf*
Kuu-lkaa ih-mi-set

Example 9.4. Groups of five equal note values on a single pitch as a musical symbol of stammer, obsessive thoughts or drumming.

In addition to these musical symbols certain recurring pitches are significant in *Silkkirumpu*. The pitch $A\flat_4$ is employed locally as a focal pitch for the Courtier in his aria. The recurring pitch $E\flat_4$ becomes a significant symbolic pitch motive, which appears in several numbers throughout the opera. In the opera's first half $E\flat_4$ is sung by the Gardener as a metaphor for the object of his love and longing. In the Princess's "La Follia II" $E\flat_4$ is combined with another symbol, the group of five equal note values. A persistently repeated $E\flat_4$ is heard in the imagined drumming, a reference to the Princess's madness as a consequence of her guilt feelings. In the opera's final scene the symbolic pitch $E\flat_4$ highlights the poetic line, indicating the destructive passion that caused the characters' tragic destinies. In my reading the pitch $E\flat_4$ symbolizes the intertwined destinies of the Gardener and the Princess.

Intermediality in Silkkirumpu

As mentioned in Chapter 1, the interaction between text and music in *Silkkirumpu* can be approached through the concept of *intermediality*. According to Irina Rajewsky (2005) the term intermediality is applied when describing the process or the end result of adaptation from one medium to another, when describing an artwork that combines several media or when describing the intermedial references in an artwork. Intermedial references appear when features of one communication system are adopted from another system in an attempt to make one resemble the other in the new sign system. The references to other media may appear on various levels, beginning with single events and ultimately extending to the structures of sign systems (Rajewsky 2005, 50–54). In *Silkkirumpu* intermediality permeates the opera's semantic and structural layers and thus a symbiotic connection between the media is constructed.

In this study *Silkkirumpu*'s adaptation process from a *noh* play into an opera is discussed rather briefly. Several intermedial elements of this *Gesamtkunstwerk* – ballet, stage action and scenery – have been left out completely. Instead, the text focuses on describing the cross-references between language and music in the opera. Below I will deepen the discussion of the text-music relationships by linking my findings with the concept of intermediality.

As I have pointed out, the music in *Silkkirumpu* refers constantly to the text, for example through musical imitation of certain words or verbal expressions. Nevertheless, the references appear in the opposite direction as well: the musical (sonic) qualities of language have been elaborated in the compositional process. In certain numbers in *Silkkirumpu* the text fragmentation leads to a situation in which the linguistic components largely function musically, and the music and the language form a merged medium of expression.

One can also find musical resemblances of linguistic structures in *Silkkirumpu*: as an example, in “Arioso” the coinciding musical and poetic anaphora strengthen the poetic rhythm. Furthermore, the overall form of “Arioso’s” music reflects the large-scale structure of the poem. This phenomenon, although significant, appears only in certain numbers. Another structural reference is employed constantly throughout the opera: the numerous groups of five equally long notes clearly refer to the five-syllable structure of *haiku*. The composer has invented a musical structure which is analogous to a particular linguistic structure. Since the structural reference to another medium is employed repeatedly, the phenomenon could be considered a systematic *transcoding* of a component from one sign system into another medium (Rajewsky 2005).

The cinematic means employed in the musical narrative of *Silkkirumpu* represent intermediality as well. The practices common in cinematography – montage and flashback – have been adopted into a musical communication system. The musical montage in “La Follia II”, which is realized by means of frequent alternation of two contrasting musical materials, resembles cutting, editing and reordering the shots in a film. Moreover, the musical references to an earlier number in “Fazit” are analogous to the filmic flashbacks, which function as remembrances of the past. The references interrupt the musical flow and create associations between temporally distant sections of the opera. As described in my research, these two cinematic means that have been transcoded from audiovisual narrative into musical narrative are effective temporal and rhetorical

strategies in *Silkkirumpu*. In my listening experience the musical montage creates a strong visual impression, as if one were watching a filmic montage.

As clarified in Chapter 3, I have adopted the premises of literary narrative as a starting point for examining musical narrative. This widely accepted principle has recently been questioned: Irina Rajewsky considers whether each medium, including music, could build its own narrative premises without referring to literary narrative at all (Rajewsky 2016). The opposing view is justifiable as well: although the concrete means of narration vary among media, the basic, abstract principles of narrative are *transmedial* (Schröder 2012, 20–26). Neo-narrative means – used in interactive games and films or experimental theatre – affect the older narrative art forms, such as operatic or purely musical narrative. It seems that in contemporary narrative the boundaries between media are difficult and even unnecessary to define (Herzogenrath 2012; Ryan 2010, 22–25). I believe that the concept of transmediality helps us to understand the relationships between media that merge in contemporary, intermedial narrative works, including *Silkkirumpu*.

Final Remarks

The goal of my research was to examine the interaction between text and music in *Silkkirumpu*. I was especially interested in how these two fundamental elements of operatic narrative support the drama. My thematized approach proved to be fruitful; in fact, it would have been impossible to discuss the huge amount of material chronologically. Moreover, the thematized chapters clearly focus on describing the opera's central narrative strategies and musico-poetic connections from the viewpoint of the dramatic whole, on the one hand, and concentrating on their details in a local context, on the other. However, the frames of reference in the discussion vary. While Chapters 6 and 7 focus on examining the exact musical strategies and means of unfolding the story and its themes, Chapters 5 and 8 approach their points on a more abstract, narrative level, addressing two significant agents in the operatic communication, namely the narrator and the interpreter. The orchestra's narrative role, examined in Chapter 8, is an abstract, yet widely accepted idea. In *Silkkirumpu* the orchestral instruments (with the exception of the drums) do not belong to the storyworld, but function on a narrative level as a hidden, non-verbal narrators and as strategic and rhetorical agents. In the discussion of irony in Chapter 5, the interpreter and his or her distanced attitude to the story is essential. Irony, although suggested in the score and further elaborated in the music, is evoked by the interpreter. Even

if an ironic reading of the story were the most plausible, it is still an option that the interpreter chooses to accept.

The primary aim of this study was to examine the interaction between the text and music in Heininen's *Silkkirumpu*. However, I believe that the analytical perspectives and tools, applied in this study, might be useful for studying contemporary opera more broadly. Peter Stacey's (1987; 1989) approach to the relations between text and music in a contemporary composition has been a useful starting point for my study. As Stacey recommends, I applied his ideas freely, paying attention to the essential features of my research object. In addition my concept of vocal style was inspired by Stacey's writings. I believe that my model of vocal style as a combination of its components is an apt and flexible analytical tool for observing individual parts in a contemporary vocal composition.

Robert Morris's (1993) theory and reduction method for showing similarity between two musical entities, based on their similar basic contours, has also been appropriate to my needs. As shown in several analytical examples in this study, Heininen, in his variation technique, often keeps the shapes of the musical units or their fragments the same, even if he varies the detailed intervallic content of the unit; the perceived parallelism between two musical units is usually a result of their similar basic contours. Furthermore, Morris's suggestion that the concept of contour can be extended to all musical parameters fits well with Heininen's compositional practice in *Silkkirumpu*. His music consists of characterized temporal shapes (*Gestalt*), in which the controlled parameters (such as melodic and rhythmic structures, instrumentation, dynamics and articulation) are equally important. Through repetition and association several characterized shapes in *Silkkirumpu* become musical symbols. However, as explained in my study, in only a few cases is the association a result of exact repetition of a melody. Usually, the association is based on contour similarity and the effect of combined parameters.

Looking back at my analytical work, I agree with Jonathan Dunsby (1989) and Patricia Howland (2015) that texture and so-called secondary parameters of music play a significant role in articulating form in contemporary music. This is the case in *Silkkirumpu*, in which both the overall form of the numbers and the formal organization of limited musical sections are mostly based on radical textural changes.

My research can be linked with the recent discussion on the narrative qualities of contemporary music, as presented by various authors in Michael L. Klein's and Nicholas Reyland's *Music and Narrative since 1900* (2013), among other sources. Questions

focused on the phenomenon include the functions of conventional topics and styles in a post-tonal context and the temporal strategies of contemporary compositions. My analysis of the narrative qualities and strategies in *Silkkirumpu* shows that Heininen tends to use neo-narrative means and exploits strategies of audiovisual media. However, as the analytical examples show, the narration and the interaction between the text and the music in his opera are mostly based on centuries-old traditions of which educated listeners are aware and which thus helps them understand the dramatic meanings hidden in the music. When the opera was premiered at the Finnish National Opera in 1984, *Silkkirumpu*'s musical language was considered demanding and difficult. To my mind, this is only partly true. I would compare the complicated pitch and rhythmic structures of *Silkkirumpu* to a thin mask covering a very conventional European opera.

I began this study by describing my first experiences with Heininen's *Silkkirumpu*. After my seven-year research project I am still inspired by the opera and listen with fascination to its highlights. I consider *Silkkirumpu* a remarkable Finnish opera and one of the central works in Heininen's oeuvre. Strangely, my research is the first doctoral thesis to concentrate on Heininen's music. Juliane Weigel-Krämer's dissertation deals with *Silkkirumpu*, but she focuses on the drama and its origins: the music is described only on a very general level. My research offers new, detailed information on *Silkkirumpu* and Heininen's compositional practice in the 1980s. In addition it provides new facets to our picture of Eeva-Liisa Manner, who is one of Finland's central modernist poets.

In the booklet presentation for the opera's CD recording, Jouni Kaipainen characterized *Silkkirumpu*'s ending as "a horn of plenty spilling in every direction".¹ I believe that the opera is a horn of plenty for scholars as well. My dissertation tends to cover the interaction between the text and the music in *Silkkirumpu*, but the other intermedial elements in this *Gesamtkunstwerk* might also be examined. The television version of the opera is attractive, and the relationship between the music and the filming would be interesting indeed to research. However, further studies as well as new performance productions of the opera would be easier to arrange if a proper, printed full score were available. Only a dull photocopy of the composer's autograph manuscript exists today. Editorial work on the full score is needed, as there are errors, gaps and ambiguities in the material.

¹ "Oopperan loppu on musiikiltaan ainutlaatuisen tiheä, se on yli äyräiden joka suuntaan pursuava runsaudensarvi", Kaipainen (1989).

As a valuable work of art, *Silkkirumpu* is rich in layers of interpretation. This research approaches the opera as a tragic story which might have its ultimate roots in universal folktales and ballad tradition. The composer's view that *Silkkirumpu* resembles European morality plays, as well as the libretto's origin in Buddhist ritualist *noh* theatre have also been discussed. The ironic aspects of the opera lead the listener to search for its abstract themes: the limitations of human comprehension and existence as well as the question of free will.

Along with these alternative readings my own listening experience is coloured by an additional view: *Silkkirumpu*'s central action, the extended attempts of drumming, invites me to read the opera as a meta-poem. With certain qualifications we could interpret the Gardener's efforts at making music as resembling the artistic process of a poet or a composer, who time after time gathers strength to create complete, high-class artistic works. The Gardener's drowning figuratively shows us that creative work needs sacrifices: a poet or a composer, in the intense artistic process, must consent to be fragile, even to the point losing himself or herself. Moreover, to me *Silkkirumpu* talks about the relation between the artist and the audience: the poor Gardener keeps drumming, but no-one can hear his music. To be heard – listened to, understood – is imperative for an artist; in principle, art is communicative human action. The Gardener's hatred and anger, his challenge to the Princess to try to play the drum herself, speak honestly and movingly about the artist's frustration and despair.

Glossary

- Agent** In literary theory subjects of drama or narrative are called agents. Agents appear as characters in a story, yet also as higher-level agents governing the discourse and thus revealing the ideological attitudes of a literary work. In the context of music, musical agents – themes, motives, gestures, or otherwise identified musical ideas or circumstances – and their development or transformation in the course of the music manifest the musical narrative. (See, for example, Almén 2008, 55–57 or Hatten 2004, 164–165.)
- Alliteration** A poetic device in which words in line or close to each other begin with the same vowel or consonant (Preminger and Broman 1993, 36–38; Wolosky 2011, 138, 152; Mikics 2007, 10–11).
- Anaphora** A poetic device for creating parallelism and rhetorical emphasis by having several lines begin with the same word. The term is used in musical rhetoric as well (Preminger and Brogan 1993, 73; Wolosky 2011, 168, 199).
- Apostrophe** A poetic figure of speech in which an absent, inanimate or unreal object is addressed (Wolosky 2011, 34–35, 199; Mikics 2007, 23).
- Aristotelian drama** As described in Aristotle’s concept of drama in his *Poetics*, Aristotelian drama is principally the imitation (Greek, *mimesis*) of reality, realized as a story manifesting unity of time, unity of place and unity of action. Aristotle divided plays into tragedies, which imitate noblemen, and comedies, which imitate those in the lower classes. See the entries on Tragedy and Comedy below.
- Assonance** A poetic device that involves repeating an identical vowel sound in a string of words that do not necessarily begin with the same consonant (Preminger and Broman 1993, 102–103; Strachan and Terry 2011, 203).

Ballad	Folk ballads were narrative poems or song texts in stanzas, memorized and performed by heart from generation to generation, a famous example being <i>Robin Hood</i> . Folk ballads have been part of folk tradition since medieval times and have found their way into written poetry and art music as well. Art ballads follow the stanzaic structure of verses with four lines, where the second and fourth lines rhyme. German <i>Lied</i> composers set some of their songs to art ballads, a famous example being Schubert's <i>Erlkönig</i> to a text by Goethe (Strachan 2011, 203; Mikics 2007, 33–34).
Chiasmus	A poetic device in which the order of the words in a sentence or in a poetic line is inverted in the next line. Depending on the language and case, the meaning of the expression may alter subtly or radically.
Comedy	According to Aristotle, comedy is a play that imitates the less virtuous and reveals the ridiculous aspects in their attitudes or actions (Lennard and Luckhurst 2002, 325; Halliwell 1987, 36; Mikics 2007, 62–66).
Consonance	Poetic consonance means repeating a consonant in a series of words whose vowels are not the same. A special case of consonance is alliteration (Preminger and Broman 1993, 236–237; Strachan and Terry 2011, 206).
Contour	The general shape of a melodic entity, which can be represented by relative ranks of the first, the last, the highest and lowest tones, arranged according to their position in the entity. This numerical representation is called a contour segment (CSEG). Relative changes in other musical parameters such as rhythm, dynamics or harmonic cardinality can be demonstrated by contour as well (Straus 2005, 99–102).
Contour reduction	Analytical method of pruning step by step all embellishing notes of a foreground melody, ultimately leaving the basic contour of the melody to be seen. Robert Morris has described applications of the reduction method in his writings (Morris 1993, 212–215).

Cosmic irony	A philosophical attitude in which one contemplates the ultimate nature of human life and the limits of human reasoning and free will. (See, for example, Colebrook 2004, 13–14.)
<i>Diegesis</i>	In literary theory <i>diegesis</i> means narrating, a mode of telling a story (see <i>mimesis</i>) (Almén 2008, 33).
Dramatic irony	Dramatic irony appears when the character on stage, unlike the audience, is ignorant of the significance of another character's words or events. In tragic irony this ignorance leads to a fatal mistake. The presupposition of ironic narrative is the narrator's objective, distanced or evaluative attitude to the story and its events (Lennard and Luckhurst 2002, 331; Colebrook 2004, 14–15).
<i>Ellipsis</i>	An intentional omission of a word, sentence or section in a literary text. The term is used in a musical context as well.
Enjambment	Running a meaningful thought into the next poetic line without a syntactical break at the end of the line (Strachan and Terry 2001, 208; Wolosky 2001, 18).
Focal pitch	A prominent, recurring tone around which the (vocal) melody circulates. In a tonal context a focal pitch does not represent the tonic. In an atonal context a focal pitch might appear as a central tone creating coherence in the pitch structure (Rothstein 2008).
Focalization	Angle of vision in a narrative: a story is always narrated from the perspective of one character (the focalized one), though the angle of vision can change to focalize someone else as well (Genette 1980, 185–210, Rimmon-Kenan 1983, 71–85).
<i>Gestalt</i>	A shape whose unified whole is made up of smaller units. The term was originally used in <i>Gestalt</i> psychology. In the present study <i>Gestalt</i> refers to a temporal musical (melodic) entity, limited in length, which is separated from its surroundings by distinctive features (Hasty 1984, 172–173).
<i>Haiku</i>	A Japanese poetic form that typically consists of three lines encompassing a total of 17 syllables, arranged in a pattern of 5–7–5 syllables. With a few concrete nature objects <i>haiku</i>

	creates a picture-like impression, which reflects a specific atmosphere or human emotion (Hume 1995, 343; Yasuda 1995, 125–150).
Irony	A rhetorical means of expressing a covert, contradictory meaning using verbal or paralinguistic strategies (OED 2017; Wolosky 2001, 201).
<i>Klangfarbenmelodie</i>	The term was introduced by Arnold Schönberg, who considered a succession of tone colours to be equal to a succession of pitches in a melody. Serial and post-serial composers have approached Schönberg's idea diversely and freely, yet they share his vision of the importance of tone colour both as a harmonic and a melodic resource (Cramer 2002, 1–2).
<i>Leitmotif</i>	A representative theme or musical idea, which repeatedly appears with a certain character, object or dramatic ingredient, and might therefore be interpreted as a musical symbol for the object. (See for example, Magee 2000, 115–116, 199–200; Jarman 1987, 46–49.)
<i>Mimesis</i>	Imitation of reality. In literary theory <i>mimesis</i> is manifested in the dramatic mode, the act of showing events (on stage) (Mikics 2007, 187–189).
Montage	Cinematic means of editing a film whereby a series of brief shots are composed to make a sequence. A montage breaks the linear narrative, connects various perspectives and time spans, and effectively creates associative links between events or characters in a story. The term “musical montage” refers to the technique of interrupting the musical flow with juxtaposed or distant material and composing a musical collage, similar to a cinematic montage (Almén and Hatten 2013, 65–66).
Morality play	Morality plays were medieval, religious allegories in which personified virtues and sins or devils tried to affect a human character's life and decisions. The archetypal main character, “Everyman”, represented humans in general. <i>Mankind</i> and <i>Everyman</i> are famous, anonymous morality plays (Mikics 2007, 192; Lennard and Lockhurst 2002, 72–73).

Musical persona	Edward T. Cone's term for an implied, virtual agent who governs the musical discourse in a composition. The musical persona is someone who experiences the musical events and emotions in a piece of music and must be distinguished from a vocal persona and from the composer (Cone 1974). In literary theory the concept of "implied author" corresponds to a musical persona.
Narrator	An agent who tells the audience the story. The narrator can be either one of the characters who also takes part in the events, or he can be an extra-diegent, even an omniscient, observer. The narrator always tells the story from a certain perspective and mediates his attitudes and ideology to the listeners (Mikics 2007, 210; Almén 2008, 32–35).
Narrative	A narrative is a sequence of events presented (=narrated) to the audience in the past tense. Narrative includes all strategies and means with which the story is mediated to the audience. An analysis of the literary narrative usually takes into consideration agency, temporality and mode of narrating (Rimmon-Kenan 1983, Strachan 2011, 216). The theory of musical narrative has, up to now, adapted the concepts of literary narrative.
<i>Nō</i> ; in English, <i>Noh</i>	Traditional, ritualistic Japanese theatre form with noble, highly stylized aesthetics and minimal stage action, dating back to the thirteenth and fourteenth centuries (Hume 1995, 347; Ueda 1995b, 177–192).
Paralinguistic	The non-linguistic aspects of speech. Paralinguistic layers include, for example, the speed, height and sound quality (such as scream or whisper) of speech, as well as pauses, fluency or additional noises (such as murmuring or smacking). Paralinguistic expression is an important part of a message: it reveals the affect and the emotional state of the speaker. Linguistic and paralinguistic expressions sometimes contradict each other.

Prosody	Consists of speech variables such as pitch, intonation, tempo and loudness. Each language employs a characteristic prosody of its own. In addition prosody is used as an effective poetic device, and it includes, for example, metre and verse structure (Strachan 2011, 219)
Segment	A musical entity separated from its surroundings by distinctive features. Segments can be either vertical harmonies or horizontal melodies (Hanninen 2001, 355; Hasty 1984, 168).
Segmentation	A process of grouping music into distinctive segments.
Sign	A meaningful, communicative unit that needs to be interpreted. A sign refers to (=signifies) an object (=the signified). Musical signs can be work-specific, intertextual or referential.
<i>Sprechstimme</i>	A vocal technique between singing and speaking, introduced by Arnold Schönberg. The term <i>Sprechgesang</i> commonly refers to more operatic, recitative-like expression, while the term <i>Sprechstimme</i> refers to the expression closer to speech. The notation of <i>Sprechstimme</i> has varied a great deal, but usually the noteheads are replaced with crosses (Kurth 2010, 124–128).
Stanza	A group of poetic lines separated from the following group of lines by a blank line. Poems employing stanzaic structure often have regular rhymes or metrical schemes (Strachan 2011, 223).
Syntax	A set of rules for how sentences are formulated in a certain language. Syntax governs the order and processes of linguistic elements such as words (Wolosky 2001, 17). In recent decades the term syntax has also been used to describe the logic of tonal music, where the principles of tonal harmony largely govern the rhythmic and melodic structures of the composition (Agawu 1991, 8–9).
Temporality	Temporal art forms, such as drama, literary narrative and music present a succession of events and thus are bound to time. On the one hand, temporality refers to the means and attributes of organization as well as to the manifestation of time in

	an artistic work, while on the other hand, it can refer to the audience's subjective experience of time (London 2018).
Text	Any kind of object that can be read and interpreted. Text includes sets of signs and symbols that carry an informative message. The meaning of a text is not completely fixed, yet is always interpreted by its reader in a cultural context.
Text conditions	According to Stacey, the poetic text of a composition appears either in a prime form that realizes the original poem or in various fragmented conditions that are transformed through repetition, superimposing, masking or fragmentation (Stacey 1989, 26–27; Stacey 1987, 124).
Texture	In a musical context, texture usually refers to the qualities and consistency of the musical whole, which is embodied in the combined unity of several musical parts. Texture is often described through opposite pairs of concepts, such as homophonic–polyphonic, dense–thin or heavy–light. As in the visual arts, the textural qualities function primarily on the surface of the music, yet they interact with the musical substance as well (See Dunsby 1989, 46, 49, 57; Lester 1989, 33–44.)
<i>Topos, topoi, topic</i>	From Greek <i>topós koinós</i> , meaning commonplace. A conventional manner of representing specific themes or topics in rhetoric, literature and music (Wolosky 2001, 203).
Total chromatic	In the present study the term refers to the 12-tone collection; that is, the twelve pitch classes that create an aggregate. When the 12-tone collection is subjected to the transformations used in serial technique, it is called a row. The chord blocks that include all 12 pitch classes are called 12-tone chords. If all 12 pitch classes occur temporally in a melodic line or in a polyphonic texture partly temporally, partly in vertical harmonies, the expression “completion of an aggregate” is used.
<i>Totale Theater</i>	Berndt Alois Zimmermann's term, referring to his vision of the opera as a contemporary art form. <i>Totale Theater</i> elaborates on Wagner's idea of <i>Gesamtkunstwerk</i> to mean a stage

	work combining all modes of expression (music, literature, ballet, architecture and painting, among other things), all modern media (for example, film, audiotape and television) as well as all dimensions of time (past, presence and future) and space (positioning of the performers and parallel stages) (Zimmermann 1974, 41).
Tragedy	According to Aristotle's <i>Poetics</i> , the protagonist of a tragedy is a nobleman to whom misfortune happens because of a tragic mistake (<i>hamartia</i>). The structure of Aristotle's tragedy is often illustrated with a drama triangle, wherein the peak of dramatic tension – the turning point of the plot (<i>peripeteia</i>) – is situated in the middle of the play. The plot of a drama must be constructed so that the tragic destiny of the protagonist arouses pity and fear and thus leads to an emotional purification (<i>catharsis</i>) in the audience (Halliwell, Stephen 1987, 37–40, 44 and 48).
Vocal style	Appearance of vocal expression through its combined musical components such as pitch and intervallic structure, rhythmic structure, continuity as well as expressive and vocal qualities.
<i>Waka</i>	The syllabic metre employed in Japanese poems. A <i>Waka</i> meter consists of five poetic lines totaling 31 syllables, arranged in a pattern of 5–7–5–7–7 syllables (Hume 1995, 351).
<i>Yūgen</i>	An aesthetic term describing the sublime beauty of <i>nō</i> (<i>noh</i>), whose deep, mysterious expression uncovers the cosmic truth of the universe (Hume 1995, 351).

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- Koskinen, Kalevi: 9 April 2014.
- Saarman, Risto: 20 May 2019.

Appendix

Cast

Princess	soprano
Lady-in-Waiting	mezzo soprano
Gardener	baritone
Courtier	tenor
2 nd Demon	tenor
3 rd Demon	bass
2 nd Lady-in-Waiting	soprano
2 nd Courtier	baritone
Chorus	
Ballet (Demons)	

The scene is set in the Kinomaru palace and by the Laurel Lake in Chikuzen.

Affogamento = drowning

Aviso (Spanish) = warning, advice

battuta = beat; battute = jokes

La Follia = madness

frustata = whipping

Ira e odio = anger and hate

Promesso = promise

Richiamo = recall

Silkkirumpu's musical scheme, with parallel titles and characterizations of the numbers in the libretto and in the full score along with the origin of the poetic text for each individual number.

Musical number	Title in the libretto	Title in the full score	Origin of the text
VISION			
I	Introduction Cantilena	Preludio Cantilena	Bashō, Shōhaku Heininen and Manner
II	Duet	Duetto	Heininen and Manner
II	Arioso	Arioso	Heininen and Manner
IV	Interlude I	Interludio I per coro	Heininen and Manner
V	Aria	Promesso e terzetto	<i>Aya no Tsuzumi</i>
LIFE-CYCLE			
VI Ardour	Monologue I Arietta ... con coro Rite of Drumming I	Monologo I Arietta Monologe con coro Rito di battuta I	<i>Aya no Tsuzumi</i>
VII Disappointment	Monologue II Rite of Drumming II	Monologo II Rito di battuta II	<i>Aya no Tsuzumi</i>
VIII Weariness	Days and Hours (tableau) Monologue III Rite of Drumming III	Ore e giorni I Monologo II (or; III?) Battute III	<i>Aya no Tsuzumi</i>
IX Bitterness	Days and Hours II Monologue IV Rite of Drumming IV	Ore e giorni II Monologo IV Battute IV	<i>Aya no Tsuzumi</i>
X Dejection	Days and Hours III Monologue V	Ore e giorni III Monologo V	<i>Aya no Tsuzumi</i>
XI	La Follia I Cadenza	La Follia I e cadenza	<i>Aya no Tsuzumi</i>
RETROSPECT			
XII	Interlude II	Interludio II per coro a) Affogamento b) Ballata	Heininen and Manner
XIII	Terzettino	Terzettino: Richiamo	Heininen and Manner
XIV	Cabaletta	Cabaletta: Aviso	<i>Aya no Tsuzumi</i>
XV	La Follia II	Aria: La Follia II	<i>Aya no Tsuzumi</i>
XVI	Aria: Ira e odio	Aria: Ira [e] odio	<i>Aya no Tsuzumi</i>
XVII	Drumming and Whipping Scene	Scena di frustata	<i>Aya no Tsuzumi</i>
XVIII	a) Duet Chorus Duet b) Sextet c) Duetto con coro d) Final Chorus Passacaglia	Finale / Fazit a) Duetto con coro b) Sestetto con coro c) Duetto con coro d) Coro finale e Passacaglia	<i>Aya no Tsuzumi</i> Heininen and Manner <i>Aya no Tsuzumi</i> <i>Aya no Tsuzumi</i>

***Silkkirumpu's* orchestration**

2 Flutes (1st also plays Flute in G and Piccolo; 2nd also plays Piccolo)
2 Oboes (2nd also plays Cor anglais)
2 Clarinets in B flat (2nd also plays Bass Clarinet)
2 Bassoons (2nd also plays Double Bassoon)
2 French horns in F
2 Trumpets in B flat
2 Trombones
Percussion (five players)
 Campanelli
 Vibraphone
 Tubular Bells
 Tam-Tam
 Gongs: also a water basin to produce glissandi on bells and gong
 Cymbals
 Sizzle cymbal
 Triangles
 Anvil
 Cowbells
 Saw
 Steel sheet
 Doppler gong: a smallish gong which produces a glissando when struck
 Marimbaphone
 Xylorimba
 Hammer
 Schlitztrommel
 Wood blocks
 Temple blocks
 Castanets
 Bass drum
 Timpani
 Tom-toms
 Bongos
 Snare drums
 Tambour de Basque
 Roto-toms
 Maracas
 Guero
 Raganella
 Wood rattle
 Cabaza
 Wind machine
 Flexaton
 Bottles
Piano (also Celesta)
Harp
Strings (VI 1, VI 2, VIa, VIc and Cb)

Two examples from the photocopy of the composer's manuscript (Heininen 1981–1983):
“Cantilena” (I b), bb. 54–58 and “Fazit” (XVIII d), bb. 1830–1833

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- p* (piano) in the second and third staves.
- pp* (pianissimo) in the fourth staff.
- pp* (pianissimo) in the fifth staff.
- pp* (pianissimo) in the sixth staff.
- pp* (pianissimo) in the seventh staff.
- pp* (pianissimo) in the eighth staff.
- pp* (pianissimo) in the ninth staff.
- pp* (pianissimo) in the tenth staff.
- pp* (pianissimo) in the eleventh staff.
- pp* (pianissimo) in the twelfth staff.
- pp* (pianissimo) in the thirteenth staff.
- pp* (pianissimo) in the fourteenth staff.
- pp* (pianissimo) in the fifteenth staff.
- pp* (pianissimo) in the sixteenth staff.
- pp* (pianissimo) in the seventeenth staff.
- pp* (pianissimo) in the eighteenth staff.
- pp* (pianissimo) in the nineteenth staff.
- pp* (pianissimo) in the twentieth staff.
- pp* (pianissimo) in the twenty-first staff.
- pp* (pianissimo) in the twenty-second staff.
- pp* (pianissimo) in the twenty-third staff.
- pp* (pianissimo) in the twenty-fourth staff.
- pp* (pianissimo) in the twenty-fifth staff.
- pp* (pianissimo) in the twenty-sixth staff.
- pp* (pianissimo) in the twenty-seventh staff.
- pp* (pianissimo) in the twenty-eighth staff.
- pp* (pianissimo) in the twenty-ninth staff.
- pp* (pianissimo) in the thirtieth staff.
- pp* (pianissimo) in the thirty-first staff.
- pp* (pianissimo) in the thirty-second staff.
- pp* (pianissimo) in the thirty-third staff.
- pp* (pianissimo) in the thirty-fourth staff.
- pp* (pianissimo) in the thirty-fifth staff.
- pp* (pianissimo) in the thirty-sixth staff.
- pp* (pianissimo) in the thirty-seventh staff.
- pp* (pianissimo) in the thirty-eighth staff.
- pp* (pianissimo) in the thirty-ninth staff.
- pp* (pianissimo) in the fortieth staff.
- pp* (pianissimo) in the forty-first staff.
- pp* (pianissimo) in the forty-second staff.
- pp* (pianissimo) in the forty-third staff.
- pp* (pianissimo) in the forty-fourth staff.
- pp* (pianissimo) in the forty-fifth staff.
- pp* (pianissimo) in the forty-sixth staff.
- pp* (pianissimo) in the forty-seventh staff.
- pp* (pianissimo) in the forty-eighth staff.
- pp* (pianissimo) in the forty-ninth staff.
- pp* (pianissimo) in the fiftieth staff.

This page contains a handwritten musical score. At the top, there are several staves of music, possibly for woodwinds or strings, featuring rhythmic patterns and notes. Below these, there is a section with a vocal line. The lyrics "Dote" and "Hana" are written under the notes. The score includes various musical notations such as notes, rests, and dynamic markings like "ff". There are also some markings that look like "Tempo" and "Hana". The bottom part of the page shows more complex musical notation, possibly for a piano or another instrument, with many notes and some markings like "ff" and "p".



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