

**An Angelic Alter Ego –
A style-critical analysis of Einojuhani Rautavaara's
Violin Concerto**

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Declaration

I hereby declare that this dissertation, submitted in partial fulfilment of the requirements for the degree of Master of Music in Composition/Dissertation has not been submitted by me previously for a degree at another university. I declare it is my own work and that any contributions to or quotations in this dissertation have been cited and referenced.

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Abstract

Einojuhani Rautavaara has recently become a contemporary classic of Western Art Music. His music's broad appeal is inherently due to his eclectic stylistic choices, particularly in his later works. Over the past few decades, a growing body of research has emerged on Rautavaara's music. This dissertation provides a stylistic analysis of his Violin Concerto from 1977, a composition which displays the embryonic traits of his later period. Previous academic works have failed to address this composition, and it has thus received no analytical attention yet.

This dissertation seeks to discover the inner structure and mechanisms of the Violin Concerto. It does so by utilising Jan LaRue's style-critical analysis method. By doing so, one can extrapolate how smaller dimensions of music morph and combine to structure the composition; and determine which harmonic, melodic, rhythmic, and textural manipulations and techniques are used within the music.

The analysis is then contextualised within Rautavaara's various periods of composition, seeking to discover where it is categorised. By extension, it is then posited whether such a composition falls into a categorisation of Modernist, or Postmodernist ideals. Finally, a large rationale behind much of Rautavaara's music draws connections between semiotic imagery/concepts, and musical figures/titles. This allegorical connection is uncovered as the Violin Concerto is compositionally followed by Rautavaara's "Angel" trilogy of compositions. The final objective is to explore what we can learn about the composer's music in this period; and how the Violin Concerto may signal his change in musical aesthetics, or perhaps even stand in contrast to the "Angel" triptych's musical characteristics, and meta-physical allusions.

This research paper concludes that the Violin Concerto exhibits traits found in Rautavaara's later Angelic compositions serving as an imperfect antithesis, are indeed Postmodern in attitude, providing an ironic metaphor of Rautavaara's own belief of mortality.

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1. Preface

Einojuhani Rautavaara's Violin Concerto was composed between the years 1976 and 1977. It is an anomaly within his compositions in the late 1970's. As Rautavaara's music shifted into his late writing style, his obsession with the metaphysical intensified. Irrespective of this, and other commonalities, individual compositions along his linear evolution as a composer exhibit highly individualistic stylistic, and auditory-aesthetic decisions.¹

The Violin Concerto is one such composition which depicts Rautavaara's time in New York City, treating the violinist like a protagonist in the bustling metropolis. This represents Rautavaara's own experience with the city, and atmosphere. This allegory appears as a strangely personal reflection given what it is preceded by: the Angel trilogy of compositions consisting of *Angels and Visitations* (1978), Double Bass Concerto *Angel of Dusk* (1980), and *Playground for Angels* (1981), and thereafter other compositions explicitly mentioning titles and/or movements regarding angels, and other spiritual/mythical entities from unicorns to mandalas, liturgies, and more.

1.1 Research Question

The primary question concerning this dissertation is: what stylistic properties and tendencies does the Violin Concerto display? How does the composition operate logically, how does it display its growth processes?²

The secondary questions are: can the composition be classified as part of Rautavaara's third, or fourth stylistic period,³ and does it display traits of modernism, or postmodernism (i.e. which features define such a distinction)? Finally, there is the question of whether there is any foreshadowing to Rautavaara's later compositions, specifically regarding his spiritual, mythical, and metaphysical tone painting, and how he achieves this musically.

¹ Tiikkaja, "Paired Opposites - The Development of Einojuhani Rautavaara's Harmonic Practices," 1–2.

² See section 1.4 on *LaRue* method.

³ Heiniö, "Rautavaara, Einojuhani" *Grove Music Online* (2001), <https://www.oxfordmusiconline.com/grovemusic/abstract/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022955>.

The data required to answer such questions will be readily available as the score, itself, of the Violin Concerto, and by extension the information pertains to the subsequent analyses of it. One can determine choices of growth in the work, which will act as a means for one to speculate, as accurately as possible, the intention behind the music, what sort of influences are present, what musical traits it exhibits, and where one can detect embryonic cells of ideas found in his later works.

1.2 Research Aim

This dissertation aims to shed light on the ambiguities found in academic literature regarding Rautavaara's Violin Concerto, and by implication, the enigmas surrounding his stylistic periods and writing methods. The later points are discussed in the context of the Violin Concerto. The score as the data will provide insight into Rautavaara's transitional period between his third and fourth writing periods.

To understand each individual constituent part, one must first provide a breakdown of the entirety of the composition. This will in turn clarify some objective, heuristic, and subjective conjecture regarding the mysteries of Rautavaara's processes.

These grey areas can be set aside by discovering, and then examining specific anomalies found within the composition, what conforms to Rautavaara's stylistic conventions, and what can be identified as truly novel to the work in the context of his oeuvre.

1.3 Rationale

The compositions of Rautavaara have generated much interest in musicological study, particularly within the past two decades.⁴ The literature is still incomplete with much of his

⁴ See subsection 'Literature Review' ahead.

music left un-analysed and still shrouded in mystery as to their place within his oeuvre and development as a composer.

One such work, the focus of this dissertation, is his Violin Concerto written between 1976 and 1977. Typically, the work is placed late in his third stylistic period of music composition, however, it may be considered transitional depending on whether it is closer compositionally to his “stylistic pluralism” or “stylistic synthesis” styles.⁵

As a student composer, I am repeatedly in awe of Rautavaara’s control of music, and his profound ability to create a rich musical experience. The Violin Concerto, among many of his other compositions, has significantly influenced my own compositional writing.

I felt compelled to write this dissertation because there is no significant scholarly literature on the Violin Concerto. Nor are there even broad, non-specific analyses of the work. It remains an anomaly within the growing literature of Rautavaara’s music. The current body of literature cannot provide answers to the inner workings of the composition, nor the stylistic traits which categorise it. This dissertation will employ a style-critical analysis of the entirety of the work, revealing how the work operates.⁶ In addition, it will solidify the categorisation of Rautavaara’s other music since it provides ambiguity. This is due to it being written at a critical point within Rautavaara’s stylistic change.

1.4 Theoretical Framework

The topic of the dissertation is accounted as systematic musicology. Adler divides systematic musicology into three different definitions, of which two are relevant to our discussion: a music-theoretical section, and a music-aesthetic section.⁷ Adler cites the objects of

⁵ Heiniö, “Rautavaara, Einojuhani” *Grove Music Online* (2001), <https://www.oxfordmusiconline.com/grovemusic/abstract/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022955>.

⁶ LaRue, *Guidelines for Style Analysis*, 5.

⁷ Adler, “The Scope, Method, and Aim of Musicology” in *Yearbook for Traditional Music 1981 Vol. 13* (Cambridge University Press 1981), 10.

investigation of this style of analysis as the foundational elements of music itself, aligned to the research outcomes possible through LaRue’s method.

The method perfectly encompasses the goals of the dissertation’s analyses, providing a broad understanding of the music,⁸ as well as a “critical method”⁹ which parallels LaRue’s, to be discussed later, SHMeRG principles.¹⁰

1.5 Literature Review

The literature used within this dissertation covers two different aspects. The first set of source materials will complement the data, and by extension, the information extracted through the analyses. These include prior dissertations, writings, analyses, and reviews on Einojuhani Rautavaara’s music. The second set will constitute analytic tools for the dissection of Einojuhani Rautavaara’s Violin Concerto. The former literature mentioned has little to no specificity to the composition.

1.5.1 Literature focused on the Violin Concerto

No writings with a focus on the Violin Concerto exist – if any literature does mention it, it is in passing. Rautavaara, himself, provides a short description of the composition. It can be found within the preface of the published score¹¹ and discusses the rationale of the work, particularly its form:

⁸ Schwadron, and Hutchinson, “Systematic Musicology: Aspects of Definition and Academe” in *Bulletin of the Council for Research in Music Education*, Spring, 1978, No. 54 (University of Illinois Press, Spring 1978), 3.

⁹ Seeger, “Systematic Musicology: Viewpoints, Orientations, and Methods” in *Journal of the American Musicological Society*, Autumn, 1951, Vol. 4, No. 3 (California Press, Autumn 1951), 247.

¹⁰ *Ibid.*, 243.

¹¹ Rautavaara, *Concerto for Violin and Orchestra*.

“...If one thinks of the concerto’s first movement as the opening and slow movements in the classical sense collapsed into a single movement, the second movement for its own part can be regarded as a synthesis of scherzo and finale...”¹²

Additionally, Tiikkaja quotes from Rautavaara’s diaries a summary of the intent behind the Violin Concerto,¹³ and as a result its form:

“...no repeats, no thematic returns, no motivic development...only new wonders in an incessant changing, endless parade.”¹⁴

1.5.2 General Literature

Rautavaara’s music is often argued to stylistically exhibit elements of both the Modernist and Postmodernist aesthetics. J. Kramer’s *Postmodern Music, Postmodern Listening*¹⁵ and L. Kramer’s *Classical Music and Postmodern Knowledge*¹⁶ tackle the attitudes of this intersectionality found within Rautavaara’s music, and provides general stylistic, compositional categories which may classify the Violin Concerto as Postmodern or not. Most valuable is the nuance of attitudes described in each book, specifically recommending for readers not to follow a simplistic checklist, as it is inherently contradictory to the Postmodern attitude.¹⁷

Time and metre are highly manipulated components of Rautavaara’s music. Within the Violin Concerto, one finds a deviation from extreme aleatory and shifts in tempi. A simpler categorisation by London¹⁸ of “non-isochronous” explains the irregular phrasing and relative

¹² Rautavaara, *Concerto for Violin and Orchestra*.

¹³ It is important to note here that this quote will gain context once the formal analysis is complete. I believe the actual structure of the composition contradicts the quote. It could, therefore, more describe the intention from the composer, rather than final product itself.

¹⁴ Rautavaara from: Tiikkaja, 246.

¹⁵ Jonathan D. Kramer, *Postmodern Music, Postmodern Listening*.

¹⁶ Lawrence Kramer, *Classical Music and Postmodern Knowledge*.

¹⁷ J. Kramer, 5–11.

¹⁸ London, *Hearing Time: Psychological Aspects of Musical Metre*, 100.

conception of beats. This provides a comprehensive approach when paired with general analytic tools by LaRue.¹⁹

1.5.3 Literature on Rautavaara's Music

Literature on Rautavaara's music written in English was fairly limited until recently. Of prior analyses, they are either general in their scope or cover works other than the Violin Concerto.

Stępień's *The Sound of Finnish Angels* discusses the intersection of Einojuhani Rautavaara's ideologies and the harmonic traits, resulting in a comprehensive, semiotic rationale behind his works.²⁰ The book has multiple insights for this discussion of the Violin Concerto. Parts two and three are particularly insightful. Rautavaara's personal beliefs, and understanding of spiritual, and/or mythical depictions are defined; the book then offers methods of identifying these metaphorical entities in the music itself. This usually takes the form of looking for representations of extra-musical stimuli depicted in textures, motifs, orchestration and other musical elements. Stępień's dissertation also supports rationales behind Rautavaara's stylistic choices and some of his personal writing techniques. Rautavaara is known for the quotation of his own material, Stępień provides an allegorical description of the compositional techniques which recur, and what their constituent colours (instruments and textures) represent in Rautavaara's symbolic tapestry of sounds.

Tiikkaja's *Paired Opposites – The Development of Einojuhani Rautavaara's Harmonic Practices* provides a broad perspective of the harmonic tendencies found in Rautavaara's music. This dissertation explores the aesthetic harmonic choices that changed, or remained the same, throughout Rautavaara's oeuvre.²¹ It begins by first introducing the extramusical influences that particularly influenced Rautavaara's later compositions. At no point does the

¹⁹ LaRue, 88–114.

²⁰ Stępień, *The Sound of Finnish Angels: Musical Signification in Five Instrumental Compositions by Einojuhani Rautavaara*.

²¹ Tiikkaja, "Paired Opposites - The Development of Einojuhani Rautavaara's Harmonic Practices."

writing explore the Violin Concerto specifically. It does, however, make mention of a recurring motif found within the concerto and some earlier works. It also gives a holistic understanding of Rautavaara's "Pluralism" and "Synthesis"²² and what traditional/prior styles these crossover traits developed from. Additionally, it tackles some philosophical reasonings behind his compositions, the references in the titles, and answers if Rautavaara's entire output can be considered Postmodern.

Burton's *Upholding a Modernist Mentality – Experimentalism and Neo-tonality in the Symphonies of Einojuhani Rautavaara* provides an idea of what artistic intentions Rautavaara had with his symphonies, and how they were guided towards his late period.²³ Burton talks about the concept of overall transition and commonality between the symphonies. This dialectic is particularly relevant, as mentioned within the work, as the transition between Rautavaara's third and fourth periods is unclear,²⁴ with the Violin Concerto falling stylistically somewhere within this transition.

Other writings by Howell,^{25,26} and Sivuoja-Gunaratnam^{27,28} provide a general compilation on Rautavaara's perspectives and ideas pertaining to his compositions. These probe into the history, and non-musical writings of the composer; giving a broader perspective of what influenced his style.

²² See section 1.3

²³ Burton, "Upholding a Modernist Mentality: Experimentalism and Neo-Tonality in the Symphonies of Einojuhani Rautavaara."

²⁴ Burton, "Upholding a Modernist Mentality: Experimentalism and Neo-Tonality in the Symphonies of Einojuhani Rautavaara," 19.

²⁵ Howell, "review of Narrating with Twelve Tones: Einojuhani Rautavaara's First Serial Period (ca. 1957-1965)," 491–93.

²⁶ Howell, *After Sibelius: Studies in Finnish Music*.

²⁷ Sivuoja-Gunaratnam, "Nature versus Culture In Einojuhani Rautavaara's Thomas," 89–106.

²⁸ Sivuoja-Gunaratnam, "In Search of a Musical Subject in Serial Music: Analytical Examples from the Oeuvre of the Finnish Composer, Einojuhani Rautavaara," 65–77.

1.5.4 Musicological Literature

The dissertation is foremost a stylistic analysis. LaRue's *Guidelines for Style Analysis*²⁹ will be the main model for explicating the structural details within Rautavaara's Violin Concerto. The text provides methods to study and interpret the data comprising musical elements. These analysis tools categorise the music on a micro to macro scale regarding temporal and spatial change, inherent structures, harmonic guidelines, and evaluative tool.

1.6 Research Methodology

Due to the style-critical analysis performed, it is necessary that one provides a complete deconstruction of the work into its musical elements - namely micro-, and macro-harmonic progression, motivic development, structural organisation (form/schema), and overall character of sections.

LaRue's book *Guidelines for Style Analysis* provides a methodological tool for deconstructing works into their various components on various vertical and horizontal dimensions. To comprehensively analyse Einojuhani Rautavaara's Violin Concerto one must employ a template which considers four significant stages:

- 1) Background – The preface of the score provides a concise overview of the composition, and will thus be a reference for the proceeding analysis.³⁰
- 2) Observations – Once a general framework is established, a style analysis's success depends on the larger understanding of the work before diving into minutiae. LaRue describes it as the "Rule of Three" based on "Aristotle's method of establishing means and extremes." The analyst must take a broad to fragmentary approach to properly

²⁹ LaRue, *Guidelines for Style Analysis*.

³⁰ Rautavaara, *Concerto for Violin and Orchestra*.

gauge the significance of internal structures. Whilst not unique to this style of analysis, the “Rule of Three” temporalities are:

- A) Small Dimensions: The smallest self-operating unit within the music. A work may have inexhaustible minutiae, so it is prudent to give attention to those that contribute to the entirety of the piece’s understanding and inner working. The scale of this is at the largest phrases and at the atomic level, the specific notes, and their rhythmic values.

 - B) Middle Dimensions: Dimensions that “control the formation of musical ideas into sentences, paragraphs, sections, and parts of a piece.”³¹ These do not have the reference of the larger whole, such as later motifs, or else it would concern Large Dimensions instead. It should therefore illuminate the arrangement and use of ideas within various larger structures.

 - C) Large Dimensions: Musical wholes that depict any units that may be considered complete on their own account but are not limited to the smallest division possible in this manner. It may constitute macro collections of movements or works which may also be viewed in a singular entity. LaRue’s term “SHMeR” is key in evaluating observations at this level. The acronym refers to the broad overview of the Sound, Harmony, Melody, and Rhythm within the work. What is salient about these aspects and how do they change our perception of the entirety of the large dimension?
- 3) Conclusions – The final aspect of “SHMeRG” is the combining aspect defined as Growth. Unlike the previously mentioned elements, Growth is dependent on the implications of the four elements and how they change the musical character over time. It cannot be considered without the comparison of different moments within the music. It is an “emerging product”, as well as the catalyst of controlling, or changing, the four other elements. It is the relationship that explores how the elements are interconnected.

³¹ LaRue, *Guidelines for Style Analysis*. 8

The continuity of music leaves an impression of shape upon the listener, one which is governed by the movements of sound. The largest dimension that is noticeably changing becomes the semantic stencil for the listeners' perception of shape. The largest dimensionality is considered structural, whilst anything of a smaller dimensionality is considered ornamental. The governing structural element providing such change is referred to as the controlling element. General impressions of movements may be broken down into three states:

- 3.1) Stability: Relatively minimal or no change compared to the surrounding passages of music. A degree of expectation being met.
- 3.2) Local Activity: The movement away from stability as it alters the degree of change, though within reason to still be connected to the stability known to the listener. Frequently this change will occur with a regularity/pattern emerging to implying a new expectation.
- 3.3) Directional Motion: A cumulative degree of change which provides a clear direction of movement. This must veer away from the initial stability entirely. Provides great excitement as new musical landmarks/goals approach.

The musical shape may be defined by four continuation types: recurrence, development, response, and contrast. Style analysis seeks to uncover the uniqueness of a work or composer. Shape is the choice of consistent materials and manipulations of elements to divert one from the expected convention. A style, therefore, is the resulting choices of connection, correlation, and concinnity.³²

The purpose of a descriptive analysis is to provide a thorough understanding of the music being analysed. The identification of these aforementioned elements is the basis for understanding how they function in the style of the composer. One ought to impart descriptors to better give

³² "The skillful arrangement and mutual adjustment of parts" (Webster)

context of the element. This provides subjective markers to help with comparison within the work (on the larger dimension) within the bounds of LaRue’s “Rule of Three”.

- 4) Evaluation – Once one has evaluated the merits of a piece, one may look outward to ascertain whether specific hallmarks are comparable to other analogous works. This section reveals an appreciation for the work in the context of larger collections of music. It is the culmination of both objective/comparative elements and one’s subjective reaction to the music. This dissertation is not a comparative analysis; the only use of this step is to provide insight into which stylistic period of Rautavaara’s compositions does the Violin Concerto occupy.³³

1.7 Scope, Limitations, and Potential Expansion

Whilst this analysis is in-depth, it can never be truly complete. Rautavaara’s music by design is rich with a multitude of influences. One finds with his music that the more one digs, the more is revealed. Due to the music’s synthesis of styles, it could have been explored employing other analysis methodologies and tools such as Allan Forte’s set theory, Neo-Riemannian, among others.³⁴

Set theory, in particular, provides a secondary view into Rautavaara’s compositional process. His second period, marked by the use of serial techniques, never truly left his later compositions, they merely took on the guise of tonal sounding sets comprising smaller tonally derived 3, 4, or 6-note chords.³⁵ This is enhanced by the use of triads built from the notes. This logic applies both vertically and horizontally.³⁶ Notice how in the Piano Concerto No. 3 each bar contains planed³⁷ major 7th quartads. If one were to divide this motion into four voices,

³³ LaRue, *Guidelines for Style Analysis*. 1–22

³⁴ Tiikkaja, page. 21. Provides clear reasoning as to why Schenkerian analyses falls short with Rautavaara’s music. Even by recalling the previous chapters in this dissertation, one finds a lack of “tonality” in the traditional sense, merely centricities of notes and collections surrounding them.

³⁵ Figures found within the main body (analyses) of the dissertation.

³⁶ Tiikkaja, 255–257.

³⁷ See “Planing” in Chapter 10, Glossary.

one would arrive at four hexachords in parallel motion, with each constructed out of a mirrored trichord which sounds especially tonal. Rautavaara emphasises this sonority by pausing between the trichords.

Compare this to the homophonic writing in the Violin Concerto. In movement I bb. 123–127 the similar motion of the cluster is not strict. Instead, it creates multiple inversions of the same set, the same set being the major scale stacked in 2nds. These trichords modulate between three pitches, comparative to three transpositions of the set. Several other examples of this process can be found in Rautavaara's other compositions.

My choice to not include such analyses in this dissertation is that the spirit of the Violin Concerto was written specifically to not conform to such procedures. That is to say that the composition – by design – is not governed by such writing methods (serial methods). This is a stylistic choice by Rautavaara, one which is based on previous atonal music from the *Western-Classical* canon as reference. Angels and the Divine have been represented in Rautavaara's, and similarly in Schoenberg's, music by mathematical perfection.³⁸ This perfection is portrayed in the symmetry and design of the rows (and/or combinatorial hexachord sets).

The Violin Concerto by comparison is based on the human (and in this case a New Yorker's) plight towards divinity (something greater than being human). This is represented by the inability of the piece to be entirely dodecaphonic or symmetrical for the majority of the work. It instead employs highly tonal-sounding collections of sonorities. This choice ensures that most listeners are not alienated by the harmonic choices. In fact, a substantial percentage of the composition readily uses triadic harmonies in unconventional ways. Irrespectively, this choice still evokes the standard Western-Classical canon, pre-1900 in particular. No matter how perfectly calculated the individual sections are, Rautavaara allows a more organic structuring of the music; it was not constructed with algorithmic writing methods and is therefore more human (and relatable).

³⁸ Cherlin, "Dramaturgy and Mirror Imagery in Schönberg's *Moses Und Aron*: Two Paradigmatic Interval Palindromes." *Perspectives of New Music* 29, no. 2 (1991), 50–71, <https://doi.org/10.2307/833430>.

Considered in the context of Rautavaara's compositions surrounding the Violin Concerto, it can be closely classified closer to his own human struggles and flaws. It is an extension of his own personal dualities and struggles, it is his hard-to-define Unicorn.³⁹ As the dissertation will reveal these metaphorical representations are abundant and could become the entirety of another research projects.

³⁹ Stępień, 204–205.

2. Life and Music of Rautavaara

Einojuhani Rautavaara, born 9 October 1928 in Helsinki Finland, was a composer of Western Classical art music. He is often regarded as among the most seminal Finnish composers after Jean Sibelius. His oeuvre covers a large, eclectic range of styles though he is commonly associated with Neo-Romantic, mystical, and Postmodern traits.⁴⁰

He was encouraged by both his parents (his father Eino Alfred Rautavaara⁴¹ was an opera singer and cantor) to develop his musical abilities. As a result, Einojuhani began learning the piano informally from a young age. After the early deaths of his parents, his father when he was ten and his mother when he was sixteen, he went to live with his aunt Hilja Helena Teräskeli in Turku. It was there that his formal piano lessons began.^{42,43}

Rautavaara went on to study musicology and piano at the University of Helsinki, graduating in 1952. He continued studying composition at the Sibelius Academy under Aarre Merikanto, graduating with a diploma in 1957. After hearing Rautavaara's winning work for the Thor Johnson Contest,⁴⁴ *A Requiem in Our Time* (1954), Jean Sibelius recommended him for the Koussevitzky Foundation Scholarship (1955) to study at Juilliard School in New York, and Tanglewood Music Centre where Rautavaara took classes with Vincent Persichetti, and masterclasses with Aaron Copland, and Roger Sessions. Subsequently he returned home (1957) to finish his studies at the Sibelius Academy. Later that year he travelled to Ascona, Switzerland to study with Wladimir Vogel,⁴⁵ and the year after to Cologne, Germany to study with Rudolf Petzold.⁴⁶

⁴⁰ Heiniö, "Rautavaara, Einojuhani" *Grove Music Online* (2001), <https://www.oxfordmusiconline.com/grovemusic/abstract/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022955>.

⁴¹ His father's surname was originally Jernberg, which changed in 1901.

⁴² Rickards, "Einojuhani Rautavaara obituary" *The Guardian*, <https://www.theguardian.com/music/2016/jul/28/einojuhani-rautavaara-obituary>.

⁴³ Howell, *After Sibelius: Studies in Finnish Music*, 115.

⁴⁴ Aho, "Rautavaara's death leaves a huge void in Finnish contemporary music" *Finnish Music Quarterly*, <https://fmq.fi/articles/rautavaaras-death-leaves-a-huge-void-in-finnish-contemporary-music>.

⁴⁵ Howell, *After Sibelius: Studies in Finnish Music*, 117.

⁴⁶ Heiniö, "Rautavaara, Einojuhani" *Grove Music Online* (2001), <https://www.oxfordmusiconline.com/grovemusic/abstract/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022955>.

After his comprehensive education, Rautavaara went on to teach in various posts. He first held a non-tenured position as a teacher at the Sibelius Academy from 1957 to 1959, and was offered a tenured position thereafter as lecturer from 1966, artist professor from 1971, and finally a professor of composition from 1976 until 1991.⁴⁷

During his life, Rautavaara would experiment and change his compositional creative processes as he explored more later influences. Consequently, his oeuvre is broad and eclectic, being commonly divided into four periods of composition.

His formative years during the 1950's were marked by a Neo-classical style with a direct influence from Stravinsky, notably *A Requiem in Our Time*, the work which captured Jean Sibelius's attention. Similarly, Rautavaara's music of this time included the use of folk melodies, quartal chord structures, stacking of unrelated triads, and repetitive rhythms. His use of religious symbolism was present even in these early works, with a mystical essence to the naming and allusions within works (such as *Ikonit* of 1955).⁴⁸

Rautavaara was greatly influenced by the compositional styles of his teachers and respective universities. Serialism was the encouraged style for students as modernists were taking a forefront internationally in the avant-garde sphere. His serial technique would be most potent in his works *Praevariata* (1957) and *Arabescata* (1963) both which incorporate an integral serial methodology of composition: predetermining the form, rhythms, and instrumentation. These works are in the spirit of Anton Webern, or Pierre Boulez. In this period Rautavaara had a stronger inclination towards the looser use of dodecaphony, one which closely resembles the Romantic Era idiom of chromaticism more associated with Anton Bruckner, similar in conception to Alban Berg's adaptation of tonal materials (within a non-serial atonal style). These expressionistic compositions, with an underlying Romantic attitude, permeated his entire oeuvre. Rautavaara would coin the term "non-atonal dodecaphony" to describe this

⁴⁷ Heiniö, "Rautavaara, Einojuhani" Grove Music Online (2001), <https://www.oxfordmusiconline.com/grovemusic/abstract/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022955>.

⁴⁸ Heiniö, "Rautavaara, Einojuhani" Grove Music Online (2001), <https://www.oxfordmusiconline.com/grovemusic/abstract/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022955>.

compositional technique.⁴⁹ These Romantic ideals are evident in his works *Canto I* (1960), *Canto II* (1961), String Quartet No. 2 (1958), *Kaivos* (1957), and the Symphony No. 3 (1960). In 1959 he married actress Heidi Maria Suovanen, with whom he had two sons, Markojuhani, Olaf, and one daughter Yrja.

His third period was emerging towards the end of the 1960's and was concretely established in the 1970's as he abandoned a serial method of composing. Now, unrestrained by the laborious efforts of pure serialism ["serialism, ... was not a road for me to follow"],⁵⁰ he was compositionally highly productive. His diverse taste came to the forefront as he experimented with a synthesis of influences from the then past and present. This may be referred to as his "New Romantic" period, though given its eclecticism it would be better labelled as his "Stylistic Pluralism" period. This period was punctuated by a blend of modern and traditional compositional techniques, notably a return to tonality governing the musical structure. The more triadic tonal aesthetic of this style allowed Rautavaara to return to composing for choirs.

Common techniques in this period were the use of pre-recorded tapes, chromatic mediant relations, aleatory, and modal melodies; very much highlighted in his work *Cantus Arcticus* (1972). The "Pluralism" aspect included a broad array of influences in each specific work such as references to Bach and Debussy in the Cello Concerto (1968) and *Anadyomene* (1968) respectively, jazz in his comic opera *Apollo ja Marsyas* (1970), national anthems, and American musical swing in the cantata *True and False Unicorn* (1971), plus a multi-lingual text (in five languages) in *Elämän kirja* (1972).

Stylistically, Rautavaara tended towards a dramatic use of musical elements with large contrasts, and palettes of timbral colours. His sonatas, such as his piano sonatas written in 1969 and 1970, and concerti are highly indicative of such histrionics;⁵¹ these compositions often display a narrative of a conflict between the lone instrumentalist and the tutti (orchestra). His

⁴⁹ Heiniö, "Rautavaara, Einojuhani" *Grove Music Online* (2001), <https://www.oxfordmusiconline.com/grovemusic/abstract/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022955>.

⁵⁰ Vladimir Ashkenazy interview with Einojuhani Rautavaara Pt. 1/2, <https://www.youtube.com/watch?v=vdELu3Lvi20> (timestamp 4:55).

⁵¹ Howell, *After Sibelius: Studies in Finnish Music*, 135.

third and fourth periods, detailed below, were to be his most productive within the concerto genre. Much of the stylistic trends were like his other symphonic works: Large (aleatoric) orchestral textures often dense in horizontal polyphony (or conversely very chorale and vertical), and forays into a synthesis of twelve-tone elements and symmetry into traditional textures. These antitheses contribute to the opposition inherent in the concerti and symphonic genres.

Many of his works written in the late 1970's are considered transitional towards his fourth, and final, period which can be considered his mature style. Works involved during this shift were his various concerti: Organ Concerto *Annunciations* (1976), his *Music for Upright Piano and Amplified Cello* (1976), and his Violin Concerto (1977). So too the "Angel" trilogy of works signifies the approach of his mature style. These three seminal works are *Angels and Visitations* (1978), the Double Bass Concerto *Angel of Dusk* (1980), and Symphony No. 5 "*Monologue with Angels*" (1985). These works were the foreshadowing of Einojuhani Rautavaara's late period, and therefore began displaying traits of his later compositions. During the writing of the "Angel" trilogy in 1984, he divorced Heidi Maria and married his second wife Sinikka Koivisto.

Referred to as a "Stylistic Synthesis", Rautavaara's fourth and final period was demarcated by the inception of his opera *Thomas* (1985). In this work, Rautavaara refined his blend of past writing styles such as aleatoric counterpoint, quotation of modal chant, and serialism. Like many of his works, it references Finnish legends, in this instance the *Kalevala*, with a libretto written by himself, and based on a template of a religious oratorio. In contrast, his next opera *Vincent* (1987) was based off the biographical depiction of painter Vincent van Gogh's life.

By 1998, Rautavaara had retired from the Sibelius Academy as Professor of Composition. This choice was intentional, as he wished to develop his personal idiom as a mystic composer.⁵²

This spurred a highly productive period in the 1990's which produced some well-acclaimed works such as his operas *Auringon talo* "*House of the Sun*" (1990), *Tietäjien lahja* "*The gift of the Magi*" (1995), and *Aleksis Kivi* (1996); and his orchestral works Symphony No. 6

⁵² Howell, *After Sibelius: Studies in Finnish Music*, 119.

“*Vincentiana*” (1992), Symphony No. 7 “*Angel of Light*” (1994), Piano Concerto No. 3 “*Gift of Dreams*” (1998), *Autumn Gardens* (1998), and Symphony No. 8 “*The Journey*” (1999).⁵³

In January 2004 Einojuhani Rautavaara spent half a year in a hospital’s intensive care in Helsinki recovering from an aortic dissection resulting from an enlarged aorta which subsequently ruptured. The state provided monetary support allowing him to continue composing music full-time. His composition at the turn of the millennia includes the symphonic works *Manhattan Trilogy* (2004), *Book of Visions* (2005), *Before the Icons* (2005), and *A Tapestry of Life* (2007); his chamber work *Lost Landscapes* (2005) for violin and piano; and his concerti including the percussion concerto *Incantations* (2008), and his second cello concerto *Towards the Horizon* (2009).

His final works include his choral work *Missa a Cappella* (2011); his work for string orchestra *Canto V* (2011) and *Into the Heart of Light* (2012); and his work for violin and orchestra *Fantasia* (2016). On 27 July 2016 Einojuhani Rautavaara died due to complications from hip surgery in Helsinki.⁵⁴ Two major works were produced posthumously: his opera *Kaivos* (2016), and his *Duex Sérénades* (2019) for violin and orchestra (the latter being completed by his student Kalevi Aho).

⁵³ Howell, *After Sibelius: Studies in Finnish Music*, 134.

⁵⁴ Koivuranta, “Säveltäjä Einojuhani Rautavaara on kuollut (Composer Einojuhani Rautavaara has died)” Yle, https://web.archive.org/web/20160802081122/http://yle.fi/uutiset/saveltaja_einojuhani_rautavaara_on_kuollut/9056439.

3. Analysis of Rautavaara's Violin Concerto (Small and Middle Dimensions)

The following chapter takes the initial categorisation of musical units, as described by LaRue, and analyses notable details contained within these small dimensions. The score is thusly dissected by each bar from start to end. I have chosen to utilise the visual separation, denoted by the composer, as a guide to subdividing middle dimensions (the subheadings). This ensures each middle dimension chunk is easily distinguishable, and as one shall see this convenience by the composer correlates to the actual structuring of the music itself.

3.1 Movement I – Tranquillo

Bar No's	1–36	(crotchet = 84) <i>Tranquillo</i> [Long <i>Cantilena</i>] ⁵⁵
	37–61	<i>Più mosso</i> (crotchet = 96) (<i>Energico</i>) [Energetic antiphony]
	62–72	<i>Meno mosso</i> (crotchet = 76) (<i>Pesante</i>) [Heavy fluctuating passage]
	73–99	<i>Ma sostenuto al a tempo</i> (crotchet = 52/quaver = 104) [More virtuosic]
	100–115	<i>Giocoso</i> (crotchet = 104) [Cascades of falling arpeggios]
	116–129	<i>Meno mosso</i> (crotchet = 80) [Weighty <i>Cantilena</i>]
	130–153	(crotchet = c.108) (<i>Fantastico</i>) [Jerky Cadenza]
	154–165	(crotchet = 80) <i>Tranquillo</i> [Last section]
	166–171	(crotchet = c.80) [Orchestra variation on melody from 154]
	172–185	(crotchet = crotchet) [Recapitulation]
	186–204	(crotchet = 54) (<i>Create a horizon...</i>) [<i>pochissimo allargando, a tempo</i>]
	205–213	(crotchet = 72) [Coda/Codetta]

⁵⁵ The descriptive headings above are extrapolated names from the composer's description of the movement's trajectory found in the foreword of the score.

1–36 (crotchet = 84) Tranquillo

The opening of the movement begins with a soft figure comprising three entities:

- 1) A droning G \sharp is punctuated by the celesta, tubular bells, harp, and violas.
- 2) A pattern of F major to E minor oscillates in the celesta.
- 3) A descending A natural minor pattern, ending with an added leading-tone G \sharp , is heard in parallel thirds between the divisi violin I and II. The pattern omits D.

The aggregate notes of the violin pattern (Figure 1) align with the chords presented in the harp. The sonorities formed alternate between a double-step⁵⁶ third F, and a double-step third E chord. In their smallest set form, the chords are symmetrical in design [3, 1, 3] constructed only in minor 3^{rds} and minor 2^{nds}.



Figure 1: Aggregate Harmony bb.1-7

The resultant scale's stepwise intervals are symmetrical, an example of mirror harmony in Rautavaara's music.⁵⁷



Figure 2: scale bb. 1-7, numbers indicate semitones between tones

The violin emerges b. 4 initially outlining the exact same harmonies of the accompaniment. The progression of bb. 4–36 is governed by the continual expansion of the size of the interval leap between sub-phrases. The sequentially largest intervals heard appear in the following

⁵⁶ A chord containing two qualities of the same chord tone causing a cross-relation. In this instance the clashing tones are the major, and minor 3rds.

⁵⁷ Tiikkaja, 9.

order: b. 6 – minor 2nd, b. 7 – minor 3rd, b. 8 – tritone, b. 11 – perfect 5th, b. 12 – major 7th, b. 21 – major 9th, b. 34 – perfect 12th, and b. 36 – perfect 19th.

Beyond this gradual expansion of intervals, familiarity is created with each phrase in the violin concluding with a small *acciaccatura* figure comprising of a major second followed by minor third using the notes F-Eb-C. The rhythm alters slightly each time, giving the impression of something not remaining the same, restlessly trying to change.

The *cantilena* violin solo melody bb. 4-9 is the source of melodic material in this section (Figure 3). The introduction of notes Eb and D in bb. 8 and 10 respectively can be seen as added minor 7^{ths} to our prior F and E chords. This harmonic meandering is a hallmark of Rautavaara’s melodic writing. During his studies with Vincent Persichetti, he adopted the use of free modal mixture/colouring in the melody over a static harmony.⁵⁸ This is also highly Brucknerian, a pivotal influence on Rautavaara.⁵⁹



Figure 3: scale bb. 4-9, *Cantilena* violin melody

After a third statement in the violin, the texture thins in b. 21. It marks a break from the surrounding harmony with the strong arrival of a leap greater than an octave in the violin melody. At the end of this phrase, the “tail” motif of b. 8 is contracted in intervals and introduces a new F♯, but more strikingly the tail concludes on an E instead of C signalling a change in its intended course. These long notes foreshadow important harmonic ideas centring around them and their neighbour tones. This change almost feels like a momentary modulation. (Figure 4)

⁵⁸ Stępień, 207.

⁵⁹ An example is Bruckner’s Seventh Symphony 7 Mov 1 rehearsal mark W (bb. 391–412) in which multiple modulatory passages occur over a static harmony of E in the timpani and double basses.

Figure 4 consists of three musical staves. The top staff shows two phrases: 'Phrase 1 (ends on C)' with notes G, A, B, C, D, E, F, G and fingerings 2, 1, 3, 2, 1, (1); and 'Phrase 2 (ends on C)' with notes G, F, E, D, C, B, A, G and fingerings 1, 1, 1, 2, 1, 1, 2, 1. The second staff shows two more phrases: 'Phrase 3 (ends on C)' with notes G, A, B, C, D, E, F, G and fingerings 3, 2, 1, 1, 1, 2, 1, (1); and 'Phrase 4 (ends on E)' with notes G, A, B, C, D, E and fingerings 2, 1, 1, 1, 3. The bottom staff shows five chord clusters: 'Phrase 1: Cminmaj7 13', 'Phrase 2: Cmaj13(+b3,b13)', 'Phrase 3: Cmaj11(+b3,b13)', 'Phrase 4: Emin9(+b9)', and 'Phrase 2 revoiced as clusters: Cmaj13(+b3,b13)'. Each cluster is shown on a grand staff with treble and bass clefs.

Figure 4: Intensification of chromaticism between the four opening violin melody's phrases. One notes a feeling of densification and reduction to keep interest

After a familiar restart (bb. 26-29) the harmonic direction is revealed through the violin, going in a sequence of new pitches unrelated to the previous material. These are frequently a mere semitone away from the surrounding harmony. The horns enforce the background harmony, imitating the strings in bb. 31-34. The semitonal juxtaposition, heard in the violin, is enforced by the chromatic trills in the clarinets. The intention of the violin in bb. 26-34 is to colour the surrounding harmony with chromaticism; it even runs through all twelve pitch classes. The general contour emphasises perfect fourths and fifths. However, there is much deviation and no strict use of rows or combinatorial cells. This suggests that the chromatic saturation is less about serial technique and more about preparing the listener, through the use of Romantic era chromaticism, for the incoming harmonic texture described next.

B. 35 collides into a $G\sharp$ leading tone diminished quality (E dominant), juxtaposed against a final restatement of the F major and E minor chords in the trombones and timpani. This sonority cadences strongly into the next section on $C\sharp$ with clusters of (G, $G\sharp$, A), and ($C\sharp$, D, $D\sharp$) sounding a tritone apart.

37–61 *Più mosso* (crotchet = 96) (*Energico*)

The violin contracts its spread cluster into a jarring minor 2nd double-stop (D, $E\flat$), against the sounding (G, $G\sharp$, A) oscillating cluster present in the strings (remaining for the entire section). The rest of the orchestra occasionally punctuates the texture with energetic figurations

containing the (C♯, D, E♭) cluster. These punctuations occur in moments of stasis from the violin (held notes). The contrabassoon and double-bass outline a staccato figuration which outlines the previous F, and E chords' roots and 5^{ths} in b. 40 onwards (full figuration heard from b. 45).

This passage comprises the violin attempting to expand its double-stop interval whilst slowly creeping higher melodically. This creates tension through an expanding and contracting fan-shaped movement between the top and bottom notes (Figure 5). This initially functions around D4 creating a centricity around D, the cluster figurations in the winds help solidify the pitch significance. The notes surrounding the centre are entirely chromatic. This mirrored writing, creating harmonic symmetry, can be directly attributed to his teacher Vincent Persichetti's teaching of composition and harmony.⁶⁰

Figure 5: violin expanding fan shape, with D fixed tone Movement I bb. 37–44

In bb. 45–61 the violin changes tact, it breaks from the D centricity and projects a marcato minor 6th on C. This interval becomes the new constraining unit as the double-stop moves in strict parallel motion.

From b. 49 onwards this constraint may be broken: when the top and bottom notes are not in parallel motion, they move in mirrored intervals as a contracting and expanding fan shape (Figure 6).

⁶⁰ 57 Tiikkaja, 3–4.



Figure 6: mirrored intervals, expanding and contracting fan shape in violin bb. 50–51

B. 52 modifies the previous texture by including alternating E, and F in the celli and double-basses, the A \flat cluster in the upper strings, and now an A minor melody articulated by the first horn (whilst the violin remains on a static double-stop).

In b. 58, the violin reaches higher to a minor 7th; the harmony shifts too, with the low strings expanding the cluster to (E \sharp , F \sharp , G, G \sharp , A). The horn adds a further A \sharp and B to the chromatic soup for it to cadence in the low string from a highly decorated F \sharp dominant sonority to a centricity of B in b. 60. This B walks downwards to cadence more emphatically on the next section (b. 62). Rautavaara is employing increasing clustering to add drama to the transition but is careful to not sound the note it cadences to in the accompaniment (E in this case).⁶¹ Interestingly the violin does actually begin its climax on this dyad (E and C) but then continues to contract towards E again. In b. 61 it breaks its mirrored double-stop interval tendency just before the resolution.

62–72 *Meno mosso* (crotchet = 76) (*Pesante*)

This section's weighty character is clearly divided into three contrasting textures. The melodic arc is provided from the homophonic violin section, supported by the horns. The melodic material is derived from the opening themes' gentle tendency towards moving in steps or thirds. It is strictly in a pandiatonic, "white-note"⁶² harmony as if the melody is comprised of depressing entire portions of the keyboard such as found in his first Piano Sonata.⁶³ The listener hears the general arc of this diatonic cluster, a technique clearly influenced by Berg's

⁶¹ And C though it is not part of the initial chord of arrival in bb. 62

⁶² Reference to the piano's C major scale keys

⁶³ Though this instance is a chromatic cluster with the exact same intention

writing.⁶⁴ The reason for such tensions/extensions has been described by Rautavaara as, “added notes... give it more splendour.”⁶⁵

Figure 7: Violin Concerto Movement I bb. 62–64

Figure 8: Rautavaara Piano Sonata I Movement I bb. 71–75

The upper winds ascend in a scalic run from the initial collection at the beginning of the movement (G \sharp , A, B, C, D, E, F, G). These runs provide motion while the melodic arc remains static. In this context, the scale sounds like a mere decoration of the “melodic” chorale-like pandiatonic chords. The remaining orchestra provides a counter-melody in the bassline, which harmonically primarily decorates the E, F cluster from before.

⁶⁴ Tiikkaja, 51–54.

⁶⁵ Quoted in Stępień, 207.

73–99 *Ma sostenuto al a tempo* (crotchet = 52/quaver = 104)

During the short respite from the orchestra, the violin emerges again with two slow stepwise, contrapuntal melodies. The melodic material is derived from the previous chromatic wandering but is now structured systematically. This system primarily employs semitones, whole-tones, and minor thirds, resulting in an octatonic scale (C, C#, D#, E, F#, G, A, Bb).

The flutes in bb. 73–85 support this collection with interjection runs on the same scale, the texture here can be considered a reduction from the previous section (bb. 62–72 *Meno Mosso*). A chorale-like texture emerges in a similar vein as before, though now it is a harmonically reduced variation of bb. 86–93¹. What is interesting about the choice of notes here is that it defies the previously stated octatonic harmony, but primarily moves harmonically in cycles of minor thirds. Tiikkaja refers to this as the “Harmonic circle”⁶⁶ which gives the listener an allusion to tonality⁶⁷ while still allowing Rautavaara to employ set transposition techniques, enhanced by his use of typically diatonic tertian sonorities (Major seventh chords). The chosen chord construction can be identified as containing the current melodic note being played by the violin. These chords are, therefore, heard as decorations of the melodic line in the same way that altered/borrowed chords may still be heard as functionally within one larger “key”.⁶⁸ With all the decorated triadic harmonic meandering, it finally hints at its intended “home” key:

In b. 92^{3b} a droning F emerges, recalled from the previous E, F cluster. This ostinato acts as a pedal point for the violin to reach its melodic apex of the pitch E7 in b. 99, against the droning F. The celesta punctuates two contrapuntal triads of F major and E minor (heard previously) simultaneously. This serves as a hint to the ensuing pandiatonic section.

⁶⁶ 63 Tiikkaja, 21–25.

⁶⁷ Tiikkaja, 50.

⁶⁸ B. 90 is an anomaly to this harmonic trend; it appears to retain the rhythmic profile of bb. 86–87 but invert the melodic contour and functions more as a setup for the sequenced melodic idea. ⁶⁶ Stępień, 173.

100–115 *Giocoso* (crotchet = 104)

The violin erupts into a flurry of arpeggiation. This section demarcates a clear “white-note/black-note” (referring to natural versus sharp/flat notes of the piano) antithesis with each separated by a held high note. In the “white-note” phrase the prior E minor and F major triads are outlined, as well as A minor and C major. During the “black-note” runs, B major(7), D# minor, F# major, and A# minor are outlined. These are triads I, iii, IV, and vi in the keys C major and F# major respectively. This transposition, a tritone away, which has the significance of being constructed of two minor thirds, is an intervallic perfect division of the octave (making it a clear mirror-point within scales such as the previous octatonic), and is the furthest key away from two key centres. This again conveys this idea of dipoles, two separated harmonic worlds imposed onto one another.

The chorale interjections, consequent to the violin reaching its apex in each phrase, consist of two chords. This technique of a sustained melodic instrument being interrupted by a tutti is referred to as Rautavaara’s “disturbance” technique by Stępień.⁶⁶ The goal is to interrupt the efforts of the solo instrument by the group, and indeed we see the active quin-/sextuplets eventually dwindling to a slower and then non-existent role in the texture between bb. 116–120.

These chords always occur over a G# pedal, the very same lurking from the beginning of the movement darkening the otherwise “diatonic” passage. The triads outlined are derived from either of the two of the aforementioned keys outlined by the violin (C major and F# major). The violin’s final apex is of a D#7 which is then octavised downwards before leading into the next section.

116–129 *Meno mosso* (crotchet = 80)

This “weighty *cantilena*”⁶⁹ section acts as a smaller musical apex within the 1st movement. The thick chordal homophonic texture in the orchestra gradually rises, with the orchestration thickening creating an eventually consuming “tonal” mass. (Figure 9) This moves primarily according to an octatonic collection (C, D, D#, E#, F#, G#, A, B) but then transposes into a second octatonic collection in b. 118⁴ onwards (C, C#, D#, E, F#, G, A, Bb). The counter-line (harmony) provided in the lower strings completes chords still employing the previous minor third harmonic cycle chords, with added suspensions and retardations of non-chord tones enhancing colour. This minor third relation is strongly evident in the linear melodies, which also are constructed from the octatonic scale.

116 violin solo

(each melodic phrase mark also denotes new octatonic collection)

orchestra

F → D → B → #11 → D6/Bm7 → Ab/G# → D → 2 minor 3rd = tritone

118

chromatic line

D → Ab → maj7 → D → #11 → 9 → B → 9

Figure 9: Minor 3rd Related chords from two separate Octatonic Collections Movement 1 bb. 116–119

The violin in this passage has a repeating figure comprising of a leap, succeeded by an inverted mordent figure which outlines a key tone of the sounding *cantilena* chords. The chromatic violin line very specifically leaps a 7th to allow the common note between multiple beats to highlight the chord tones. This figure is used to rise upwards into a trill figure, which is then taken over by the orchestra from b. 120 onwards. This scalic trill and run is a continuation of

⁶⁹ Rautavaara’s preface description.

the melodic lines from bb. 80–86¹. The chromaticism has become denser than that of the previous passage. The horns then overtake the octatonic, *cantilena* melodic line in bb. 121–122.

The accompaniment provides harmonic content, similarly as before. It again emphasises major, allusively “tonal” triads which are tritones apart (B, and F major). These colourings are evidently also derived from the same octatonic scale. The droning F from the prior passage is present in the bass line almost continuously, acting as a pedal point waiting to be resolved.

Bb. 123–129, however, defies this expectation and provides no such conclusion. Instead, the harmonic saturation and orchestration density magnify causing even more tension than before. The first horn repeats its phrase from the previous two bars, accompanied by the entire orchestra in tutti. This tutti, in bb. 123–127², is a large amalgamation of previous harmonic tools:

- 1) The aggregate harmony of the melodic lines forms complete chromatic saturation. With the highest and lowest voices (1st flutes and violas/horns respectively) stating the original melodic material exactly, the compounded voices sound moving expanded clusters.

This cluster is illusively spelled in the various voices. What actually sounds are consecutive major scales, stacked in tonal 2nds vertically.⁷⁰ The major 13th sonorities centre around three different scales: B, C, and Db major. The choice of scales is from a three-note cluster itself and is clearly a mere expansion of our B, C cluster from before.

The movement of each voice ensures that each melodic contour is similar but does not follow the same quality of step/leap, and may opt to remain on the same pitch if inherent in both scales. It is a marvel of contrapuntal writing, forming homophonic textures of many individual parts, even when sounding all scale tones simultaneously.

⁷⁰ Conforming to the underlying scale as architecture. These scales last for various lengths of time from minims to entire bars.

To achieve this the voices mostly change to their nearest scalar tone in the upcoming scale, and where it has already been occupied it remains on the same pitch (which happens to be inherent in both scales).

- 2) The bassline strays between two major triads a tritone apart in each bar. The chords between each bar are again minor thirds apart. The chords presented (B, D, F, and Ab major) decorate the underlying octatonic collection.
- 3) The accompanying Trombone 1 melodic line fills in the remaining chordal tones of the bassline. It decorates the texture further by playing in the Lydian mode (Major with #4 scale degree) to connect the triads' tones.

major scales as vertical secundal cluster chords → *sim.*
 C C B C B C Db C
 123
 Lydian counter-melody → *sim.*
 D Ab D B F B
 triads implied → *sim.*

125 D^b C D^b C B C B B C C
 F B D Ab D

127 D^b D^b C C ambitus contraction initial clusters (E,F + B,C)
 Ab pitches E,F

Figure 10: bb. 123-129 Three streams of sound combining into a highly exotic level of dissonance

The texture begins to thin in b. 127³, and additionally dissipates the intense harmony. This shift occurs when the harmony relinquishes back to a pandiatonic chord in C major, centred around E (and to a degree F) which is part of the C major collection. Consequently, in bb. 128–129 it

further thins out to a combination of only the E minor and F major triads simultaneously, b. 129 without thirds even present leaving an (E, F, B, C) spread sonority emphatically reminding one of the semitone, and tritone melodic/harmonic unity.

This entire passage is also highly reminiscent of Rautavaara's previous work *Cantus Articus*.⁷¹ From its weighty, dense horn melodies to the frantic bird-like texture of the winds.⁷² This miraculous block writing style permits Rautavaara to keep passages highly melodic, whilst ramping up dissonance. It also provides fresh opportunities to create very fresh, lighter dissonance when used more modestly. This treatment of linear dissonance can be seen in the later works of Rautavaara including his Piano Concerto No. 3 "Gift of Dreams".

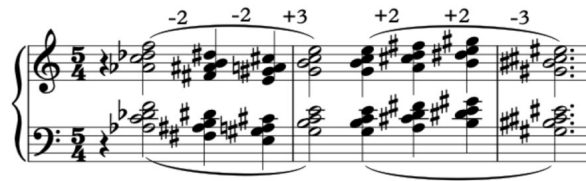


Figure 11: Rautavaara Piano Concerto 3 "Gift of Dreams" Movement 1 bb. 12–14

130–153 (crotchet = c.108) (*Fantastico*)

At this moment the violin emerges in a "Jerky Cadenza"⁷³ dispelling any doubt as to the harmonic unity of the preceding section. In a seemingly free aleatoric section, the violin punctuates the silence with a snarky figure employing semitones (and its inversion the major 7th) and tritones. This freely rhythmic writing is akin to Lutosławski's "aleatoric counterpoint"⁷⁴ where gestures are managed by the conductor's cue, not by an imposed tempo.⁷⁵

The ensuing bars include a colourful dialogue between the violin and the rest of the orchestra. There is a general emphasis on semitonal, or tritonic chromatic movements. Additionally, each

⁷¹ See Rehearsal Mark 6 in both Movements I, and III in: Rautavaara, *Cantus Articus* (1972).

⁷² Stępień, 195–205.

⁷³ Rautavaara, *Concerto for Violin and Orchestra*.

⁷⁴ Lawson, "Lutosławski's Cello Concerto" in *Tempo*, No. 95 (Winter, 1970–1971), 35–36.

⁷⁵ Tiikkaja, 238.

smaller phrase appears to centre vaguely around the original minor third related tones (B, D, F, and A \flat). The passage utilises many sextuplet figures, a sure foreboding of an upcoming section.

An important emergent motif in b. 138 is the central idea of the current (and later) passage. This rising and falling shape suggests a harmonic cluster. It is constructed using only steps, such that no note played previously is repeated. It gives the impression of two alternating scalar passages due to the direction of the motive changing simultaneously as the pitch content changes too. This section ends on a G \sharp ; its significance is later revealed.

154–165 (crotchet = 80) *Tranquillo*

The violin melody now gently floats around in a gentle *cantilena* style again, as expected not recalling any specific material. Underneath, the orchestra oscillates between chords supporting the freely moving melodic line. Again, the harmony moves primarily by smooth motions in the “harmonic circle”⁷⁶ primarily consisting of Neo-Riemannian transformations.^{77,78}

With all the chromatic movement a single pitch class is not present, G \sharp (A \flat). One is already aware of its significance from the opening bars. It will soon be revealed that this pitch is acting as a significant guiding tone throughout this form’s “spiral”.⁷⁹ This draws a parallel between Rautavaara’s, and Lutosławski’s methods. Lutosławski constructed large chromatic clusters progressively, slowly introducing singular pitch classes to form denser aggregates of harmony.⁸⁰ This process acts as an extended “dominant” sonority yearning for the missing pitch-class sets.⁸¹ This vertical harmonic saturation was presented previously in bb. 123-127.

⁷⁶ Tiikkaja, 21–45.

⁷⁷ Tiikkaja, 39–45.

⁷⁸ What Tiikkaja implies by this is the motion of chromatic, mediant related triads with relatively parsimonious voice-leading.

⁷⁹ Rautavaara in Tiikkaja, “Paired Opposites - The Development of Einojuhani Rautavaara’s Harmonic Practices,” 246.

⁸⁰ Usually layered in traditional triadic/tonal voicings, see: Rae, *The Music of Lutosławski*, 139.

⁸¹ Rae, *The Music of Lutosławski*, 138–142.

166–171 (crotchet = c.80)

This passage is a progressive stretto. At the core, it employs the violin melody from b. 154 which is harmonised with major chords (the original melody is always the third of the chord). This bright texture is further juxtaposed against a set of slowly oscillating minor third related minor seventh chords, which act as pedal tones, presented in the lower strings and horns. The chromatic motif from bb. 134-150 now used as decorative figure, creating some extra motion against the slow and progressive chorale stretto, this is solidified as the percussion supports the sextuplet figure, adding intensity.

172–185 crotchet = crotchet / dotted minim = minim

This continuation of the previous texture contains some notable differences:

- 1) The lower droning minor seventh chords include an additional A major seventh chord to add some colour, and punctuate the harmonic progression (at the end of the phrases).
- 2) The upper strings alter the oscillating, faster parallel motion triads to fit an octatonic collection though they are highly dissonant now. Two streams are active with the triads' roots being a tritone away from one another. By b. 176 there are three triadic streams, and finally four by b. 178. This means that the entire octatonic collection sounding at all times in simultaneity.
- 3) The melodic line defies the rhythmic ostinato of the orchestra and returns to a seemingly ambiguous, almost free nature while it is actually poly-temporal in nature. Since the sounding minim is interpreted as a dotted minim, the effect is similar to a hemiola, though they distinctly cadence their phrases separately enhancing the feeling that two metres (or tempi) are at play here.

This dragging feeling with the high melody floating above the orchestra is highly reminiscent of the opening bar of the movement; even though the pitch content is far removed both melodically in the violin, and harmonically in the accompaniment. Though it is familiar, the pitch content is far removed from the opening, convincing us of its spiral conception never having exact repeats of larger musical parts.

- 4) The previously mentioned Lutosławskian chromaticism is kicked up another notch with complete dodecaphony sounding. The pitch G \sharp is only present in the violin separating it from the thicker texture.

186–204 (crotchet = 54) (*Create a horizon...*) [*pochissimo allargando, a tempo*]

This section is highly derivative of bb. 100–115. If one were to keep in mind that the tempo is nearly half, and that the note values present in the violin are approximately double then it is clear that the arpeggiated figure is audibly similar. The harmonic colour is also similar with mostly major seventh chords occurring in harmonic succession.

A few differences remain however:

- 1) The violin is steadily reaching upwards to “create a horizon” as the title suggests but it is not the main melodic figure. Horizons would be referenced in a later composition: *Towards the Horizon* (2008). My interpretation is that this is a visual metaphor by the composer, meaning that the solo instruments climb above a static harmony, up into its highest register ending on a climactic C \sharp 7.⁸²
- 2) The accompanying harmonic blocks do not only appear during long-held notes but instead provide a constant motion underneath, particularly as the underlying texture is active with tremolos.

⁸² Rautavaara in his composer’s notes, <https://www.boosey.com/cr/music/Einojuhani-Rautavaara-Towards-theHorizon/45374>.

- 3) The melodic cells are derived from bb. 73–99 in the countermelodies. This melodic figure is in parallel triads. These are not strict but emphasise major 2nd, and minor 3rd motions horizontally.

As a larger structure, this section is almost entirely chromatic, and yet again a single pitch escapes us: a G[#]/A^b. The harmonic structures employed are thick extended chords implying another pandiatonic writing style in the harmony. These larger “tonal” clusters alternate between “white” and “black” note harmonic clusters (C major and F[#] major) which were the alternating keys previously. These modulations do have a commonality of two notes forming a tritone, spelled as B and F(E[#]). Here, the violin mirrors the harmonic scheme with florid arpeggiation.

As the section concludes, the thick writing dissipates into a clearly voiced chord. The stacking of notes is triadic in the mid-register, a clear octavisation of the bottom note, and the upper notes stacked in 2nds. It gives a clear sound of an E^b minor 13 chord. The violin’s high C[#] is interpreted as a D^b here.

205–213 (crotchet = 72)

The codetta exists as a final reminiscence. Unresolved and incomplete, it leaves us yearning. We have returned but “home” is not what we thought it was from before. The tainted harmony with the G[#] still ringing over the primarily pandiatonic space haunts our feeling of resolution. Paired with the droning E^b under, we hear the final cadence as an aggregate harmony of an A^b major triad underneath an F major triad. This somewhat contradicts the previous assertion that no repetition occurs. Though with a different underlying bass tone, it now provides different harmonic/modal implication; the tension is altered.

3.2 Movement II – *Energico*

Bars	1–84	(dotted crotchet = c.88) <i>Energico</i>
	85–119	(dotted crotchet = crotchet) [“ <i>Oboe leads us into a moonlight landscape</i> ”]
	“120”	Cadenza
	121–167	(crotchet = c.92) (<i>non troppo lento</i>)
	168–237	(old crotchet = new dotted crotchet)
	238–252	(semiquaver = semiquaver)

1–84 (dotted crotchet = c.88) *Energico*

The character of the second movement is apparent from the start, as previously stated it contains elements of Scherzo and Allegro (Finale) movements.⁸³ The mood is restless in nature, and playful with an unpredictable rhythmic profile in the opening section. As one shall hear, this parody is created through absurd contrasts, which violates the listener’s expectations.

The energetic start outlines a clear harmonic force carried from the previous movement: harmonically mirrored diverging/converging lines from a central pitch class (bb. 1-4 pitch centre is E). The repetitive figuration gives the aural impression of two distinctly moving lines (often asynchronously) reacting to one another. (Figure 12)

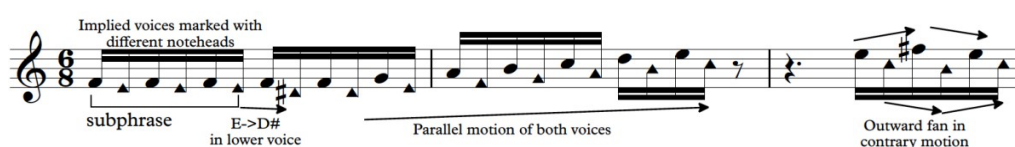


Figure 12: Two Implied Upper and Lower Opposing Voices Mov II bb. 4-6.

As it breaks from this gravity, the violin outlines another key principle: motifs that are structured around an intervallic ambitus. Starting on the first page of the second movement, the

⁸³ Rautavaara, *Concerto for Violin and Orchestra*.

perfect fifth is the encapsulating shape. (Figure 13) The motif is transposed, elongated, contracted, and inverted in the ensuing movement. The motif's intervallic content structures the continuing lines in the violin. The ambitus restriction helps guide the listener when other movements of a 2nd, 3rd, and 4th (in various qualities) occur.

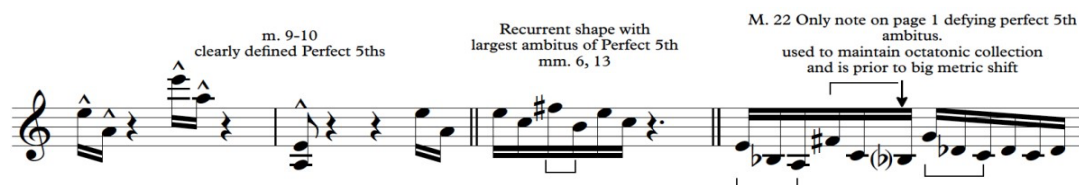


Figure 13 Perfect 5th Ambitus used as a framework

Rhythm takes a unifying role in this *Energico* opening. Ten bars in and we are already introduced to three of the four “beat”-defining aggregate rhythms. Each is suggested by the size of melodic cells encapsulated by rests in the violin. They include sets of two, four, and six semiquavers. These subphrases are accented and/or opposed by the timpani creating momentum in the music.⁸⁴ (Figure 14)

Figure 14: Emergent Subphrase Units from Initial Divisible 6 Semiquaver Unit Mov II bb. 4-9.

Against the disjunct melodic shapes, the accompanying instruments provide a clue of the harmonic palette of the movement to come, with a spread three-note cluster (Eb, E, F) hovering

⁸⁴ For the sake of layout, and clarity rhythm in this movement is discussed in depth separately in Section 5.

in the background. In b. 16, we encounter this very same cluster. This sets an expectation of these notes being significant. These semitonal dyads E+F have implications of symmetry, and of the previously heard (in the prior movement) octatonic scale (or other symmetrical artificial scales).

In b. 16 the motif mutates into a distinct intervallic order of an augmented 4th, proceeded by a minor 2nd. The motif is vaguely familiar, as it is similar in construction to a motif in the first movement in bb. 116–119. The harmonic shape of the motif can be attributed to the influence of the dyads from b. 16, as they share the same intervallic structure (use of minor seconds).⁸⁵ This figure hops between two tones.

The implied melodic lines in the violin are distinctly uneven in length now. The upper voice has shorter interjections in bb. 16–21, merely hovering between pitches D and E. The lower voice, however, creates a repetitive chromatic movement, occasionally pausing on various semitones to elongate the rhythm of the beat.⁸⁶

With the emergence of a B major triad in b. 23 in the orchestra, the melodic motif transposes upwards, and inverts. Rhythmically, the timpani has become more active, creating a greater sense of movement. Due to each sub-phrase being asymmetrical in length, the combination with the violin creates an erratic set of pulsations (beats felt). The mechanical thudding is described by Stępień as *Musica Automata / Senza Espressivo*.⁸⁷ This repetitious disturbance is allegorical of the non-stop city life in New York City.⁸⁸

Bb. 24–25 are palindromic (symmetrical horizontally). The run is constructed out of minor and major 2nds filling a perfect 5th ambitus, and as a result, the 5th interval is chromatically saturated. The accompanying percussion hammers two successive dyads (E+F and B+C) which are symmetrically a tritone apart, and the semitonal dyad is symmetrical, too. These dyads are later repeated, confirming that they are pivotal dipoles of the movement. This passage

⁸⁵ Soon after in b. 24 the leap of a tritone is confirmed as part of the harmonic vocabulary used to show symmetry.

⁸⁶ It again is grouped into aggregates of 2, 3, 4, or 6 semitones. The 3 group is new but appears naturally as a hemiola like figure against the timpani's chugging rhythm.

⁸⁷ Stępień, 177–195.

⁸⁸ Rautavaara, *Concerto for Violin and Orchestra*.

melodically leans towards resolutions on G and C, sounding somewhat like G melodic minor. This is confirmed by the descending cluster-like run in b. 28, consisting of D, A, A \flat , and G; this sits against the timpani's F \sharp awaiting resolution. It resolves to G in the following bar.

The orchestra replies with an acerbically dissonant cluster of notes (C \sharp , D, E, F, G, A \flat , B \flat , B, C), which is symmetrical around notes C and F \sharp . This aggregate is the octatonic collection, with an added C. The melodic material is not particularly relevant here, serving as an opposing “block” responding to the violin. The organisation is built by imitating the rhythmic “jabs” from the violin from b. 16 onwards. b. 32 lessens the density of the cluster.

Bb. 34–38 are an inverted and transposed variant of bb. 24–28, one can see it as mirrored around the pitch D5. The percussion plays the dipole dyads of bb. 24–25, now in reversed ordering. In b. 37, the percussion changes tact and sounds three parallel minor triads before ending on a quartal-ly constructed variant of the dipoles from before.

Bb. 39–41 include two harmonic worlds pitted against one another: the violin reveals an octatonic collection of notes, whilst the orchestra alternates between pandiatonic C major notes, and a few borrowed pitches from the violin's octatonic collection. As an aggregate, we have the pitches: (A, B \flat , B, C, D, E, F, F \sharp , G), which are symmetrical about D (or A \flat , but which is not present at this moment). In b. 41, the violin turns around and completes its run with a retrograde of the orchestral melodic snippet.

In bb. 42–48, the violin strikes out a new ambitus of a minor 7th. This section is partially aleatoric with the violin encouraged to rubato its fan-stemmed phrases. One can see the visual, and hear the auditory effect of mirroring occurring between the dyad in the violin. The entire mirror moves when the violin is playing the minor 7th interval, and as a result, moves in parallel motion. The passage steadily climbs up to an octave higher than where it began. The supporting harmonies here are stacks of minor 2nds and tritones, encapsulated within a perfect 5th. These intervallic verticalities are inversions of the quartal harmony from before (b. 38).

The orchestra erupts into an upward, arpeggiated D \sharp minor 7th in b. 49, eventually receding into an A dominant chord in b. 50. The violin repeats the motif from b. 28. The motif highlights an A-D motion creating a small sense of resolution from the preceding dominant quartad.

What follows is a modified version of the rhythmic motif from b. 16 onwards, although now it is an oscillating tremolo doubling the length of each phrase. The accompanying clusters are further spread and contain both dipoles simultaneously. The original set (E, F, B, C) is accompanied by a transposition of the set (B \flat , B, F, F \sharp) which is a tritone away. These two chords are paired with upper melodic notes of the violin, E and D respectively. In bb. 57-58, the chord remains on the latter transposition as the violin climbs up an octatonic scale.

The violin then restates the melodic figure from b. 16, however, it is expanded (phrase of bb. 59–60), is transposed up a tritone in bb. 61–62, and returns slightly altered to lead into the next section in 63–64. The salient aspect of the violin's note choices are the upper marcato notes, which are all derived from the octatonic scale. The lower implied voice actually shares the same octatonic collection this time.

The accompanying harmony in the orchestra comprises of a G major triad, and a pandiatonic sonority sounding as a D minor 9th chord embellished; the combination of these gives a general wash of D Dorian. This minor 9th sonority becomes a place of departure within the music as it is the mode with a neutral set of accidentals within the major set of modes.⁸⁹ This becomes a “stationary” area harmonically, perfect for the pandiatonic floating.⁹⁰

Bb. 67–68 is derived from b. 35 in retrograde (and octavised) as a tremolo; and therefore, bb. 65–66 is a mirrored version of the bb. 67–68 around the pitch D6. Both dipole dyads are sounded against the violin.

Bb. 69–76 is a variation of b. 59 but with a modulatory sequence: from the b. 70 the harmonic content is of a dominant 7 \sharp 9 sonority, and instead of the violin upper melody following an octatonic scale, it instead matches the chord tones of the underlying stepwise-transposing

⁸⁹ Vincent Persichetti, *Twentieth-Century Harmony* (London: Faber and Faber, 1962), 35.

⁹⁰ Stępień, 97–100.

harmony (the respective scales which are implied by the chords). The chord's roots, however, follow the familiar octatonic patterning.

In bb. 77–84 the D minor 9 sonority returns from bb. 59–64 rounding the larger sentence. The violin recapitulates both the chromatic motion, and the oscillating motif from b. 59. The final phrase intersperses the motif, octatonic runs, and a chromatic descent towards E and F (as a trill) representing our one dipole. Interestingly, one can notice the anomalous use of quarter-tone/non-dodecaphonic intonation to delay the arrival squarely on the first beat of b. 83. The final trill confirming the significance of the E and F tones as conclusion before the next section of the movement.

85–119 (dotted crotchet = crotchet) [*“Oboe leads us into a moonlight landscape”*]

The oboes' gentle at times either mirrored or parallel melodies are bound to forming either thirds, or expanding momentarily to 4ths/5ths. Bb. 85–88 sound as if in E minor (+b9 accounted by our previous dyad E+F). Chromaticism in b. 89 merely decorates a clear authentic cadence, again inflecting the perfect 5th ambitus, to our D minor 9 sonority again.

A horn solo emerges in bb. 90–92. The surrounding harmony is perplexing to the listener, given the context surrounding this moment - with an oscillating major 2nd in the lower strings causing a cluster of dipoles from as before (E+F and B+C) to expand (in total it cumulatively spans from E–A, and additionally the horn melody includes the clustering notes B, C, Db). What gives direction is the melodic line which leads from a centricity around C to an F major 7 chord (the relative major of D minor) in bb. 93–94 which acts as a pseudo-authentic cadence.

The rising melodic figure consecutive 4ths surfaces in the first oboe line (bb. 93–94¹) which hearkens back to a stylistic trait in much of Rautavaara's writing. One such instance of this can be seen in the first movement bb. 32⁴–33: If one considers the consequent G, D, A as a reversal of the consecutive 4ths then the F \sharp , C \sharp , and G \sharp are mere lower auxiliaries colouring the D minor sonority (particularly since the F is so clearly enunciated in the past few bars). Bb. 96–103 are a restatement of bb. 85–94.

The oboe line changes tack in b. 104 by employing a deceptively notated two-bar sequence. The sequence's breath and dynamic indications contradict the sentence structure. B. 104 creates a subphrase where the first notes are longer, and the latter notes are of a shorter note value which is then permuted in bb. 106 and 107. The second subphrase in b. 105, permuted in b. 107, consists of a second up, leap, and second down. What joins these subphrases together is the first note of each bar creating an implied line first ascending stepwise in bb. 104–106, and consequently falling chromatically in bb. 107–109. This is enhanced by the downward chromatic line in the violin I's dyad which has been a constant minor 2nd for the prior 21 bars. Bb. 110–111 momentarily cadences from a D^b dominant 7 #9 sonority (acting as an altered leading-tone chord), resolving to our previous D minor 9 chord.

The oboe states its melody once more in bb. 111–113. The melody is immediately imitated and transferred over to the violin – taking the forefront again. This stretto line is a direct compound minor 3rd transposition of the same melody. It is now more clearly back in D minor, and has a melodic tail elongating the melody, this consequent phrase confirms our current “tonal” region of D minor. It is accompanied by a chromatic minor 2nd interval (like our previous dipole), but it drifts from being an accented passing tone back to our E+F centre. The Cadence in b. 117 is a more decorated version of the one present in bb. 110–111. As the ensemble strings melt away, the violin gains activity, altering the original consecutive 4ths melody, moving into the Cadenza.

“120” Cadenza

The Cadenza can be considered an amalgamation of all prior harmonic and melodic devices in the Violin Concerto. Some notable recapitulations include arpeggiations (particularly of major triads, and quartal voicings), parallel interval writing, dyad double-stops encircling/droning the tone D specifically, consecutive major triads whose roots are related by a minor third or minor second intervals (derived from the octatonic scale), clusters around D and A (local tonic and dominant key tones), and chromatic and octatonic scale runs. Compound textures also emerge, usually where the upper melodic line governs how patterns move, such as where an octatonic melody is accompanied by an intervallic figure which does not conform to the melodic line's scale (gives the effect of micro-modulations or tonicization). (Figure 15)

Cadenza D Centricity Repeats
 All movements implying octatonic
 repeated mirroring just prior
 now used as sequence in multiple octaves
 Then Uses 6th shape in tonal parallelisms
 governed by previous octatonicism

Figure 15: Synthesis of Prior Harmonic and Melodic Traits Cadenza Mov II “b. 120”

The Cadenza’s use of sequenced motifs helps the music move away from a very D centric section prior, and now approaches the opposing dipole of $A^b(G^\sharp)$. As the violin concludes its melodic sequencing on G^\sharp , at the end of the chromatic downward sweep, it is accompanied with the upper strings forming the new cluster. This cluster forms the core of the symmetrical scale from the start of the movement, which is fleshed out in the consequent section.

121–167 (crotchet = c.92) (*non troppo lento*)

Rautavaara aptly described this section as “the solo violin strives for great heights we associate with Romanticism” which implies both the direction, and mood here. It is divided into three sections:

- 1) The first section begins from b. 121 and lasts until b. 141, creating harmonic tension by layering previously heard clusters simultaneously as the violin rises upwards vigorously. A few interesting qualities are emergent in this section. Between bb. 121–129, the cello’s counter melody either encircles our D dipole or returns to our A minor scale, while in b. 128 it integrates the G^\sharp cluster simultaneously to sound the scale from the opening/ending of the first movement.

Thereafter in bb. 130–141, the solo violin, paired with the first bassoon, highlights two contrasting scales. One can be assured that this is either one of two mirroring techniques Rautavaara has already employed, either:

1.1) the two scales are E Lydian and C Locrian and they happen to be the same scale if mirrored around our recurrent D pitch (extremely likely) or A \flat (due to their tritone symmetry from dividing the octave in two equal parts).

1.2) the two scales are B major and F Phrygian which may be inverted around the same D, or A \flat , and as a bonus are related by a tritone.

Both of these options have equal credence. The pair of pitch centres are both derived from our original E+F, B+C dyad pair. Their inherent symmetry contributes to both options being invertible, and their result being the same.

The two mirrored phrases are rhythmically identical, which stand to verify either of these claims. Additionally looking to the violin, we notice a strong emphasis of G \sharp as a mirrored cluster. These, now consecutive, mirrored phrases around the violin act as opposing tonal regions. This gives a relative “tonic” and “dominant” function to these phrases. This can be observed by their symmetry:



The oscillating E–F returns from b. 141 but now it depicts two clear major triads implied.

- 2) Bb. 142–158 depict a transitional section where both prior secundal (cluster) and triadic harmonies are present. The oscillating E–F returns from b. 141 but now it depicts two clear major triads built on the aforementioned roots. Whilst static clusters remain, the movement is amplified by enclosure shaped quintuplets (figures which chromatically encircle the roots with melodic clusters) growing in scale within the texture (more instruments slowly joining). The note choices in the figurations are either/combination of an A minor scale, and the cluster sets around D and A \flat .

The violin's melodic line follows a similar pattern as the rustling quintuplets for its chromatic tones. Additional chromatic tones such as in bb. 148–149 are either passing tones, or tones found within the underlying triad's harmony (A \sharp , and B \sharp (C) respectively). The violin I's and II's 6ths double-stops confirm the triadic nature of the violin's melody from bb. 142–151.

In bb. 152–158 the incessant clusters have manipulated the violin, causing a change in pitches used. The clusters of semitones with major chords juxtaposed combines into a pitch collection of a tone followed by two semitones [2, 1, 1]. (This symmetrical, palindromic scale is notably categorised as Messiaen's third mode of limited transposition)⁹²

- 3) Bb. 159–167 changes to the previous simpler alternation between leading-tone to tonic chords accompanied by sweeping harp arpeggios. The harp's part is outlined by two semitone intervals (B+C, E+F) which have previously appeared. Short runs in the winds outline the two prominent dipole clusters.

The violin meanders around the G \sharp dipole attempting to reach higher than before. B. 167 finally gains momentum and soars to its apex “horizon” of the pivotal D7 pitch in

⁹² Messiaen, “The Technique of my Musical Language” (Paris 2015), 60.

b. 168. This tritone climb feels like a limit being pushed, incrementally, giving a dramatic quality to each new higher pitch achieved. In b. 167, the final octatonic run is perceived as harmonically fresh after being trapped by clusters surrounding the G \sharp .

168–237 (old crotchet = new dotted crotchet)

The apex of the violin's melody, concurrently with the metric modulation initiates the exciting finale. The returning melodic material is a frantic attempt at escaping the gravity felt around the dipoles and clusters. In the first half of the finale (until bb. 237), it is primarily bound to G \sharp . One feels the raucous energy of the violin's 'détaché' tremolo spiral around the G \sharp , moving in melodic and vertical clusters. Some other harmonic tools include the octatonic collection in bb. 178–179 and the mirroring around pitch G \sharp in bb. 180–181. In b. 181, one notices that the original B+C and E+F clusters are mere mirrors of one another around G \sharp .

The shifting texture of the orchestra in bb. 168–193² is composed of multiple moving lines, all based on the octatonic collection. At the same time, chordal/melodic oscillations between tritones pepper the soundscape from b. 182² onwards. These are derived from the octatonic collection.

One tritone chord that defies the octatonic collection is the chord (B, F) found in b. 192, though this is a reference to our original four-point axes of B, D, F, and A \flat . The harmony shifts in this bar as a result. The marimba imitates the violin transposed up a tritone (to begin on A \flat from the violin's D in b. 191) in b. 192, and again one bar later, climaxing on a highly dissonant cluster chord built on D \sharp .

In bb. 194–237 one may notice extensive syntheses of prior ideas within the concerto. The violin's dyads begin by moving symmetrically until reaching a minor 7th then planing up along an octatonic scale, as it did in bb. 42–49. The chord in b. 194 is a transposed variant of the one in b. 193. In bb. 196–197 the harmony rapidly alternates between the cluster dipoles and the octatonic collection. These pitch spaces are still bound by the restrictive D pitch class.

The violin sets off, between bb. 197–237 alternating between consecutively transposed intervals, mirror dyads, and dipole clusters recapitulating melodic material from before (figure 17). Most highlighted in this moment are tritone-related intervals, specifically our well-established D, and Ab/G# pitches.



Figure 17: *Relatively Free Motivic and Intervallic Symmetry Around Dipoles Mov II bb. 227–231*

The brass sounds a rising motif in bb. 199–201 which consequently returns multiple times before climaxing in bb. 236–238¹. This motif is structured as a growing octatonic collection, and each time climaxes over staccato chords of increasing harmonic dissonance. These chords are formed because of conventional voice-leading and form unstable compounds. The final climax in b. 238 is voiced as a spread cluster of our two dipoles (D, Ab).

The remaining texture from the orchestra (from b. 202), is based on the octatonic collection. Here, the melodic figure is the same as the walking line from bb. 168–193 but merely a continuation and expansion. One can see how Rautavaara applies both an augmentation and a diminution to the rhythms of one part to create complementary contrapuntal lines, such as Flute I's line in bb. 202–203, which creates the simultaneous melodic line in b. 203 found in the Clarinet I part. (Figure 18)



Figure 18: *Contrapuntal Augmentation in Accompaniment Mov II bb. 201–203*

The overall function of the orchestral accompaniment is giving a constant sense of momentum, allowing the listener to hear the direction of the music forward harmonically (and upward in pitch). It does this by creating cyclical upward melodic ascent which quickly dovetails the

action to another part before restarting the process again. This is especially important as the violin double stops oscillate between unpredictable and disjunct intervallic leaps. Having a linear contrapuntal line that does not change in colour – sticking to the same octatonic collection for much of the passage – allows the listener to latch onto expectations of building anticipation, and climax.

238–252 (semiquaver = semiquaver)

With an exciting downward chromatic spiral, the violin is now stuck centring around the tone D's gravitational pull (with the auxiliary opposing Ab present, too, but only briefly). The orchestra supports this with the cluster surrounding D, and the triadic chord tones of F# and A# being present (from our previous augmented sonorities such as in bb. 220 and 224).

The orchestra presents a five-bar motoric rhythm from bb. 239–244. This rhythmic pattern returns in bb. 246–251, but now as a “bassline” from which harmonic staccato chords are derived. The actual notes have changed, and the melodic arc has been altered but includes some general step-like movements versus leaps (though not an entirely tonal modulation either). This rhythm is designed as a loose isorhythm⁹³ constructed from a five-note pattern, with the final note breaking the order (figure 19). The note pattern disappears for one bar (b. 246), intentionally revealing where we are finally centred around.

In an incredible sleight-of-hand, the pitch centre has shifted to G in the orchestra, a previously unremarkable pitch. The highly chromatic chords revealed in the orchestra aggressively lilt A to G. With the violin finally relinquishing its ties to D, it becomes evident that D was merely an unresolved sonority, never quite settling. This implies that what we believed to be “home” has never been our tonic. In fact, it has been the dominant to our destination all along.

One notices that the orchestra's sonority engulfing this climax was presented by the brass in bb. 236–237. Every resolution back to our D centricity (such as b. 238) was unsatisfactory for this very reason, it was actually the “tonic” emerging. This entire illusion is fitting to the spiral

⁹³ It is not permanently consistent – in that it constantly morphs so cannot be considered a static isorhythm.

form described previously: we have arrived back, but it has changed. The chords (figure 19: chords 1, 2) contain the same notes and are merely revoicing them to provide some small movement, even if there is no harmonic shift.

Figure 19: *Isorhythm and Climactic Chord Voicings Mov II bb. 239–252*

As the full orchestra ‘bludgeons’ the repeating chords, with the cyclic rhythm, the violin plummets downwards chromatically once more, finally reaching the bottom of its range G pitch in a tacet by the orchestra, emphasising its significance. A final cadence modulates to new regions, allowing the dissonance to lessen as our final tutti chord (sounding primarily G, and our previously important D) combines into a gloriously stable, and conclusive G major 9 chord (D major over G major triads).

4. Formal Structure (Larger Dimensions)

Now that the micro-structures have been discussed, one may look at the larger mechanisms governing the composition as a whole. One is instantly struck by how no exact repetition occurs in any dimension larger than sub-phrases.⁹⁴ Aho's interpretation of the construction of Rautavaara's Symphony No. 5 (a later Rautavaara work from 1985) is particularly insightful to our discussion as to why this is the case.⁹⁵ One can create the following analogy to a spiral to describe the motivic structure: If co-ordinates of a spiral never quite intersect, always arriving in similar but different parallel vector spaces, so too do the Violin Concerto's motifs, and themes never quite repeat themselves, although they do return as similar themes, and moods.^{96,97}

Recalling the sectional differences within each movement we can tabulate the following data:

Movement I:

The first movement provides a very simple deconstruction of each section. Rautavaara has clearly notated them utilizing a tempo change, including one instance when the tempo does not change (b. 166). One can safely assume that this is a liberty Rautavaara employs to not only change the tempi but also to sectionalise the structure of the composition. This is not dissimilar to rehearsal marks used by composers.

⁹⁴ Even the near-exact codetta of movement I has a new harmonic context, providing something fresh compared to the introduction.

⁹⁵ Interesting to note that in Tiikkaja's discussion of Symphony No. 5 it is mentioned the significance of the tritone in the structural integrity of the spiral.

⁹⁶ Aho, *Einojuhani Rautavaara as a Symphonist* (Helsinki: Edition Pan 1988), 100–101.

⁹⁷ Names of sections are extrapolated from the descriptions of movement in the introduction of the score.

Bars	Tempo	Centricity	Harmonic Devices	Spiral Relations ⁹³ (Formal Sections)
1–36	(crotchet = 84) <i>Tranquillo</i>	A \flat	Symmetrical scales	Intro <i>Cantilena</i> – A
37–61	<i>Più mosso</i> (crotchet = 96) (<i>Energico</i>)	D	Clustering, mirror harmony	Energetic Cluster Antiphony - B
62–72	<i>Meno mosso</i> (crotchet = 76) (<i>Pesante</i>)	E/F	Diatonicism	Chorale – C (Derived A)
73–99	<i>Ma sostenuto al a tempo</i> (crotchet = 52/quaver = 104)	F	Octatonic	Restless antiphony* - B'
100–115	<i>Giocoso</i> (crotchet = 104)	C/F \sharp	Diatonicism, Symmetrical scales	Tonal Antiphony with chorale Interjections - B'C'
116–129	<i>Meno mosso</i> (crotchet = 80)	F/B	Tritone relations/octatonic, tonal clustering	Saturated Chorale – C''
130–153	(crotchet = c.108) (<i>Fantastico</i>)	D/A \flat	Ecclectic synthesis	Highly erratic antiphony – B''
154–165	(crotchet = 80) <i>Tranquillo</i>	C/G	Triadic, Chromatic Saturation (minus G \sharp)	<i>Cantilena</i> with Chorale – AC
166–171	(crotchet = c.80)	C/G	Triadic, Chromatic Saturation (minus G \sharp)	<i>Cantilena</i> with Chorale (flourished) – (AC)'
172–185	(crotchet = crotchet)	C	Triadic, Chromatic Saturation (minus G \sharp)	<i>Cantilena</i> with Chorale (Heavy) – (AC)''
186–204	(crotchet = 54) (Create a horizon...) [<i>pochissimo allargando, a tempo</i>]	B \flat ->E \flat	Triadic Neo-Riemannian transformations supporting white-note, black-note changes	Tonal Antiphony with chorale melodies – (B'C')'
205–213	(crotchet = 72)	A \flat	Symmetrical Scale now expanded and stable A \flat major underlying	Reprise <i>Cantilena</i> – A'

Figure 20: Movement I structurally

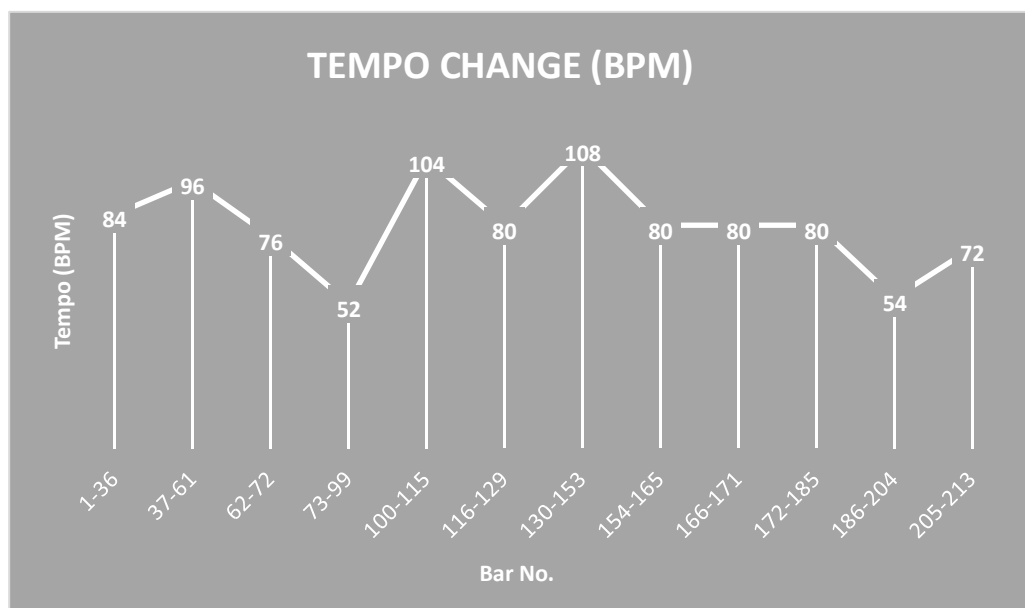


Figure 21: Movement I BPM plotted

Given the clear demarcations of moods, altering progressively, one can discern three distinct “themes”. As described by Rautavaara himself,⁹⁸ the first movement comprises of a double function form serving as both the first and second movements of a traditional symphonic form. Counterintuitively to the traditional connections within symphonic forms (that of a usually implicit Sonata form in the 1st Movement), Rautavaara also describes it as devoid of usual thematic repetition.⁹⁹

What is implied by this is that our typical Sonata-Allegro form comprising of two distinct themes, and “key” regions has been modified to three. In the standard format, the Exposition of the first movement is designed as an A-B-codetta(A’) structure. In this instance, the third theme is derived from our first thematic region, the *cantilena*, and instead of being a pure codetta, it is presented as its own material. It is marked *Pesante* with a slower BPM than the preceding themes, demarcating it as the substitute “slow” second movement of a typical four movement symphonic work.¹⁰⁰

⁹⁸ Rautavaara, *Concerto for Violin and Orchestra*.

⁹⁹ Tiikkaja, 246.

¹⁰⁰ Stein, *Structure & Style*, 151–153.

This tryptic of highly recognisable themes allows Rautavaara to clearly transfigure, juxtapose, stretto, and combine various combinations and permutations of varying moods. It is best to represent each as a textural design. These would be defined as:

- A) *Cantilena* style – Romantically infused melodic role for the violin. It is presented as floating above the orchestra with a relatively loose sense of rhythm; the orchestra provides repeating ostinati laying a harmonic bed with a square motoric rhythm. This allows the melody to remain in the foreground. The tempi are moderate-slow and evoke a gentler style. The accompaniment is generally *Senza Espressivo*.

- B) Antiphonal style – Call-and-response polyphonic format where the violin and orchestra both compete and interact. Generally, the texture is sparser, the tempi are faster, and shorter melodic fragments from both forces are employed (often as quotations). Here, contrapuntal devices provide energetic dialogues between layers.

- C) Chorale style – The orchestra takes the foreground, primarily exhibiting a relatively rigid rhythm in a homophonic texture. Multiple instruments move in parallel, generally accompanied by a repeating simple secondary bassline akin to a Renaissance organum.¹⁰¹ This horizontal and vertical dissonance, hovering over a clear, stable bassline, allows for the organum style arch of consonance – dissonance – consonance aforementioned, whilst using a contemporary sound not restricted to singular modes/scales.¹⁰² This flickering of harmonies provides an abundance of orchestral (re)colourations.

Providing such clear textural palettes for the movement permits Rautavaara to combine many opposing harmonic devices (note the variety of outcomes within Figure 20). It also allows Rautavaara to recall a sense of familiarity and nostalgia, without the help of direct repetitions. Rautavaara need merely imply the general moods designated to each style, which allows great

¹⁰¹ Fuller, “Foundations of Early Organum Theory” *Acta Musicologica*, Jan. – Jun., 1981, Vol. 53, Fasc. 1 (International Musicological Society, 1981), 81.

¹⁰² Stepień, 97–100.

melodic and harmonic flexibility. It helps that Rautavaara's harmonic choices are consistent within themselves.

How is it possible then for Rautavaara to employ no exact repetition, have a third functioning theme (from incorporating second movement traits), and still evoke the Sonata-Allegro (First Movement) Form? Enter the illusive Spiral Form:

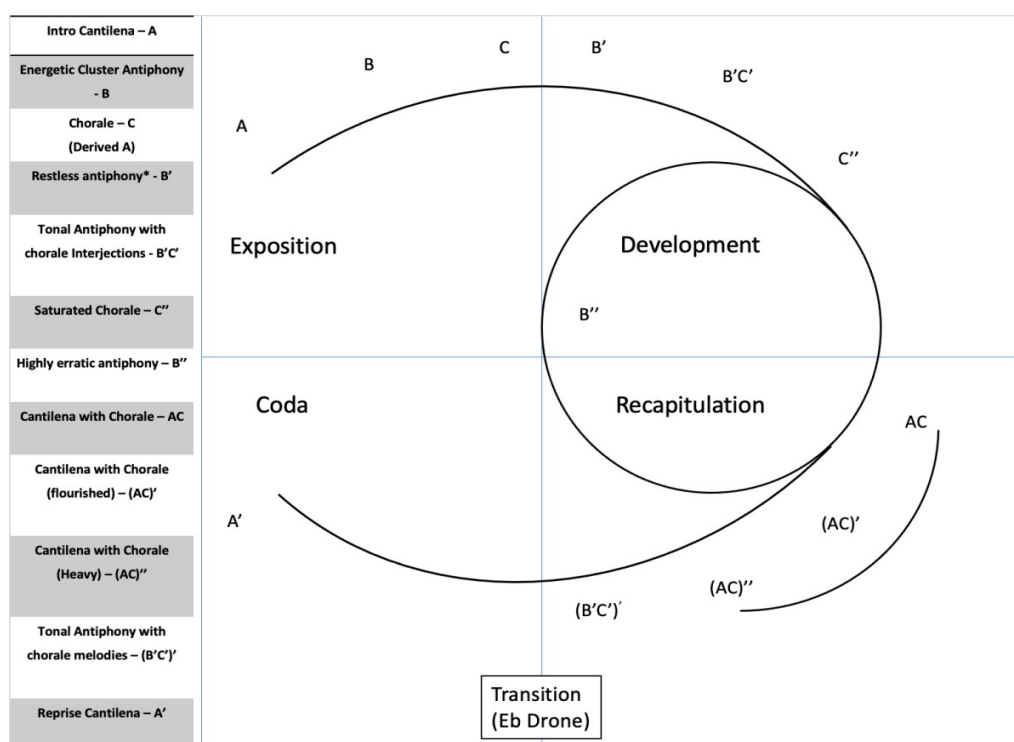


Figure 22: Spiral Form Combined with Sonata Form

In the spiral model Rautavaara introduces all his material quite plainly. The thematic material is extremely distinct both texturally, and melodically; it also provides all the harmonic relations within the composition: tritone relations, symmetrical scales, (pan-)diatonicism, clusters, mirror-writing, non-functional triads. We therefore perceive any variation of the consequent music as derived from the Exposition's emergent passages. These variations feel like organic evolutions of what has preceded, never returning to their original presentation.

Kalevi Aho referred to this spiral model as “Widening”, as the music appears to start quite modestly, with the majority of the movements’ interest and variation occurring during the “spiral” (development in this case, too) section.¹⁰³ The closest one gets to exact repetition is the final passage A’, which is expected of a coda. The length of the coda is short in comparison to the Exposition. One can liken this to the effort of the violin to be “in vain” as it is only briefly reminiscent of where it came from.¹⁰⁴ Even given this offset, the main structure of symmetry in the form can be heard retroactively. Tiikkaja refers to this as “implicit bilateral symmetry” given its auditory mirroring between the beginning of the exposition and the ending of the recapitulation.¹⁰⁵

Glancing at the spiral (Figure 22) one notes how the spiral is parallel to Aho’s interpretation of Symphony No. 5. On the left side (in the development), the Antiphonal style is presented in various forms, and on the right the Chorale style. This continuous development allows multiple permutations even with relatively minimal material.

The section breaks are extremely audible; ensuring that each section is felt as a conclusive unit. Rautavaara has ensured such separation during the elision of these sections with fermatas (and for most with a droning note, or rest linking the two sections) (bb. 72, 153, and 204). These are represented by the axes dividing the quadrants into their four respective major formal sections. These separations allow for continuous music whilst it is still changing, and can be classified primarily as a form of elision.¹⁰⁶

The shape and growth of this movement thus follow an implicit symmetrical design. This is furthered by the arc of dissonance/tension within the music. The densest section, “Saturated Chorale - C”, arrives at the centre of the work. It is orchestrally heavy, has the densest chromaticism, and the dynamic level is moderately intense making it stand out as the climax.

Why does Rautavaara choose to reveal the composition’s most intense dissonance as early as halfway through the movement? Given the brevity of the Coda section, the Recapitulation

¹⁰³ Aho, 100–101.

¹⁰⁴ See Chapter 6.

¹⁰⁵ Tiikkaja, 12–21.

¹⁰⁶ LaRue, *Guidelines for Style Analysis*, 30.

needs not only to remind the listener of the prior themes and implicit textures, but also to make the transcendent arrival of the violin's C#7 (Db7) note as part of the Eb Minor 13th chord feel like a resolution. This then sullies the coda, enhancing the continuous, cyclical nature of the movement. It is never fully settled, and before the listener is privy to what has just occurred, the coda recalls the beginning, providing a feeling of endlessness.

Movement II:

Unlike the first movement, the second does not include many tempo changes. Temporal shifts are primarily subdivision alterations, with the larger beats remaining intact (going from simple to compound metres). Other sectional dividing texts are limited, but they still do provide some help:

Bars	Tempo	Formal Sections
1–84	(dotted crotchet = c.88) <i>Energico</i>	A
85–119	(dotted crotchet = crotchet)	B
“120”	Cadenza	A + B + quotations
121–167	(crotchet = c.92) (<i>non troppo lento</i>)	B'
168–237	(old crotchet = new dotted crotchet)	A'
238–252	(semiquaver = semiquaver)	A'

Figure 23: Movement II Structure

This movement can be seen as an alternation between a rhythmic, dry, and mischievous opening theme, and a gentler set of themes. Much the same as the first movement, no clear repetition occurs, but the spirit of previous motifs, and phrases return.

When describing the form, one recalls again Rautavaara's description of the movement as a merging of scherzo and finale with the two themes presented. This double function form is emergent from the clear themes (scherzo and finale) which have the predictably associated tempi and are structurally large, and significant enough to stand alone as their own audible entire units.¹⁰⁷ Counterintuitively, perhaps, the “*scherzo*” portion defines the majority of the movement (see points below); but this design allows an organic rounding of the form, allowing

¹⁰⁷ As opposed to being mere theme groups, or smaller combinations of sentences, and periods. Each contrasting section lasts multiple minutes.

the final bars to be invigorating, such as one expects from the end of a multi-movement symphonic work.

One notices that a clearly symmetrical form emerges. Disregarding the very small difference in tempo that occurs between c.88 and c.92 beats-per-minute, two qualities emerge:

- 1) The only two dramatic temporal shifts are both in the centre of the composition b. 120 where time is free, and at the very end bb. 238–252 where the implied *L'istesso Tempo* (semiquaver = semiquaver) increases the perceived beat's tempo. This latter change is a 1.5 times increase (50% speed-up) in tempo, creating a rushing effect towards the end, as the violin is laden with *secco* double stops, and chromatic runs.
- 2) The following arch form is discoverable, and is the clear blueprint from which the movement was structured:

Bars	Tempo	Metric Subdivision	Section
1–84	(dotted crotchet = c.88) <i>Energico</i>	Compound (Mixed Complex)	A
85–119	(dotted crotchet = crotchet)	Simple	B
“120”	Cadenza	Free	A + B + quotations
121–167	(crotchet = c.92) (<i>non troppo lento</i>)	Simple	B'
168–237 + 238–252	(old crotchet = new dotted crotchet) + (semiquaver = semiquaver)	Compound (Mixed Complex)	A'

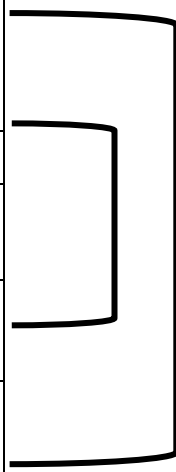


Figure 24: Movement II Mirrored Symmetry in Sections

What is astounding about this design is the mathematical rigor which is presented. The A, and A' sections both contain exactly 84 bars. This is analogous to the symmetrical design used throughout the entire concerto. We have discovered instances of symmetry in the previously

discussed melodic transformations, harmonies, scale structures, intervallic relations of centricities (dipoles), and pitch mirroring around asymptotes, to name just a few components.

This movement is far more block-like in development with large contrasts of orchestration changing successively. It is likely a reference to Rautavaara's earlier Neo-classical style, with a varying soundscape akin to the dissonant soundscapes of some of Stravinsky's compositions presented, in the energetic themes.¹⁰⁸ This similarity is evident, especially in the use of erratic rhythms pounded by the orchestra, and complex post-tonal uses of diatonic harmonic devices, similar to compositions from Stravinsky's Russian Period (compositions such as *The Rite of Spring*, and *The Firebird*).¹⁰⁹

Though Rautavaara allows such large clashes between small- to middle-ground musical units, larger sections are always allowed organic continuity. This is a trademark of Rautavaara's writing style: his music relies especially on elisions, stratifications, and laminations to create seamless blends between starkly opposing sections. A very common simplification of these methods is that the transition may be reduced to simple voice-leading of a held tone. This method has been evident many times in the Violin Concerto such as Mov I bb. 72–73, 204–205, and Mov II bb. 82–85. This is an alteration of elision, though it is of significance as it is usually used to bridge the gap between larger dimensions rather than smaller ones in Rautavaara's Violin Concerto. (Figure 25)



Figure 25: Elision Example Movement II bb. 82-85

¹⁰⁸ Burton, "Upholding a Modernist Mentality: Experimentalism and Neo-Tonality in the Symphonies of Einojuhani Rautavaara," 55.

¹⁰⁹ Burton, "Upholding a Modernist Mentality: Experimentalism and Neo-Tonality in the Symphonies of Einojuhani Rautavaara," 237.

Overall structure:

Instead of a traditional concerto form, the larger form of the concerto comprises of a condensation of a (symphonic) sonata.¹¹⁰ This compression of pairs of movements is likely influenced by Alban Berg's Violin Concerto written nearly half a century prior in 1935.¹¹¹ Berg was a great influence on Rautavaara, and this work in particular displays some highly Postmodern tendencies¹¹² which conflict with one another, similar to Rautavaara's Violin Concerto.

The insistence on a rigorously symmetrical design in both movements is without a doubt intentional. By diminishing our expectations of traditional "tonal" and tertian-based music, it compensates by providing familiar concerto grosso interplay, discernible linear and conjunct melodic lines, and a mirrored form allowing an expectation of texture to replace the audiences' learned patterns of tonal driven music (such as modulations, and repetitions).

Whilst both form similar larger section resemblances, the inner forms of each subsection could not be more different. Berg opted for a clear tempo marking between the *attacca* movement transitions (Movement 1–2, and 3–4). These are separate entities that almost feel like strong evolutions of the original material. One does not feel a sense of rounding thematically.¹¹³ By comparison Rautavaara's Violin Concerto is designed entirely on the implication of vague familiarity (nostalgia); what is more it is generated without any direct repetition, as even when quoting prior material is altered in some shape or form.¹¹⁴

How does the shape and growth differ in each movement? Rautavaara allows the momentum to begin from within the first movement, and for it to climax at the very end of the second movement. This follows the standard conventions of Symphonic structures, merely condensed into two double-function forms encapsulating two standard consequent movements each. In

¹¹⁰ Stein, *Structure & Style*, 151–153.

¹¹¹ Stein, *Structure & Style*, 165.

¹¹² See section 6.

¹¹³ The final two bars of the second movement include a direct quotation of the opening motif of the first movement as a final codetta. Aside from this the entire work is like a slow evolution of motivic material derived from the tonal sounding row.

¹¹⁴ The coda of Rautavaara's Violin Concerto's First Movement is near identical to the opening bars; however, it is still recontextualized over a new E \flat pedal point providing new harmonic implications.

fact, the second is a mirror image of the dissonance/tension relationship of the first movement. Whereas the second movement grounds to a halt in the centre portraying reminiscence (the violin's Cadenza), the first movement experiences the highest level of distress here (the weighty *Cantilena*). The orchestra and soloist play antagonistic roles between each movement. The orchestra achieves the highest tension in the first movement, whilst the violin takes centre stage in the second.

5. Rhythmic Modalities, Non-Isochronous Temporalities

Rautavaara combines multiple influences from his prior periods into the Violin Concerto. One trait that is very apparent in the second movement is a primal energy generated from rhythm. Here, he pays homage to the onslaught of rhythmic unpredictability present in the works of Stravinsky, particularly his seminal showcase of rhythmic manipulation *The Rite of Spring*.

The temporal uncertainty is dazing for the listener. London describes this base level of perceiving rhythmic dissonance as not reserved for trained musicians.¹¹⁵ The human attention seeks pattern recognition at all instances, and repetition becomes a unifying factor for the ear. A steady temporal grounding is a given assumption in most musical styles. Similarly, it is seismically disorientating when such foundations are manipulated (or abandoned).

In the absence of simple repetition, how does Rautavaara achieve cohesion in such an asymmetrically visceral movement? Rautavaara employs rhythmic groupings which the ear begins to expect as substituted “beats” in the context of music devoid of standard metric organisation. Listening, one is struck by the demarcating start of each subphrase by the accented notes, and as a result, the time between each accent becomes the expected “temporality”.

These rhythmic cells each have their own distinct temporal periodicity, and when paired with textural/orchestration distinctions, the listener will not necessarily anticipate the specific upcoming rhythmic cell, but rather when it might arrive, as the following passage suggests:

The image shows a musical score for two parts: Violin and Orchestra. The Violin part is written on a single staff with a treble clef and a 16/8 time signature. It begins at measure 32 with a series of accented eighth notes, marked with a dynamic of *ff*. The Orchestra part is written on a single staff with a bass clef and a 16/8 time signature. It also begins at measure 32 with a series of accented eighth notes, marked with a dynamic of *ff*. The two parts are aligned vertically, showing their rhythmic relationship.

Figure 26: Movement II Highly defined rhythmic cells easily audible to listeners

¹¹⁵ London, 144.

In this passage, one expects from the outset that each scalar orchestral run lasts three semiquavers, whilst the violin's *marcato* double stops last merely two semiquavers. This model is rearranged in the second bar however the expectation remains and is fulfilled thereby validating the audience's guess.

London describes such mental segmentation as the listener defining relative length cells. The fewer cells there are, the easier it is for perceptibility. In London's model, a set of three will correspondingly be divided into relatively long "L", medium "M", and short "S" portions. These set lengths allow the listener to differentiate between rhythmic/metric stress and relaxation.

This is particularly relevant in mixed metres as its non-isochronous, and symmetrical shape creates instability. It is this very ambiguity that allows the composer to mix fragmentary rhythms and unify them with relatively stable/prolonged orchestration palettes. In the example above there are merely two blocks of sound, one which is relatively "L" at three semiquavers, and an "S" block with two semiquavers, respectively.

To help prepare the listener to recognise these smaller auditory units, Rautavaara employs fragmentation. This type of manipulation is the result of defining a melodic entity, and consequently altering it so that multiple derivative variations may be stratified between two entities.¹¹⁶

In the example below (Figure 27), a previously well-defined six-semiquaver cell is interrupted by the timpani. The overall temporal size/duration between both instruments is still six semiquavers, however, it is now divided into two subparts. These consists of a single quaver presented in the timpani (two semiquavers), and a contracted four semiquaver fragment which is passed back to the violin. This truncated fragment takes on its own identity, and consequently becomes an opposing motif within the fabric of the music. This juxtaposition between the violin and the interrupting timpani becomes the organic generator for all the smaller rhythmic units found in the opening.

¹¹⁶ Particularly instruments, and/or sub-ensembles with contrasting timbres.

Figure 27: Movement II Organic fragmentation of original motif into small, and medium subsets

The above segmentation provides a compelling and logical manner for revealing the transformation of musical fragments used as motifs in the second movement, both in the violin and within the orchestral accompaniment.

Once the expectation of 2–3 differently sized cells is apparent, Rautavaara allows to expand and contract to create interest. The cohesion comes about via the consistent use of only a limited number of cell lengths, each with its own sound or texture. Between bb. 16–18 and 19–22, one such consistency is evident (Figure 28). See how the violin generates individual sub-phrases by altering the length of each “trill” figure.

Figure 28: Misalignment of subphrases, expansion/contraction of similar cells Movement II bb. 16–21

The violin begins with clearly defined three cells of 4 “S”, 5 “M”, and 6 “L” semiquavers respectively. This does not last long as the short group (4) compresses to a 3-semiquaver subset from b. 19 onwards. Rautavaara carefully creates a rhythmic modulation in b. 18 by playing on our expectation of the 6 semiquaver “L” and divides it into two smaller 3 semiquaver partitions. In the consequent bar, the original 4 semiquaver “S” has been replaced by only our new shortened cell. This maintains the relative expectations of the listener, that of hearing one of three differently-sized cells.

A far more intense shift occurs thereafter from b. 24 onwards (Figure 29). Every cell is contracted by a degree (not necessarily as an even co-efficient between each sub-piece). This specific temporal transformation is: “L” 6 – 4, “M” 4 – 3, and “S” 2 – 2 semiquavers respectively.¹¹⁷ Again, maintaining this comparative degree of length allows for the music to remain intelligible even if rhythmically unstable (the transformations are unequal operations of two-thirds, three-quarters, and two-thirds respectively for L, M, S).

Figure 29: Unequal Contraction of L, M, S cell lengths felt as metric modulation Movement II bb. 22–25

The most intriguing consequence of the motivic consistency is that the music appears to have a changing tempo. In Section 5, I mentioned the second movement as having relatively few tempo changes. This is a half-truth, as on the surface large-scale tempo changes are limited; but in actuality, many smaller temporal, and metric modulations occur.

¹¹⁷ One may recognize the “L” segment is merely two “S” subparts combined as a note + rest in bb. 24–25, however due to the sharp sibilance/attack of the percussion in this texture, the sound decays almost immediately so the perceivable length is defined from the onset of the notes, it would be near impossible for the listener to hear the quaver rest as a separate entity.

Considering Grove Music Online's definition of tempo¹¹⁸ – “Literally the ‘time’ of a musical composition,[...] A true sense of tempo, then, is a product of more than successive note-to-note articulations”.¹¹⁹ In the extended definition, London defines the connection between all rhythmic devices in musical passages; Many elements from the subdivision, pulse, hypermetres, and more contribute to the sense of tempo.

Herein lies the problem with the sense of tempo in the Violin Concerto, London goes on to say, “Without a regular series of pulses it is difficult to imagine any sense of tempo”. In this context, Rautavaara provides a saving grace for the listener. The subdivision of a semiquaver is consistent throughout entire sections. Though the beginning of the movement states a tempo of dotted crotchet = c.68 beats per minute, it would be more accurate to say the tempo is everchanging as multiple combinations of semiquavers = c.408¹²⁰ repetitions per minute.¹²¹ The closest thing we have to a regular series of pulses, therefore, is the brief recurring semiquaver. And as a result, all larger units are mere multiplications of it.

With this unifying sub-unit, one recognises the various larger lengths as consistent but interchanging with regularity. The resulting impression is that of evolving, with cells growing and shrinking. The melodic material of this first section is not particularly strong, and in this absence, the everchanging pulse becomes a musical argument in and of itself.¹²² By having fewer traditional elements at the onset, the listener is afforded more interest in other aspects (in this instance, the rhythm).

With such an intentional, and forceful use of rhythm, it is surprising to see misalignment between the melodically important notes in the violin accenting its rhythm, and the orchestral interjections such as in bb. 16–27 (Figure 26) or 51–68. The notes are just slightly askew of one another, creating a feeling of incongruity between the two entities. Why has Rautavaara chosen to defy such expectations, and therefore, what is its purpose?

¹¹⁸ Written by Justin London, the very same author as our reference text *Hearing Time: Psychological Aspects of Musical Metre*.

¹¹⁹ London, “Tempo” *Grove Music Online* (2001), <https://doiorg.ezproxy.uct.ac.za/10.1093/gmo/9781561592630.article.27649>.

¹²⁰ This is not the felt larger tempo, but rather just a metric to describe the relative length of the semiquavers. Calculated $68 \times 6 = 408$.

¹²¹ More intelligibly stated as ~6.8 semiquavers per second.

¹²² Paired with the intervallic expansion discussed in Section 3.

It is likely chosen to allow some extra clarity on the melodic notes/shapes present in the quieter violin soloists' part, and to create some additional interest: The listener will subconsciously verify whether the cells always align with one another, or not. The implication being a form of phrase structure dissonance which can be associated with states of unity and its opposing states of discordance. Within the context of mixed metres that change regularly, these are all examples of non-standard hemiolas with the semiquaver as the lowest common division between them. This quality gives the violin a more floating character, seemingly unbound to the heavier textures that the orchestra is plodding out. (It is, therefore, separate from the incongruous accompaniment).

The listener can also perceive from the degree of counterpoint (or independence) between the two forces distinct broader textures. These textures help cement the listener's characterisation of the music. The three textures, named by their musical purpose, and used in this movement are:

- 1) Supportive – This texture is defined by either the violin or orchestra occurring simultaneously with short (generally staccato) interjections supporting the metre/harmonic role of the melodic line. One could call this relatively stable, and homophonic.
- 2) Semi-Supportive – The difference between this classification and the previous one is that there are moments of misalignment between both groups mixed in with simultaneous attacks. This gives the impression of a transition towards instability, as both entities operate on their own sub-periodicities. Semi-supportive textures are therefore rhythmically contrapuntal but not in large amounts.
- 3) Antiphonal – Here, there is little to no union between the violin and orchestra. This texture occurs when either side responds to the other. In these moments, the “inquirer” remains static or silent to allow for clarity in the responder's reply. Often used in a quasi call-and-response textures.

If one codifies these textures as degrees of rhythmic dissonance (in order of the list above, 1 being the most harmonious, and 3 being temporal discordance)¹²³ then the following tension arc appears:

Bar numbers	Rhythmic Dissonance Scale (1–3)
1–15	3
16–21	2
22–28	1
29–30	3
31	1
32–33	3
34–38	1
39–50	3
51–68	2
69–84	1

Figure 30: Movement II Rhythmic Dissonance distribution in Movement II bb. 1–84

What is evident on a larger function is that rhythmic dissonance cannot be found in a vacuum. The prior and consequential textures also contribute towards the feeling of unrest. The leaps between high and low levels of dissonance create its own meta-dissonance. The analogy of textural blocks akin to the *Rite of Spring* shares such a feature. It is for this reason that gradual transitions (organic) occur at the ends of the section, while more intense shifts occur in the centre, ensuring a high degree of uncertainty. This radical contrast is used in later works too by Rautavaara; an extreme example is the serene, *piano*-trancelike state broken by violent *forte* interjections in bb. 225–261 of *Angels and Visitations*.¹²⁴ This brutal juxtaposition of textures is another example of the “Disturbance technique” mentioned previously.¹²⁵

¹²³ This analysis is inherently subjective, grounded in the author's auditory experience. It is informed by perceptions of, but not limited to, dissonance within harmonic, rhythmic, and textural structures.

¹²⁴ Written a year after the Violin Concerto in 1978.

¹²⁵ Stepień, 173.

6. Traits in Rautavaara's Third and Fourth Periods

When one differentiates between Rautavaara's third and fourth periods, the issue of classification surfaces. Just as Postmodernism is not the rejection of Modernism but is a continuation,¹²⁶ so too is Rautavaara's fourth period an acceptance, and deeper integration of the traits of his third period. These elements are more tightly confined than previously.

It would be prudent to clarify what sort of objective standards might be used to quantify such differences. One is looking for consistencies within the music, this is referred to as style. Style analysis therefore also seeks to discover not just these consistencies, but the relation between such elements of music.¹²⁷

By listing the traits of each period, it is clear that very little was abandoned between these two compositional phases. The marked difference is one of attitude: Rautavaara had fully accepted his (Neo-) Romantic leanings, primarily triadic harmonies, modal melodies, and serial techniques. As Tiikkaja states, the change was one of a slow transition.¹²⁸

Compiling features of Rautavaara's generally regarded first later work, Symphony No. 5, a clear parallel may be drawn between it and the Violin Concerto. Written eight years after the Violin Concerto, Symphony No. 5 contains a similar amalgamation of tonal, and serial techniques.

On the larger scale, Aho had already drawn a link to the "spiral" form employed in both works.¹²⁹ The tonal organisation is equally tightly knit. Both works use a combination of tonal melodic, and harmonic fragments which may be manipulated in serial manners. This is a recurring characteristic of Rautavaara's methodology, that of reinventing simple structures to fit his symmetrical ideals in form, and structure.

¹²⁶ J. D. Kramer, 26.

¹²⁷ Meyer, *Style and Music*, 38.

¹²⁸ Tiikkaja, 237.

¹²⁹ Aho, 100–101.

Some of this symmetry is dictated by tritone intervals (and/or a combination of minor thirds which invariably result in tritones, too).¹³⁰ The tritone, and its specific use of symmetry around the D-A \flat dipoles, is a feature throughout most of Rautavaara's music.¹³¹ As discussed previously, this visual symmetry present on the piano represents opposing forces coexisting "paired opposites".¹³² These tritone relations divide the furthest apart diatonic keys, and thus are instinctively associated with opposition and conflict; two separate worlds/entities in conflict.

What weakens the Violin Concerto's likelihood of being lumped in with his fourth period is the inherent lack of strict serial methods. As discussed previously, the very point of ensuring minimal small-scale repetition, and a lack of strict repetition means that harmonic units (or serial rows in this case) are changing throughout. Even small figures tend to expand or contract with each use, this weakens the effectiveness, and audibility of serial rows (or smaller hexachords).

Whilst one can reorient any work to display qualities that would support the analyst's intended categorisation, one should also actively offer a stance given its features. It is therefore prudent to merely conclude that the Violin Concerto is a composition that is an early adopter of many of the traits found in Rautavaara's fourth compositional period, however, it is unrefined in comparison to these mature final compositions. One can therefore interpret it as a transitional composition – anomalously displaying fourth period qualities early in his oeuvre compared to the compositions chronologically surrounding it, which have firmly third period traits.

¹³⁰ Tiikkaja, 246.

¹³¹ Tiikkaja, 269–270.

¹³² Ibid.

7. Organic Postmodern Syntheses

Rautavaara's oeuvre spans a broad range of styles and techniques. A quote from Vincent Persichetti, one of Rautavaara's primary teachers, nicely summarises Rautavaara's stylistic progression. In his seminal text *Twentieth-Century Harmony*, he writes: "Any tone can succeed any other tone... Successful projection will depend upon... the skill and soul of the composer".¹³³ Rautavaara sought to find an organicist blend of all his prior influences. It is not the mere rejection of the past Modernist/Serial aesthetic, but a blurring of the past, present, and future styles.¹³⁴ Within these dense juxtapositions of compositional techniques, the music grows independently, creating an organic terrarium of sound, one which is self-propagating.¹³⁵

Within the Violin Concerto, one finds a trait of Rautavaara's organicism which is counterintuitive. Organic progression of materials in the composition can often be separated by blocklike, Stravinskian changes of texture. This is likely a trait developed during Rautavaara's first compositional period: his Neo-classical phase. Burton refers to the Violin Concerto as an example of Stravinskian "de-centralised tonality",¹³⁶ but it extends far beyond the mere harmonic traits.

Take, for example, the transition found between the exposition and development (Figure 29) of Movement I. The material is inorganically connected, it is as if we are suddenly thrown into a different harmonic, melodic, and temporal atmosphere with hardly any transitional material. This differs from later in the piece where within the recapitulation, the material remains constant, and where the organic synthesis is expected. (Figure 23)

¹³³ Persichetti, *Twentieth-Century Harmony* (New York 1961), 277.

¹³⁴ J. D. Kramer, 9.

¹³⁵ Tiikkaja, 178.

¹³⁶ Burton, 55.

Figure 31: In-organic transition between material Movement I bb. 129–131

Quotation is one potential trait of Postmodernistic music listed by J. D. Kramer. Tiikkaja makes the argument that because of the lack of outside quotations in Rautavaara’s music, it cannot be classed as being truly Postmodern, but rather the auto-quotation discussed makes it a form of “Supermodern” as it intertextually relates to Rautavaara’s own body of compositions.¹³⁷ This extension is due to the quotations forming extremely similar foreground textures, and melodies between different compositions, even if the specific themes are not identical.

Whilst one can agree with Tiikkaja’s classification of Rautavaara’s oeuvre as being auto-quotative,¹³⁸ (ergo “Supermodern”) one needs to question whether compositions can also simultaneously be Postmodern when considered as individual works. Does categorising individual compositions as Postmodern not contradict the overarching classification of the entire body of works as being “Supermodern”?

For a composer as eclectic as Rautavaara, I would argue that his works can simultaneously be considered Postmodern as individual compositions, and “Supermodern” when considered as the entire collection of his compositions. In the instance of the Violin Concerto, I would like to reiterate some traits (but not limited to as Kramer rightly recommends against)¹³⁹ which have been observed in the preceding chapters, and that run a parallel to Kramer’s list prescribed:

- 1) The concerto includes many modern techniques of composition but is not limited to only typically Modern traits. Highly tonal passages, square (motoric) rhythms, consistent pitch “centres”, and more, contradict the strictly Modern tendencies.¹⁴⁰

¹³⁷ Tiikkaja, 58.

¹³⁸ Tiikkaja, 61.

¹³⁹ J. D. Kramer, 16–17.

¹⁴⁰ Botstein, “Modernism” *Grove Music Online* (2001), <https://www.oxfordmusiconline.com/grovemusic/abstract/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040625>.

- 2) When one considers the rhetoric of the composition, it appears to be inherently ironic. This feels purposeful, by design. Rautavaara himself attests to this in the preface, when he says, "...the solo violin in this work, which seems to be on a journey where it continually encounters new vistas and situations... its final moments passionately and restlessly, untiringly".¹⁴¹ This describes the people, and bustle of New York City. The description that the effort of the violin seems to be "in vain; only new wonders in an incessant changing, endless parade"¹⁴² proves the meaninglessness inherent in the formal structure of the work.

The first movement's spiral form concludes with a distorted reminiscence of the opening. This cyclical ending gives the impression that all the effort of progression within the movement amounts to very little. Similarly, with the second movement, as the violin ascends in both the Cadenza and the penultimate section, the mirrored/symmetrical form gives the impression of being trapped. Additionally, the violin plummets at the very end down to its lowest tone G3. It has reached the end, symbolically grounded at the lowest possible pitch. This antithesis of high versus low signifies the difference between the angelic and mortal worlds.¹⁴³ No matter how hard one tries to escape our fate; we are bound to this world.

- 3) The composition includes much self-quoting from Rautavaara's oeuvre, as discussed previously. This can be seen particularly in how Rautavaara assigns the use of specific instruments, and reuses textures/passages¹⁴⁴ to signify antithetical forces¹⁴⁵ interacting.¹⁴⁶ The result is to form archetypal roles for various instrument combinations.

¹⁴¹ Rautavaara, *Concerto for Violin and Orchestra*.

¹⁴² Quoted in Tiikkaja, 246.

¹⁴³ Stepień, 202–206.

¹⁴⁴ Such as the "disturbance" technique previously mentioned.

¹⁴⁵ Philosophically, particularly later as Angels opposing humanity with other elements of the mortal realm such as birds, and bells also being described. See his "Angel Trilogy" of works in Stepień.

¹⁴⁶ Stepień, 173–217.

- 4) One can see a wide variety of influences and techniques. The resulting music is both pluralistic and eclectic in its free use of many styles.¹⁴⁷
- 5) The music itself includes a great many opposing contradictions in multiple elements. Extended passages of great climax dwindle into nothingness,¹⁴⁸ tonal melodies stacked in polytonal sound masses,¹⁴⁹ and the “moonlight passage” of oboes interrupted incessantly returning to the vigorous initial theme of the second movement,¹⁵⁰ to name but a few.
- 6) The composition’s harmonic palette is not static. This means that the entirety of the work has an interplay between various sonorities such as between tonal, serial, and nontonal¹⁵¹ techniques of composition. They may occur simultaneously or consequently. These dialogues create a structural unity and discordance between various paired inner groups.
- 7) Another such interplay present is found in the composition’s temporalities, particularly between the violin and the orchestra. Techniques of rhythmic indeterminacy, poly-temporality, and hyper-metre are littered throughout the work.
- 8) The composition provides little clarity as to a destination, nor antithetical forces stationed in polar-opposite camps. There is a general blur as to where we are headed when listening, and which (non-repeating) themes are meant to be developments, or agonists to prior themes. It truly feels like an “endless parade”.¹⁵²

As J. D. Kramer correctly warns, it is inherently anti-Postmodern to follow along with a list and call it a day. However, it would be negligent to not notice how the stylistic attributes of the Violin Concerto are congruent with Kramer’s “checklist”.¹⁵³

¹⁴⁷ See Chapter 2, often Rautavaara’s third period of composition is resultantly called “Stylistic Pluralism”

¹⁴⁸ Movement I bb. 186–213.

¹⁴⁹ Movement I bb. 123–129.

¹⁵⁰ Movement II bb. 85–113.

¹⁵¹ Modal, pandiatonic, static, and more harmonic choices not defined by tonal, or serial techniques.

¹⁵² Tiikkaja, 246.

¹⁵³ J. D. Kramer, 9–10.

J. D. Kramer then concludes the definition of Postmodernism by stating that compositions cannot be inherently Postmodern or not, the value of such a description only occurs from the listener's perspective.¹⁵⁴ What type of listener would therefore discern such an "ethos"¹⁵⁵ of composition?

To qualify, the audience would have to be inclined/perceptive towards nostalgia of some kind.¹⁵⁶ The very act of hearing quotations breeds familiarity, which allows the form to clarify in the listener's mind, and with minimal effort from said audience. What is particularly interesting about nostalgia in Rautavaara's music is how it can be strongly experienced in two ways:

- 1) during the initial listening of one of his compositions "leaving a nostalgic feeling to meet again". I.e. the feeling of lingering emotions,¹⁵⁷
- 2) and during the listening of Rautavaara's larger oeuvre, even when one has not heard his latter compositions.

The latter is due to his auto-quotations¹⁵⁸ scattered throughout his compositions. As one becomes more familiar with the music, the more nostalgic one's experience with Rautavaara's music becomes. Therefore, the more one studies the returning textures, motifs, and themes of Rautavaara, the more Postmodern it appears.

My opinion differs from Tiikkaja's as I think the very soundscape presented in Rautavaara's music is nostalgic even when listened to without the context of his broader oeuvre. I believe that this Violin Concerto proves such a claim given its structural, and extra-musical representations. Its musical narrative leaves one with a wistful remembrance of the past,

¹⁵⁴ J. D. Kramer, 10.

¹⁵⁵ L. Kramer, 5.

¹⁵⁶ J. D. Kramer, 58.

¹⁵⁷ Tiikkaja, 246.

¹⁵⁸ Tiikkaja, 61.

incomplete and longing for an end to the loop the listener (or the musical protagonist) finds him- or herself stuck in.

Finally, one can conclude that Rautavaara's compositions, in particular the Violin Concerto, provide an allusion to a familiar world. But it is a world that cannot be classified. It provides all the nostalgia with no direct prior reason. It is music which clearly pays homage to traditional styles, but is presented in such a manner as to always feel fresh and exciting. It is because of such inclusive tendencies that this composition is so accessible and yet has so much intrinsic innovation.

8. Observations

From the preceding chapters, we can ascertain multiple general trends that occur in the composition. Based on the LaRue analytical methodology, multiple elements of the music are intrinsically connected to others. In the original SHMeRG ordering we observe the following traits within the whole Violin Concerto:

Sound

The role of the *Concerto Grosso* style dialogue is both a unifying factor of the compositional narrative and a reference for listeners. In keeping with tradition, a great foreground motivator for the movement's progression is the placement, and interweaving between individual declamatory passages (soloist, and ensemble respectively), antiphonal interjections (tension between both entities), and homophonic/unified textures (both forces complement one another, or by the very least aggregate to a singular texture).

Rautavaara additionally withholds much potential dynamic interest until later in the composition. The first movement tends to allow the music to gradually ebb and flow between peaks and troughs dynamically. This results in a very organic, breathing quality between subsections. In complete contradiction to this, the second movement is saturated with block-like juxtapositions of quieter solo violin passages, and bombastic, loud interruptions by the whole orchestra. This large range of dynamics creates a very punchy, exciting soundscape and is thus a central attraction in this movement.

Harmony

Rautavaara integrates various harmonic styles into his work, affecting both his horizontal, and vertical writing choices. One can broadly summarise it as the unconventional manipulation of non-serial practices. This can be deduced from an unbound eclecticism for tonal, symmetrical, modal, and non-systematic harmonic frameworks which excludes traditional serialism (akin to Schoenberg), and its progeny sub-styles such as integral (akin to Webern, Stockhausen), and rotation (-al hexachord) arrays (akin to Stravinsky's serial period).

Where derived sets/collections are employed, they are more freely manipulated through various tonally bound methodologies akin to Alban Berg's music. This trend is also reversed whereby tonal materials are treated in systematic, logical alterations/restrictions. This ambiguity of definite styles gives the Violin Concerto a highly broad appeal. For listeners more familiar with the traditional pre-1900s canon of Western-Classical music, melodies and chordal structures are familiar. For the academically inclined listener, there is an abundance of great craft, interest, and ingenuity present in how the music is composed.

A final unifying factor is Rautavaara's refined ability to produce small, and large tonal centres. These never act like tonics of a home key but provide reference for direction. Even in moments of complete chromatic saturation, one senses a natural gravity to where one's ear is leaning. This sense of expectation allows Rautavaara's highly dissonant harmonic style to feel justified by emulating tonal harmony, and thus the journey of listening is gratifying.

Melody

Often taking a backseat for most of the composition, the melody is more of a consequence of harmonic choices by Rautavaara rather than a unifying element. Within the Violin Concerto, Rautavaara frequently breaks with tradition and opts for a more coincidental manipulation. Studying the entire concerto, melodic lines are either changed constantly to create new melodies, or taken verbatim but enhanced with larger harmonic or textural densities.

This often comes at the expense of familiarity in a foreground level. We hear passages of similar colour and mood, but not necessarily predictable, singable lines. This plays into Rautavaara's sense of nostalgia in his compositions, particularly the Violin Concerto where all familiarity is at least slightly tainted, or resultantly distant.

Finally, much of the music, particularly the first theme of the second movement, is extremely a-melodic in character. This is often found at the intersection between tonal structures, and non-tonal manipulations of musical material. Strict symmetrical inversion is not implicit within a tonal scale, as it often produces sonorities far distant from our local, tonicized sense of "home" within moments. To mitigate such alienations, Rautavaara has extremely well-conceived voice-

leading. This smoothness of a “vocal-like” construction of horizontal melodic lines makes the parts conjunct primarily, very akin to the human voice.

Rhythm

Whilst Rautavaara’s music tends towards extremes of highly metric and non-metric styles, the Violin Concerto provides a wonderful slew of different rhythmic profiles. One sees a large diversity between the two movements.

The first movement is characterised by a highly *Romantic* temporal style with primarily traditional changing metres, and many tempo changes to allow a dichotomy of slower, and quicker metric speeds. The second movement pulls out all the stops, both entertaining the same temporal shifts of the first movement, but additionally allowing many sudden changes in hyper-metres, simultaneously occurring tempi (poly-temporal), and a temporally completely removed Lutosławski-an aleatoric style.

These essential expectations of pulse are like the ground on which we walk, we take it for granted so when it is disturbed it is felt in magnitudes. This means that the second movement feels rhythmically cataclysmic, disturbing all sense of normality within pulse. It forces the listener to adapt to hearing the cellular construct of variously sized repeating blocks described previously.

Rautavaara’s compositional finesse is highlighted in the precise control of elements as small as a few semiquavers. With such a cataclysmic temporal framework, the composition still retains some unity through the use of transformations on previously defined relative cell sizes.

Growth

When viewing the Violin Concerto’s sense of growth between all elements of music, from small to large dimensions, we observe participation and inclusion in traditions from standardised forms, and frameworks for moving between themes. Even more noticeable, however, is how this dialogue with tradition is broken, and manipulated to create something uniquely fresh, albeit fundamentally familiar.

One may conclude that there is an extra-musical parallel between Rautavaara's ideals of shape and form and the musical narrative.¹⁵⁹ This means that the influences from the aforementioned philosophical, and spiritual stimuli adapt to the very structuring of Rautavaara's music. These visual mandalas, and symmetrically ordered patterns permeate in the microcosms of local harmony, and phrase structuring. But even more significant, they become the resultant rounding of the entire growth process, creating reflections within Rautavaara's organic, musical terrarium.

What is perhaps most fresh and invigorating for the listener is a standard model like sonata, or ternary form being modified in a novel manner. There is a struggle of modernism, throwing away the familiar in favour of novelty; hereby representing Rautavaara's genius of connecting two opposing thoughts. The ability to balance both ingenuity and relatability.

The highlight of this process is discovered in the composition's imaginative reworking of sonata form into a spiral of themes that bear no exact repetition. By extension, the lack of repetition is equally impressive when symmetrical designs are embedded in the ternary structures (although his model was likely based off Lutosławski's technique).

¹⁵⁹ LaRue's categorically defined shape and growth.

9. Conclusions

The Violin Concerto is an early depiction of the manner in which Rautavaara integrates his various compositional techniques. Its opposing forces appear to be unique, in that it questions the human condition: how it endlessly searches for meaning, attempts to escape death and join the angelic, and how it is ultimately doomed to end unsuccessfully.

Other researchers have posited that Rautavaara's true fourth period "Stylistic Syntheses" is only present from his "Angel Trilogy" onwards.¹⁶⁰ Tiikkaja does better by at least acknowledging a gradual shift in the 1970s towards a more holistic blend of elements from his third period.

Although Tiikkaja's research has covered an immense amount of classification and systemisation of the compositional process of Rautavaara's music, the Violin Concerto appears as an anomaly in some senses. It contains many stylistic traits present in his later works, particularly his Symphony No. 5. This is even before the release of the first of the "Angel Trilogy", *Angels and Visitations* from 1978.

What one can take from the Violin Concerto is perhaps that the previously described third, and fourth periods are not distinct categorisations. Instead, Rautavaara has continuously auto-quoted his previous ideas. Both in musical elements such as distinct textures, melodies, and instrumentations, and in their conceptual framework. Perhaps the fruition of his mature period does not rule out the possibility that previous compositions also may exhibit such forward-looking traits.

It is no coincidence that both Berg and Rautavaara's Violin Concerto, subtitled "To the Memory of an Angel", contain so many similarities.¹⁶¹ They fundamentally hope to depict a similarly allegorical message, but with a strikingly different interpretation. As Thompson described

¹⁶⁰ Heiniö, "Rautavaara, Einojuhani" Grove Music Online (2001), <https://www.oxfordmusiconline.com/grovemusic/abstract/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022955>.

¹⁶¹ Above Rautavaara studying Berg's scores intensely during his second period for tonal implications in a serial technique.

Berg's Violin Concerto, "rather than...an expression of insipid piety, this conception is far more psychologically complex ... of Manon's angelic spirit struggling upwards from the clutches of hard earthly reality towards full transcendence."¹⁶²

There is an act of progression, of ascension. In Rautavaara's concerto, the violin as the musical protagonist is caught in the cyclic, symmetrical nature of the music. It does nothing but run itself into the ground. This is a very different outcome to Berg's fear of Baudelaire's depiction of Angels. Rautavaara is all too aware of the awesome force of Angels but believes he (like all humans) is destined to meet his eventual demise. It is ironic as the fruitless struggle one continuously exerts to escape the mortal realm.

¹⁶² Thomson, "Mélisande's Sickroom and Baudelaire's Angels: Secret Programmes in Berg's Violin Concerto" in *The Musical Times* 155, no. 1927 (2014), 59–60, <http://www.jstor.org/stable/24615623>.

10. Glossary

Double Step Chord – An added-tone chord that contains two (chromatic) inflections of the same chord tone. Most commonly as triads with both major and minor thirds (frequently with the inclusion of the minor 7th of a dominant sonority).

Cluster – A collection of adjacent notes which are at an interval of a (major or minor) second apart. By inference requires at least two notes, but more commonly three or more are used simultaneously. Can generally be divided into tonal clusters consisting of consecutive notes derived from tonal scales (major, harmonic minor, melodic minor scales), and synthetic clusters describing intervallic combinations not inherent in any tonal scale.¹⁶³

Figure 32: Different forms of vertical, and horizontal clusters

Messiaen's Modes of Limited Transposition – A scalic collection of notes that follows a repeating order of intervals, dividing the octave equidistantly between the aggregate of these intervals. Due to the repetitious ordering of intervals, there are a limited number of transpositions, and modes (beginning on a different interval in the order) available.¹⁶⁴ Although the Violin Concerto uses more than the listed few below, three modes are mentioned more frequently than others:

- 1) Mode 1 – Scale comprising of repeating whole-tones. Commonly referred to as the whole-tone scale.

¹⁶³ Anon, "Cluster" in *Grove Music Online* (2001), <https://doi.org/10.1093/gmo/9781561592630.article.05992>.

¹⁶⁴ Messiaen, "The Technique of my Musical Language" (Paris 2015), 58–62.

- 2) Mode 2 – Scale comprising of an alternating whole-tone and semitone. Commonly referred to as the octatonic scale.
- 3) Mode 7 – Scale comprising of repeating semitone. Commonly referred to as the chromatic scale.

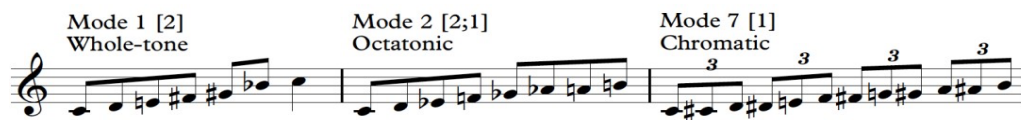


Figure 33: Three of eight of Messiaen's Modes of Limited Transposition

Planing – A sequence based on a set of notes, usually chords. May be categorised as strict planing consisting of a real transposition (exact intervals stay the same) of the set of notes, or tonal planing where the relative intervals are altered depending on the underlying pitch collection/scale.

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