PART I:

THE LAST DREAM OF DON QUIXOTE:
A SYMPHONIC POEM FOR SAXOPHONE AND ORCHESTRA

A dissertation submitted to the College of the Arts of Kent State University in partial fulfillment of the requirements for the degree of Doctor of Philosophy

by

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May 2011
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The second part of my dissertation, Angels and Transformations: Symphonic Unity in Rautavaara, Symphony No, 7, Angel of Light, includes musical examples taken from several works by Rautavaara. All excerpts from Symphony No. 7, Angel of Light, Lintukoto/Isle of Bliss, Canto IV, and Ikävyys (Melancholy) are copyright Fennica Gehrman Oy, Helsinki, and are reprinted with permission. It is with enormous gratitude and appreciation that I thank all at Fennica Gehrman Oy for granting permission to
reprint these examples. Without their generosity, this examination of Rautavaara’s monumental Seventh Symphony could not have been completed.

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     Above all, thank you to my beautiful wife, Jennifer. The road to completing The Last Dream of Don Quixote and Angels and Transformations has been rocky and fraught with obstacles, but her commitment and dedication throughout the process has been inspirational. Jennifer, this dissertation is for you.
INSTRUMENTATION

3 Flutes (3rd doubling piccolo)
3 Oboes
3 Clarinets in B-flat
3 Bassoons

2 Horns in F
2 Trumpets in C
2 Trombones
Tuba

Timpani (4 drums: 32", 28", 25", 23")

Percussion 1:
  Suspended Cymbal
  Crash Cymbals
  Glockenspiel
  Bass Drum
  Ratchett
  Mark Tree
Percussion 2:
  Triangle
  Tam-tam
  Snare Drum
  Tubular Bells

Soprano Saxophone in B-flat

Harp

Violins 1, 2
Violas
Cellos
Double Basses

Duration: ca: 27 minutes
The Last Dream of Don Quixote
A Symphonic Poem for Saxophone and Orchestra

Part 1: Don Quixote and Sancho Panza

James Leatherbarrow

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Asleep on his deathbed, the wise Don Quixote dreams...
In his dream, Don Quixote sees himself, resplendent in his shining armour
Astride his gallant steed, Rosmante, Quixote gallops across the Spanish plains in search of adventure.
His trusty squire, Sancho Panza, rides at his side.
Part 2: The Wisdom and Love of Don Quixote

Resting under a tree, sheltered from the midday sun, Don Quixote tells Sancho Panza tales of knight-errantry and boasts of his wisdom...
...and of course he also tells of the beauteous Dulcinea, his one true love (who he has never met, but for whom his heart beats passionately).
Pushing forward slightly

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Tpt. 1

Tbn. 1

Tbn.

Tim.

Perc. 1

Perc. 2

S. Sax.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Hp.

Pushing forward slightly

Vln.

Cl.
The Don's tales continue well into the hazy afternoon, lulling Sancho Panza into a deep sleep.
Don Quixote is startled by the unmistakable vibration of giant footsteps approaching.

Part 3: Don Quixote's Battle with the Giants
He shakes Sancho Panza awake
Taking up his sword and shield, the Don mounts Rosinante and sets off towards the sound of the powerful footsteps.
The footsteps get louder as the Don gallops towards the sound.
Cresting a hill, the Don finally sees the monstrous giants towering on the horizon.
Sword in hand, Don Quixote attacks the giants.
He really gives them what for!
But the giants keep advancing.
Quixote fights valiantly, despite being hopelessly outnumbered.
Wounded and exhausted, Don Quixote spurs Rozinante away from the terrible giants, back to the hall from which his faithful squire, Sancho Panza, has been nervously watching the battle.
As the giants slowly draw nearer, Don Quixote prepares for his final, heroic attack.
Fearing for his master's life, Sancho Panza begs him not to ride against the giants a second time.
But every time Sancho tries to dissuade our hero from fighting, he is put in his place, in no uncertain terms.
Sancho even tries to convince Don Quixote that the advancing figures are windmills and not giants at all! Poor Sancho Panza, he is clearly delusional.
Sancho runs for cover while Don Quixote waits patiently for the advancing giants, sword in hand.
The giants arrive, and Don Quixote launches himself at them with renewed vigour and determination.
Don Quixote cuts and slashes his way through the giants, and heads begin to roll.
But then disaster strikes. Don Quixote’s sword shatters, and the giants begin to close in around him.
With a mighty thump the giants knock Don Quixote from his horse, and he falls to the ground, stone dead.

\( \text{\textcopyright 1993 J. R. Moehrke} \)
Part 4: The Funeral and Death of Don Quixote

In his dream, the Don imagines a grand funeral procession.
At the head of the procession, upon an ornately decorated hearse pulled by his trusty steed, Rosinante, hansomely dressed in full armour, lies the body of Don Quixote.
The procession moves slowly through streets lined with beautiful damsels, wailing in grief. Important men, dignitaries, and knights-errant from all over Spain are gathered to pay their respects.
Having witnessed his valiant death in battle, and his stately, sombre funeral procession (albeit in his dream), the sleeping Don Quixote contents himself that he has fought and died in a manner worthy of a knight-errant.

push forward
Finally allowing the waves of darkness to sweep over him, he begins to die.
As the end approaches, distant memories, long-forgotten dreams, and epic fantasies flash wildly through his mind.
Don Quixote's heart stops. His frenzied dreams explode in a final, dazzling display of light and colour...
Don Quixote's body, now nothing but an empty shell, lies pale, thin and ashen.
His spirit, however, leaves this world and ascends to paradise; a land where there is no end of wrongs to be set right.
of wisdom to be imparted...
...and where there is always, but always, a damsel in distress.

Hft.

molto espress.

molto espress.
PART II:

ANGELS AND TRANSFORMATIONS:
SYMPHONIC UNITY IN RAUTAVAARA, SYMPHONY NO. 7
ANGELO LIGHT

A dissertation submitted to the College of the Arts of Kent State University in partial fulfillment of the requirements for the degree of Doctor of Philosophy

by

James W. Leatherbarrow

May 2011
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By his final years in the 1950s, Jean Sibelius had built a legacy unprecedented in the history of Finnish music. The popularity of his extensive body of work had long since become something of a phenomenon, both nationally and abroad. Through his symphonies and tone poems, Sibelius had developed a style that the world would come to regard as definitively Finnish: at once nationalistic and accessible, combining elements of Finnish mythology and folk music with a sublime mastery of color and orchestration. The global success of works such as the *Karelia Suite*, Op. 10 (1893); *Finlandia*, Op. 26 (1899); Symphony No. 2, Op. 43 (1902); and Symphony No. 5, Op. 82 (1915, revised 1916 and 1919), had ensured that, for the first time, the world regarded Finland as having a distinctive musical identity, albeit the identity of one man. Indeed, at the time of his death in 1957, Sibelius was still widely regarded as being the sole musical voice of Finland, despite his not having composed any major new works since *Tapiola*, Op. 112 (1926), over thirty years previously. Beyond having been the most successful composer Finland ever produced, Sibelius was one of the most celebrated Finnish citizens the world had known. Locally, Sibelius was regarded as a true national hero.

For the generation of young Finnish composers emerging in the 1950s, the prospect of following in the footsteps of so imposing a figure was understandably daunting. Regardless of whether these composers chose to follow the popular and accessible stylistic path established by Sibelius, or to react against it with a more modernist or serial approach, the influence of the older master was impossible to ignore.
In his book *After Sibelius: Studies in Finnish Music*, Tim Howell uses the term “the shadow of Sibelius” to describe the metaphorical environment in which these young composers found themselves during the last years of Sibelius’s life.\(^1\) In many ways the shadow has not diminished over time, but has merely grown longer and darker in the years following Sibelius’s death, emphasizing Finland’s continued inability to produce an obvious successor to the position of international celebrity vacated by Sibelius. It was into this tremulous and divided musical environment that Einojuhani Rautavaara made his first prominent strides as a composer in the mid 1950s.

Rautavaara was born in Helsinki, Finland on October 9, 1928. Although he did not begin formal training in music until his late teens, Rautavaara recalls having had a sense of his musical “destiny” from a much younger age:

> A human being senses his destiny, and his sub-conscious may allude to it at an early age even if he is not consciously aware of it. When I was a small boy, with no personal contact with music as yet, I painted “music” on paper with watercolours and put these paintings on display in my bedroom as “compositions”; perhaps this was not a unique pastime for a lonely child, but it is a manifestation of a life’s destiny, its slow and solemn emergence in the dawn of life.\(^2\)

In 1939, when Rautavaara was only eleven years old, his father died at the age of sixty-three. His mother died five years later, while working as a doctor during the Second World War. “Mother was sent from one military hospital to another to perform various tasks . . . In a way this destroyed her, it was too stressful.”\(^3\) What is strikingly clear from Rautavaara’s recollections is how significant these personal tragedies were in the shaping of the young man’s future, and in the realization of his “destiny:"

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And what about the war then: the tragic death of my mother as a consequence of war, my father already dead by then, my being adopted by my mother’s sister; chaos all around in my life and in the world crumbling around me? What could be more fertile soil for growth? Full of problems, traumas and complexes, ready to be compensated in art.  

Following the ideology of artistic growth born out of tragedy, Rautavaara began his musical education shortly after the death of his mother - learning to read music and play the piano in 1945, at the somewhat advanced age of seventeen.  

In due course Rautavaara was accepted into the Sibelius Academy in Helsinki, where he pursued his music studies from 1948 to 1952. During this time he received his first formal training in composition under the tutelage of Finnish composer Aarre Merikanto. For Rautavaara, the time spent studying with Merikanto yielded as many negative aspects as positive. In his classroom teachings, the older master rejected any kind of predetermined structural planning in composing, including the twelve-tone system and the use of serialism, surely a great limitation for Rautavaara. Conversely, it was Merikanto who first drew Rautavaara’s attention to a prestigious American composition competition, and encouraged him to submit a score. Rautavaara duly entered and won in 1954, with the composition *A Requiem in Our Time* (1953): a short, four-movement work for brass ensemble. As well as bringing Rautavaara his first taste of international success, *A Requiem in Our Time* also brought the young composer to the attention of the aging Jean Sibelius.

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7 The Thor Johnson Contest, Cincinnati, Ohio.
The following year, the Koussevitzky Foundation chose to honor the ninetieth birthday of Sibelius by asking him to select a promising young composer to receive a grant to study in America. Impressed by *A Requiem in Our Time*, and the recognition it had earned overseas, Sibelius selected Rautavaara. As a result of the Koussevitzky Foundation grant, Rautavaara lived in America from 1955 to 1956, during which time he studied with Vincent Persichetti at the Juilliard School, and with Roger Sessions and Aaron Copland at Tanglewood. Serialism had been widely embraced by many American composers in the 1950s, including Sessions and Persichetti. Therefore, through his studies in America, Rautavaara became familiar with some of the structural techniques that had been absent from his composition lessons at the Sibelius Academy in Helsinki. In particular, Rautavaara has acknowledged the teachings of Persichetti and his emphasis of the construction of the global form of a piece as having been influential.⁸

Despite his positive response to the teachings of Persichetti, Rautavaara returned to Finland in 1956, unhappy with his inability to find a truly reliable compositional method that suited his style.⁹ Over the next few years he experimented with different applications of serial techniques, including integral serialism, after studying with Wladimir Vogel in Switzerland in early 1957.¹⁰ Between 1957 and 1963, Rautavaara produced some of his most overtly serial compositions, including *Prevariata* (1957) for orchestra, String Quartet No. 2 (1958), Symphony No. 3 (1961), and *Arabescata* (1962). In 1985, Rautavaara acknowledged the symphonic nature of *Arabescata* by renaming it Symphony No. 4, “Arabescata.” To this day, *Arabescata* remains the only Finnish

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⁹ Ibid., 34.
symphony to make use of total serialism.\textsuperscript{11} In the mid-1960s, Rautavaara abandoned strict serialism in favor of a more tonal and spiritual approach to composition, an approach that has subsequently dominated his style. This decision notwithstanding, the experience of composing with serial techniques left Rautavaara with a lasting impression of the importance of organized structure in music:

\begin{quote}
What was so important in serialism for me was that it taught me the necessity of structure. A piece of music must have structure, as a human being or an animal must have a backbone and a bone structure in order not to fall apart, and to stand upright.\textsuperscript{12}
\end{quote}

Since his retirement in 1990 from the Sibelius Academy, where he had been a tenured teacher since 1966, Rautavaara has remained a highly prolific composer. Rautavaara’s compositional output includes an impressive number of large-scale works for chorus (both accompanied and unaccompanied), concertos for many of the major symphonic instruments (most notably for piano, flute, clarinet, violin, cello, double bass, and harp), eight symphonies, and nine operas. His chamber music is also widely performed and recorded. Perhaps the genre to which Rautavaara has contributed the most outstanding body of work is the symphony. Forty-four years separate Rautavaara’s Symphony No. 1 (1955) from his most recent, Symphony No. 8, “The Journey” (1999). Yet, in spite of Rautavaara’s own forty-four-year journey of artistic and spiritual discovery, and stylistic development between these two pieces, the two works share many features in common: coloristic, harmonic, melodic, and rhythmic. Indeed, these common features can be heard in almost any piece from Rautavaara’s extensive oeuvre, including several of those from his controversial serial period.

\textsuperscript{11} Ibid., 113.
\textsuperscript{12} Rautavaara, in “Gift of Dreams” \textit{The Gift of the Magi}, DVD, dir. Aarno Cronvall.
These apparent similarities, which can be heard among even the most stylistically different of Rautavaara’s compositions, can in part be explained by the composer’s holistic and spiritual approach to the compositional process. On several occasions Rautavaara has expressed his belief that the composer’s task is not to create new music exclusively through premeditated design, but rather to allow the music to grow naturally and organically. In an interview with renowned pianist and conductor Vladimir Ashkenazy, Rautavaara explained his philosophical approach to the act of artistic creation:

The music itself… grows organically from the material I choose, or which chooses itself in the very beginning . . . I used often to say to my (composition) students “please don’t force your music. Try to listen to it and to find out what it wants,” because a work of art has its own will. It wants to become. And it uses its creator as a tool, an instrument. So consequently composing ought to be an organic process, where the music grows by itself according to its own laws and kinetics.  

During the interview Rautavaara identifies Spanish painter Pablo Picasso and German novelist Thomas Mann as having adopted similar approaches to their art.

Rautavaara’s reference to the philosophical term “organicism” is a vital clue to understanding his approach. His belief that good music grows out of itself, much as a flower grows from a single seed, goes beyond merely taking a holistic approach. Rather he believes that the work itself exists prior to the moment the composer puts pencil to paper, perhaps in “a platonic world of ideas.” It is the composer’s job not to expand, stretch and develop ideas in order to fit a preordained sketch or concept, but rather to open his ears to what the music itself tells him. It is this approach that gives the music of

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14 Ibid.
Rautavaara its strong sense of natural progression and intensely ingrained unity, both within and between each composition.

Rautavaara’s holistic approach can be seen clearly in Symphony No. 7, *Angel of Light* (1994). David Pickett, principal conductor and musical director of the Bloomington Symphony Orchestra in Indiana, commissioned Rautavaara to compose the work in 1994 to commemorate the twenty-fifth anniversary of the Orchestra. Initially titled the “Bloomington” Symphony, the piece later acquired the title “Angel of Light” at the request of the Finnish record company Ondine, who felt that the angelic title would be easier to market to the record-buying public.¹⁵ Angels and angelic imagery have long been an inspiration to Rautavaara. In the documentary film “Gift of Dreams,” Rautavaara recalls a terrifying angelic presence haunting his dreams as a young child:

Night after night I would dream about a vast, gray, silent creature of no particular shape. It would walk slowly towards me and close me inside it. And I felt I was suffocating. These dreams only vanished when I eventually gave up and surrendered.¹⁶

From the late 1970s onwards, Rautavaara incorporated angelic themes and imagery in several of his most well-known works, including *Angels and Visitations* (1978), for orchestra, the double bass concerto *Angel of Dusk* (1980), and *Playgrounds for Angels* (1981), for brass ensemble. When Rautavaara began work on his Fifth Symphony in 1985, his original intention was that the piece be titled *Monologue with Angels*, and that it form a conclusion to the loose trilogy of orchestral “Angels” pieces begun by *Angels and Visitations* and *Angel of Dusk*. As the symphony grew, however, the pure and absolute symphonic nature of the music became apparent, causing the composer

to withdraw the title, and to refer to the piece simply as Symphony No. 5.\textsuperscript{17} Composed nine years after the Fifth Symphony, Rautavaara’s Seventh Symphony, \textit{Angel of Light}, remains the composer’s only symphony to bear an angelic title, and it stands as a fitting conclusion to the “Angels” trilogy.

Despite the change of name from “Bloomington Symphony” to “Angel of Light,” the origin of the Seventh Symphony is still firmly embedded within the work. The symphony features a powerful \textit{idée fixe}, which permeates all four movements. The \textit{idée fixe} is derived from the musical notes present in the name “Bloomington Symphony Orchestra,” as shown in the following illustration. The writing is that of the composer, as is the distinctively stylized signature.

\begin{example}
\textbf{Example 1.1. The \textit{idée fixe} from Rautavaara, Symphony No. 7, \textit{Angel of Light}, derived from the name “Bloomington Symphony Orchestra”}\textsuperscript{18}
\end{example}

The “Bloomington” theme, later described by the composer as “a grandiose hymn motif,”\textsuperscript{19} is one of many linking elements by which Rautavaara creates unity among the individual movements of the Seventh Symphony. Unity among symphonic movements,

\textsuperscript{17} Kalevi Aho, \textit{Einojuhani Rautavaara - Sinfonikkona (as Symphonist)} (Helsinki: Edition Pan, Society for the Publication of Finnish Music, 1988), 98.
\textsuperscript{18} David Pickett, “Rautavaara “Angel of Light” Symphony.” The David Pickett Blog.
be it motivic, thematic, rhythmic, or structural, has been of growing importance to composers since the late eighteenth century. Before Mozart and Haydn elevated symphonic form to the level of self-contained entity, the symphony had served primarily as introductory music to an opera, an oratorio, or a public concert. It tended to comprise a suite-like structure of three short movements that, while complementing each other on a superficial level, did not share any conscious common design.\(^{20}\) The symphonies of Beethoven place further emphasis on symphonic unity among movements. Completed in 1808, the Fifth Symphony displays an especially strong degree of intrinsic unity through shared rhythmic motives, melodic motives, and tonal relations both within and among movements. Indeed, the Fifth Symphony of Beethoven can be regarded as the epitome of an intrinsically unified symphonic structure.

Rautavaara’s approach to symphonic unity in the Seventh Symphony is realized through several different means, each of which will be examined in the following chapters. *Angel of Light* is composed of four movements that follow a fairly typical Classical and Romantic symphonic pattern. The work opens with a bold first movement, in which the main structural and thematic elements of the symphony are introduced. The second movement is a furious scherzo, which segues seamlessly into the slow third movement. The fourth movement is a grand finale that introduces new material vital to the understanding of certain linking features presented in the earlier movements. Chapters II to V of this study each focus on a single movement of the symphony. Chapter II details the various key elements as they are introduced in the first movement. The next three chapters show how these key elements are transformed to compose the fundamental

materials of the remaining movements. It is through the almost subliminal transformation of materials presented in the first movement that Rautavaara achieves structural, melodic, and motivic unity throughout the symphony.

Until now there has not been an in-depth exploration of all the unifying elements present in the Seventh Symphony, surely one of Rautavaara’s most important and popular works, and undoubtedly the most well-known and popular work to come out of Finland in the seventy years since Tapiola by Sibelius. In fact there has been little scholarly material written about Rautavaara at all beyond several excellent studies written and published in Finland. Notable contributions include Einojuhani Rautavaara as Symphonist by Kalevi Aho, a composer and student of Rautavaara, Narrating With Twelve Tones by Anne Sivouja-Gunaratnam, and After Sibelius: Studies in Finnish Music by Tim Howell. Despite their insightful analyses of many of Rautavaara’s most famous and (in the case of the controversial, total-serialist Fourth Symphony) infamous works, however, none of these superb texts deals with the Seventh Symphony. Fortunately, academic interest in the Seventh Symphony is beginning to grow. Angel of Light is one of five Rautavaara compositions examined in Signifying Angels, a recent dissertation by Finnish musicologist Wojciech Stepień. The focus of the paper is the representation of angels in art, culture, and in the instrumental compositions of Rautavaara.

The unprecedented international commercial success of the Seventh Symphony, and the composer’s frankness regarding his overtly spiritual approach to the art of composition could, in part, explain the dearth of serious academic research into the music of Rautavaara outside of his native country. That Rautavaara’s musical language appeals

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21 Wojciech Stepień, Signifying Angels: Analyses and Interpretations of Rautavaara’s Instrumental Compositions (Helsinki: Studia Musicologica Universitatis Helsingiensis, 2010).
to a wide audience is beyond question. In addition to being nominated for a Grammy Award and a Gramophone Award (both in 1996), the first recording of the Seventh Symphony\textsuperscript{22} was the recipient of the Cannes Classical Award as “Best Disc of Music by a Living Composer” (also in 1996).\textsuperscript{23} In regard to the scarcity of serious academic research into the compositional techniques of Einojuhani Rautavaara, it is the author’s hope that the following chapters will facilitate a reappraisal of the sophistication of his work through an in-depth analysis of the subtle complexities of the Seventh Symphony, and that this analysis will represent an important contribution to the study of Finland’s leading contemporary composer.

\textsuperscript{22} Rautavaara, \textit{Angel of Light}, Helsinki Philharmonic Orchestra dir. Leif Segerstam, Ondine ODE 869-2, 1996.
Chapter II

MOVEMENT I “TRANQUILLO”

The First Wedge (mm. 1-92)

Symphony No. 7, Angel of Light, begins with a movement initially titled Tranquillo. The opening of the movement presents a mood of eerie wonderment and mystery, achieved in part by the lack of a clearly defined tonal center. Tonal ambiguity is an important characteristic of Rautavaara’s musical language. The majority of his work is primarily triadic, and makes use of such traditional tonal techniques as chordal transformation, pedal point, and even standard cadences, albeit often presented in chromatically altered form. There is rarely a fixed tonal center. Certainly in the case of the Seventh Symphony, the center of tonality is constantly shifting as though in a continuous state of flux. The opening pedal D in the low strings affords the listener only a tenuous sense of stability. The initial D minor triad in the upper strings transforms time and time again, moving ever further from the pedal D. Not only do these measures set the scene beautifully for the main body of movement I, but also they contain vital fragments of material that foreshadow events that occur later in this and subsequent movements. The opening material unfolds slowly and deliberately as the musical elements of the entire symphony are presented in embryonic form to the listener. This evocative opening is a ninety-two-measure musical wedge, building steadily and gracefully from pianissimo strings at the start to a dramatic full-orchestral forte by the end.
Above the opening D pedal point in the low strings, the violas, divided in three parts, spell out a D minor triad. The same triad is arpeggiated by the second violins in legato descending patterns. This pianissimo texture, marked “tranquillo,” forms the background of the opening wedge, while the pitches themselves transform over time. Similar textures, built on repeating patterns in a web-like fashion, play an important role in Rautavaara’s symphonic writing style. Indeed, variations of this particular texture appear throughout the Seventh Symphony. The glockenspiel and vibraphone enter in measure 4. Their entry is extremely significant in that they play the first five notes of what will later be revealed as an idée fixe, which Rautavaara describes as “a grandiose hymn motif.”¹ In its first appearance, the Hymn Motif is disguised in two ways: first, through fragmentation (a gap of eleven measures separates the first five notes of the Motif from its conclusion at measure 21), and second, through the dissonance resulting from the chordal presentation of the motive against the D minor harmony in the strings. (See Example 2.1.)

Example 2.1. First appearance of the *Hymn Motif* in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 4-9

Initially the *Hymn Motif* is presented chordally, harmonized in planing texture as a series of dissonant trichords, the prime forms of which are (015) and (014). The result of the *Motif* appearing dissonantly at this point is that it is harmonically distanced from the underlying D-minor texture. On first hearing, one perceives the opening chords presented

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2 In the context of this analysis, the word “trichord” is applied exclusively to vertical, chordal structures containing three pitch-classes, as opposed to the broader meaning of the word as a general or linear collection of pitch-classes. Therefore, the term “serial trichord transformation” applies specifically to Rautavaara’s system of harmonic progression, which appears throughout the seventh symphony.
by the keyboard percussion as a colorful, scene-setting decoration - the celestial chiming of a distant bell, rather than as the first statement of Rautavaara’s powerful *Hymn Motif*. Thus the true nature of the overall unifying melodic line initially appears incognito.

Measure 7 sees the entry of the first violins with a slow-moving passage that serves a double function: both as a ponderous melodic line, and as an influence on the transformation of the pedal chord in the remaining string parts. The first violins initially enter, pianississimo, on the pitch F, the chordal third of the accompanying harmony. After a gradual crescendo to mezzo forte the note drops a half step to E in the violins. The change is immediately reflected in the accompanying chord, which transforms into the pitches D, E, and A. This trichord is held for the next three measures until the first violin melody ascends to G, at which point the accompanying trichord transforms accordingly, to become D, E, and G. At measure 16 the melody drops to middle C, and the accompanying trichord becomes C, E, and G. In this way, Rautavaara’s method of harmonic transformation becomes apparent. By altering each trichord one pitch at a time, a new triad appears, in this case C major. Initially Rautavaara draws attention to this system by doubling the changing pitches in the first violin melody; indeed the melody itself almost appears to be the catalyst for the harmonic changes. Eventually, however, this relationship dissolves, and, at measure 40, the melody and the harmony part ways and become independent of one another.

Transformational harmony is not a new concept. It works in much the same way as word transformation games whereby one word is transformed into a completely different word through a series of steps, altering a single letter at a time. The word
“Time” can, for instance, be transformed into the word “Lose” via a sequence of letter changes, each resulting in a new word, thus:

“Time to Lose”

Various composers throughout history have used transformational harmony as a means of achieving a smooth sense of transition between chords. The Prelude in E-minor, Op. 28 No. 4 by Frederick Chopin is one such example. Chopin’s famous Prelude contains a melodic upper line, supported by a repetitive, rhythmically active, seamless, chordal structure featuring harmonic transformations achieved for the most part through the changing of only one chordal pitch at a time. The rate of pitch changes creates a supportive harmonic rhythm, above which the E minor melody lies. In the following example the changing pitches are shown in boxes.

Example 2.2. Frederick Chopin, *Prelude, Op. 28 No. 4*, mm. 1-7
In a similar fashion, Rautavaara’s *Tranquillo* opening material transforms trichordal structures seamlessly.

The most striking difference between the Chopin Prelude and Rautavaara’s *Tranquillo* is the harmonic context of the transformational principle. Whereas Chopin’s chords are nearly always firmly grounded in functional harmony, with the tonic pitch E never far from the harmonic implications within the passage, Rautavaara’s trichordal progression, while still being predominantly triadic, is not grounded by a perceivable tonal center. Therefore, the harmonic transformations are less predictable. Any locally implied tonal centers are constantly shifting, adding to the general sense of wonder and mysticism evident in this dramatic and descriptive opening section. The successive trichords present in the ninety-two-measure opening wedge are shown in *Example 2.3*. Measure numbers appear boxed above each trichord.
Example 2.3.  Harmonic Transformations in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 1-92

Each new chord is the result of the alteration of a single pitch, with one exception, at measure 62, where two pitches are altered. This exception coincides with the introduction of a new pedal note, F-sharp, in the low strings and harp. When reduced to prime form the sixty trichords presented between measures 1 and 92 can be grouped into the following set classes:
Figure 2.1. Prime set classes present in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 1-92

<table>
<thead>
<tr>
<th>Prime Set Class</th>
<th>Number of Instances</th>
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<tbody>
<tr>
<td>(037)</td>
<td>35</td>
</tr>
<tr>
<td>(025)</td>
<td>8</td>
</tr>
<tr>
<td>(027)</td>
<td>8</td>
</tr>
<tr>
<td>(036)</td>
<td>4</td>
</tr>
<tr>
<td>(015)</td>
<td>2</td>
</tr>
<tr>
<td>(026)</td>
<td>2</td>
</tr>
<tr>
<td>(048)</td>
<td>1</td>
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From this analysis it is clear that the majority of the trichords belong to the prime set (037), the set that comprises major and minor triads. The remaining trichords function primarily as transitory harmonies enabling smooth transformation between major and minor triads. Although the rate of chordal change is fairly consistent for the most part, there is, nonetheless, a definite and gradual acceleration of the chord changes as the sequence progresses. For instance the first ten measures of the ninety-two-measure passage comprise a single D minor triad, whereas during the last five measures, the trichords change six times. This acceleration of the harmonic rhythm mirrors the overall wedge shape of the passage, reflecting the increase in dynamics, instrumentation, and intensity, in anticipation of the climactic first full statement of the *idée fixe* at measure 93.
Lying above the harmonic texture of the *Tranquillo*, a violin melodic line is presented. Between measures 7 and 30 the line is triadic in construction. This is a natural result of the linear imaging of the underlying low string harmony. After a sustained opening pitch of F the line outlines the triads C major, A-flat major, B major, and F-sharp major before ascending stepwise to D at measure 30, heralding the appearance of the first of seven Debussian, non-resolving polychords. Each of these dramatic polychords is presented as two clearly defined triads separated by contrasting register and instrumentation. The higher-registered of the two triads that form each polychord is produced by the series of harmonic transformations outlined in Example 2.3 above. These trichords appear in the upper strings. By contrast, the lower-registered of the two triads that form each polychord appear in the lower strings and harp. As the two triads are presented in contrasting register and instrumentation, the resultant six-note polychords display an overall effect of jazz-like exoticism as opposed to chromatic dissonance and complexity. The exoticism of the first polychord at measure 30 is heightened by its inclusion of an augmented triad in the upper strings, the only appearance of such a triad in the entire opening section of the symphony. The following figure shows the structure of each of the seven polychords.
Figure 2.2. Structure of polychords in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 30-93

The seven polychords share similar characteristics. Primarily, they each comprise two standard triads. Four of the chords have exactly the same structure comprising a major triad with a minor triad above, separated by a minor third interval. The resulting hexachords share the prime set class (013479), which is similar in structure to Scriabin’s famous *Prometheus* or *mystic* chord (013579). However, unlike the *mystic* chord, which is usually voiced so as to draw attention to the quartal relations between consecutive members, the voicing of Rautavaara’s hexachords accentuates the polychordal combination of the two triads, as evidenced by the separation of both chords through contrasting register and instrumentation. Thus they sound quite different, despite their pitch-class similarities. All except the final polychord include at least one augmented fourth interval. Likewise all except the final polychord have a prime set class range of 0-9. The last two polychords are different from the others in that they each contain a pitch-class, B and D respectively, that is shared between their two subordinate trichords. This results in the respective five-note set classes (02469) and (01358).
On closer examination of the seven lower-registered triads presented by the low strings and harp between measures 30 and 85 a pattern can be observed. The tonic notes of the chords are A-flat, D, E-flat, A, B-flat, E, and G. The connection between these seemingly unrelated pitches becomes apparent when they are combined in consecutive groups of three, as the following example demonstrates:

Example 2.4. Relationships between successive polychord roots in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 30-85

When each chordal root is combined with the next two successive roots, the same trichord emerges in prime and inverted forms. This trichord is notable in that the inner pitch creates a perfect fourth and a minor second against the two outer pitches, which, in turn, span a tritone. In set theory these trichords share the prime set class (016), well known to post-tonal scholars as the “Viennese Trichord,” owing to its regular appearance in the music of Schoenberg, Berg and Webern. It is easy to draw a link from the Second Viennese School to Rautavaara’s use of the set class (016) and, indeed, it is possible that he was thinking in these terms when composing the music, despite the predominantly triadic nature of the symphony. It is worth noting that Rautavaara was at one point greatly influenced by the twelve-tone music of Schoenberg, Berg, and Webern, particularly during the early 1960s. This brief but fascinating episode in Rautavaara’s development as
a composer is documented in detail by Anne Sivuoja-Gunaratnam in her book *Narrating with Twelve Tones, Einojuhani Rautavaara’s First Serial Period (ca. 1957-1965).*  

Rautavaara has often spoken about his use of twelve-tone composition techniques. The following quote, taken from a 2002 interview with Rich Heffern of the *National Catholic Reporter*, gives some insight into Rautavaara’s approach to such techniques following his abandonment of strict serialism in the mid 1960s:

> Music is always in crisis. There was a crisis in the 1950s when I started to compose. The new methods of modernism--twelve-tone technique and serialism--were advancing. I was interested in those, of course. My early symphonies used serialist techniques, but in the end this way of composing was not my way; it wasn't the road for me to follow . . . I still use the twelve-tone technique. My seventh symphony, “Angel of Light,” opens with a series of mostly minor chords with always a new harmony in each bar, but the root notes of those chords follow a twelve-tone pattern. This kind of synthesis of two different techniques is very typical of my creation.

Rautavaara’s reference to the chordal root notes in the above quote is slightly misleading. Instead of “root notes,” it is the changing tones of the harmonic transformations that hold the key to Rautavaara’s use of twelve-tone techniques in the Seventh Symphony. It is surely to these tones that Rautavaara was referring in his comment, as shown in **Example 2.5**. Each new tone appears boxed.

**Example 2.5. Changing tones presented in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 1-26**

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The initial D-minor triad is stated in arpeggiation in the order F, D, A. The next nine pitches, introduced between measures 11 and 26, create the following twelve-tone pitch collection when combined with the D minor triad:

Example 2.6. 12-PC Order (T5) presented in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 1-26

The triadic nature of this order of pitches is reminiscent of the twelve-tone rows of Alban Berg in works like the Violin Concerto (1935) and the unfinished opera Lulu (1935), that also often suggest a strong sense of tonality. Rautavaara’s twelve-tone collection reappears in transposed form between measures 33 and 47. (See Examples 2.7 and 2.8.)

Example 2.7. Changing tones presented in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 33-47

Example 2.8. 12-PC Order (T2) presented in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 33-47
Voice-leading parsimony accounts for many of the transformations between consecutive trichords in the example above, and indeed throughout the symphony, suggesting that Neo-Riemannian transformation principles might be the most valid method of analyzing the music. Between measures 36 and 41, for example, the trichord undergoes a \textbf{P} (Parallel) transformation, followed by an \textbf{L} (Leading-tone) transformation, and then another \textbf{P} transformation. Neo-Riemannian theory does not, however, account for the non-triadic chords present in the progression, for instance the trichords present at measures 34, 35, 44, and 46. As such, a different method of analyzing Rautavaara’s system of harmonic transformation must be applied: one that more accurately accounts for all of Rautavaara’s transformational harmonies.

In Symphony No. 7, \textit{Angel of Light}, Rautavaara presents the total chromatic complex in a specific order, which might be viewed as a twelve-tone collection. Because this twelve-tone collection is not treated as material for permutation through the traditional serial transformations of retrograde, inversion, and retrograde inversion, but rather appears only in transposed prime versions, it is perhaps inaccurate to refer to it as a “row.” Therefore it is labeled Twelve-Pitch-Class Order (henceforth abbreviated to 12-PC Order), with a suffix to specify transposition. For example, the first presentation of the twelve-tone collection as shown in Example 2.6 above is labeled 12-PC Order (T5). The transposed version shown in Example 2.8 is labeled 12-PC Order (T2).

A notable characteristic of Rautavaara’s 12-PC Order is that it is inversionally palindromic. Each prime form of the order is identical to its corresponding retrograde inversion. (See Figure 2.3.)
Logically the same symmetrical relationship also exists between the inverted and retrograded versions of the order. It is perhaps curious that Rautavaara does not make use of this structural aspect of the order in the structure of the symphony itself. What is clear, however, is that Rautavaara took great care to compose a 12-PC Order that reflected his post-serial harmonic ideals. The symmetry within the 12-PC Order almost certainly derives from the triadic nature of the order, comprising as it does two minor triads and two major triads, presented melodically.

Rautavaara’s fascination with symmetrical systems has permeated his musical language from his earliest works. Bilateral keyboard symmetry in the music of Rautavaara is the subject of a recent essay by scholar Brandon Paul. Referencing books and articles by Anne Sivuoja-Gunaratnam and the composer himself, Paul writes:

Beginning with the 1950 solo piano piece *Three Symmetrical Preludes*, various uses of symmetry have evolved up into his most recent works, including the symmetrically driven solo piano piece *Narcissus*. Formal symmetrical structures are found in every stage of his evolution as a composer, evidenced in the serial Symphony no. 4 “Arabescata” as well as in the orchestral work *Prevariata*. Pitch
symmetry was the primary source of generation for material through his first serial period of composition. Extramusical symmetry also influences his composition, including the inherent symmetry in the word *Arabescata* as well as the celebration of the symmetrical year 2002.⁵

As a means of achieving harmonic progression, the application of the 12-PC Order is particularly interesting. The composer creates new trichords by altering previous trichords. These transformations are achieved through the application of consecutive 12-PC Order members as changing tones. Such applications form the basis of Rautavaara’s system of harmonic transformation, a process that can be labeled *Serial Trichord Transformation*. Serial trichord transformations can generate different harmonic progressions depending on which trichordal member the changing tone is applied to - the upper voice, middle voice, or lower voice. These three choices will result in the creation of a completely different harmonic progression from the same raw materials. *Example 2.9* illustrates the three possible harmonic outcomes of applying a single changing tone to different members of the same trichord.

**Example 2.9. The three possible harmonic outcomes of applying Changing Tone E to the different voices of Trichord 1**

![Diagram of trichords and changing tones](image)

When the 12-PC Order returns in measure 33, Rautavaara avoids repetition by applying the changing tones to different trichordal members. *Example 2.10* shows a side-by-side comparison.

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comparison of the first two trichordal progressions derived from the same 12-PC Order.

To show the correlation between the two progressions, pitch-class numbers appear above each new order member.

**Example 2.10. Different harmonic progressions derived from two applications of the same 12-PC Order between mm. 1-47 of Rautavaara, Symphony No. 7, *Angel of Light*, movement I**

![Musical notation](image)

Between measures 50 and 77, the 12-PC Order returns twice. Measures 50 to 62 show a second variation on the original harmonic progression, again achieved through the application of transformational changing tones to different trichordal voices. Measures 66 to 77, on the other hand, contain a transposed version of the progression as initially presented between measures 33 and 47.
Example 2.11. Changing tones presented in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 50-77

(T9)

```
50 52 53 54 55 56 58 59 62 64
```

(T4)

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65 66 67 68 69 70 72 74 75 76 77
```

Example 2.12. 12-PC Orders (T9) & (T4) presented in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 50-77

(T9) (mm. 50-62)

(T4) (mm. 66-77)

The 12-PC Order only appears once more in the opening wedge, between measures 80 and 89, again in the arpeggiated string texture. (See Examples 2.13 and 2.14.) The material is presented almost exactly as it appeared between measures 1 and 26 with just three minor differences. First, the harmonic rhythm is considerably faster, in accordance with the expanding dynamic wedge shape of the opening section of the symphony. Second, it has been transposed to (T7). Third, the final trichord appears in second inversion as opposed to first inversion (m. 89). This almost exact repeat of the opening harmonic progression brings closure to the opening wedge.
That none of these pitch-class collections are developed through retrogression, inversion, or fragmentation, and appear only in prime form, is fairly typical of Rautavaara’s approach to post-tonal techniques in his music composed since the mid 1960s. Additionally, there are segments of music between 12-PC Order presentations that are not derived from the serial order, for example measures 64 to 65. It is clear, therefore, that while the piece contains twelve-tone pitch collections it does not adhere to the stricter rules of serial structure. In the Seventh Symphony Rautavaara regularly employs basic twelve-tone techniques, but only as a catalyst for his particular style of harmonic transformation and, later in the work, melodic derivation. The composer sidesteps the more structural aspects of serial composition and uses the technique as a tool to aid in the development of his own highly chromatic tonal language. Rautavaara has spoken about his holistic approach to composition on many occasions. To Rich Heffern, again in the interview with the National Catholic Reporter, Rautavaara said:
Though the 12 tempered tones of serialism are the vocabulary of the century just past, my solution was to seek for a synthesis of modernism and tonal harmony . . . I often read critics who say Rautavaara has been using so many different styles in his output. I have certainly used many compositional techniques, but always inside one personal style. Style and technique are different things.⁵

The *Idée Fixe* (mm. 93-98)

Following the *Tranquillo* opening, the symphony begins in earnest at measure 93 with the climactic arrival of the *idée fixe* - Rautavaara’s powerful *Hymn Motif*. Derived from the musical note letter names found in “Bloomington Symphony Orchestra,” this recurring theme is perhaps one of the most effective and certainly the most noticeable methods with which Rautavaara creates unity among the four movements of the symphony. Although the *Motif* initially appears in fragmentation earlier in the opening wedge, its presentation between measures 93 and 98 is, by contrast, bold, confident, and dramatic. It is at this powerful moment that the significance of the *Hymn Motif* as a driving theme for the symphony becomes apparent. The *Hymn Motif* appears initially in the horns. (See Example 2.15.)

Example 2.15. *Hymn Motif* in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 93-95

The articulation of this first full statement of the *Hymn Motif* is interesting in that it differs from subsequent presentations. The three slur marks belie the fact that, for the remainder of the symphony, the *Motif* will appear for the most part in fragmentation, much as it appeared between measures 4 and 23 of the opening wedge. This fragmentation results in the *Motif* being presented as two distinctive patterns of five and four notes respectively. (See Example 2.16.)

Example 2.16. The two sub-motives present in the *Hymn Motif*

These two sub-motives appear in different presentations and variations throughout the rest of the opening movement, and subsequent movements, of the symphony. They recur either through direct statement, implication by rhythm or contour, or through other means of variation.

Regarding the title “Angel of Light,” which he gave his Seventh Symphony, Rautavaara wrote:
ANGEL OF LIGHT is part of the ongoing “angel series” I began two decades ago, i.e. a series of orchestral works each with the word “angel” in the title or subtitle. So far it has included “Angels and Visitations”, the double bass concerto “Angel of Dusk”, and now the seventh symphony, “Angel of Light”.

The image of “angels” presented by classical kitsch art, as blondes in their nightdresses with the wings of a swan, is so ingrained that the world of fantasy behind the “angel series” has tended to be misunderstood. For the angels I had in mind were akin to the terrifying, masculine figures bursting with saintly fury… These angels are not figures out of any children’s fairy tale; instead they reside in the age-old tradition of humankind . . .

I must, however, make it quite clear that these works do not have a ‘programme’. They are absolute music by a composer whose minscap[e] [sic] has been crossed by strong, archetypal associations – so strong that the whole work began to hinge on a particular word or two: “angels and visitations” and the rest . . .

Although Rautavaara insists that none of his “angels” pieces are programmatic, there is, nonetheless, a strong sense of image painting at all times throughout the music. A chromatically rising bass line, which audibly suggests a terrifying and awe-inspiring arising angel, accompanies the Hymn Motif itself. This powerful imagery is accentuated through the lack of resolution of the Motif, as it passes seamlessly from the horns to the woodwinds and trumpet III at measure 95, and then again to trumpets I and II and the trombones at measure 97. These successive statements are connected through phrase elision, thus allowing the chromatic bass line to rise uninterrupted to a strong, cadential A-flat at measure 98. (See Example 2.17.)

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The accompanimental harmony in the cellos, basses, and bassoons continues the pattern of transformational harmony introduced at the beginning of the movement. Again,
the vertical sonorities are all trichords, only this time each trichord is a major, minor, or augmented triad, eliminating the transitional trichords of the opening wedge. The same five-chord pattern is presented three times in ascending transpositions, corresponding with the three eliding statements of the idée fixe. (See Example 2.18.)

Example 2.18. Three transpositions of the same transformational harmonic progression in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 93-98 [Some pitches have been spelled enharmonically to illustrate the triadic nature of the harmony.]

<table>
<thead>
<tr>
<th>(T3)</th>
<th>(T5)</th>
<th>(T7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>#F</td>
<td>#F</td>
<td>#F</td>
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<tr>
<td>bB</td>
<td>bB</td>
<td>bB</td>
</tr>
<tr>
<td>b(EB)</td>
<td>b(EB)</td>
<td>b(EB)</td>
</tr>
<tr>
<td>#F</td>
<td>#F</td>
<td>#F</td>
</tr>
<tr>
<td>bB</td>
<td>bB</td>
<td>bB</td>
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<td>b(EB)</td>
<td>b(EB)</td>
<td>b(EB)</td>
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<td>#F</td>
<td>#F</td>
<td>#F</td>
</tr>
<tr>
<td>bB</td>
<td>bB</td>
<td>bB</td>
</tr>
<tr>
<td>b(EB)</td>
<td>b(EB)</td>
<td>b(EB)</td>
</tr>
</tbody>
</table>

The sense of drama and imagery created by the first full statement of the idée fixe, between measures 93 and 98, is enhanced by the introduction of an important accompanimental figure. The upper strings play scalar runs of 16th-note sextuplets in a dissonant planing texture. These cascading flourishes are significant in that they, like the idée fixe, reappear at various points throughout the symphony. The effect of the string cascades is immediate and striking. When describing this passage Rautavaara mentions that the Hymn Motif “really does seem to have wings.”8 The wings Rautavaara refers to are reflected quite literally in the unrelenting, almost violent flurrying of the violin and viola 16th-notes. Combined with the chromatically ascending trichords and the fanfare-

8 Ibid., iii.
like eliding statements of the *Hymn Motif*, these string cascades create an undeniable image of a powerful angel metamorphosing out of the opening texture. When Rautavaara wrote that the “angels” compositions “do not have a ‘programme’,” it is possible that he simply meant the works do not tell a story, in contrast to the tone poems of Richard Strauss, for instance. However, his claim that the “angels” compositions are “absolute music” is difficult to substantiate in light of such magnificently graphic evidence to the contrary.

Another notable characteristic of the music of Rautavaara, one that is clearly demonstrated in the Seventh Symphony, is the composer’s use of planing textures. Planing, or harmonic parallelism, regularly appears as one of the bases of Rautavaara’s harmonic language. Between measures 93 and 98, the *Hymn Motif* is stated three times in intervallic parallel thirds, sixths, and octaves, as shown in Example 2.17. From the second note of each statement the thirds are strictly major, and the sixths strictly minor, creating a texture of “real” as opposed to “tonal” planing. Later in the symphony, melodic ideas are presented in more dissonant parallel intervals. Melodic parallel intervals such as major sevenths, minor seconds and minor ninths, for instance, are a distinguishing feature of the second movement of the work.

Traditionally, planing has served a primarily textural function, adding harmonic color to a melodic line as heard in the music of Debussy. Rautavaara’s distinctive use of dissonant intervals as a basis for parallelism, by contrast, can be seen as more of a timbral device. In the music of Rautavaara, the effect of two instruments playing a sweeping, lyrical melody line in parallel minor seconds is not, as one might initially expect, jarringly dissonant. Nor does it automatically suggest pomposity or sarcasm, as is so
often the case when dissonant planing is incorporated for comic effect. Rather, it alters the listener’s perception of the *timbre* of the two instruments, creating the impression of a single new, otherworldly instrument. The effect is often haunting and beautiful. Planing, both dissonant and consonant, is a distinct component of Rautavaara’s tonal language in much the same way as the modes of limited transposition are characteristic of the music of Messiaen, and ostinatos are characteristic in the music of Stravinsky. The technique appears prominently throughout Rautavaara’s oeuvre from his earliest pieces to his most recent.

An excellent early example of Rautavaara’s planing technique can be found in the first movement of his First Symphony (1956, rev. 1988) in the first violins, winds, and horns between measures 70 and 79.\(^9\) Equally distinctive examples can be found in one of his most recent compositions, the *Concerto for piano and orchestra No. 3 “Gift of Dreams”* (1998). One such particularly dissonant example appears in the solo piano music between measures 40 and 56 of the first movement,\(^10\) although most of the piano music before that point contains consonant planing. These measures show Rautavaara taking full advantage of the percussive nature of the piano to enhance the harshness of the dissonant parallelism. Rautavaara employs a similar approach in the second movement of Symphony No. 7, *Angel of Light*, in which dissonant planing appears in the xylophone and staccato trumpets. The “mocking” effect thus created is a stark contrast to the otherwise smooth and lyrical use of dissonant planing heard throughout the rest of the symphony.

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Bartók, Concerto for Orchestra, movement II, *Game of the couples* features a series of melodic passages played in various intervals of harmonic parallelism by the woodwinds, grouped together in instrumental pairs.\(^{11}\) In similar fashion to the closing measures of movement II of *Angel of Light*, Bartók’s concerto also includes a trumpet melody presented in planing texture in parallel seconds. The opening of the second tableau of Stravinsky’s ballet *Petrushka* contains a further example of parallel major and minor seconds used to create a childish mocking or ranting effect.\(^ {12}\) In *Petrushka*, the effect appears in the two clarinets, which play the same melodic contour at the unison, minor second and major second. The effect represents the title puppet’s cries of anger and misery from his cell-like room, presumably aimed towards his owner, the charlatan, who has just booted him into the wretched room. Rautavaara’s use of the technique is discussed further in Chapter III, Movement II “Molto allegro.”

**The Second Wedge and Tempo Sostenuto (mm. 99-200)**

By the end of the first full statement of the *idée fixe* at measure 98, there has been little by way of musical punctuation. The harmony has shifted continuously among sonorities through various applications of Rautavaara’s system of transformation without ever betraying a sense of strict tonality. This ambiguity changes briefly between measures 98 and 99, when a clear authentic cadence brings the first part of the *Tranquillo* to a close. The first trichord of the cadence is an A-flat augmented triad that resolves on

the downbeat of measure 99, to an enharmonically spelled D-flat minor triad. **Example 2.19** shows this cadence as it appears in the bassoons and low strings.

**Example 2.19. Authentic cadence in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 98-99**

This uncharacteristic, harmonically traditional structural point in the movement signifies the end of the symphony’s opening, and the beginning of the next, somewhat more thinly scored and solo-laden section.

After the dramatic climax of the slowly building, wedge-shaped opening material, the music becomes more fragmented and improvisatory. Gone are any signs of the 12-PC Order, and the resultant pattern of harmonic transformation so structurally significant in the first half of the movement. Instead, the music is clearly divided into soloistic melody lines appearing in the winds, brass, and upper strings, and chromatic accompanimental lines appearing primarily in the lower strings. The chamber-like contrapuntal texture of this section is an effective contrast to the more trichordal homophony of the opening, although the music still appears driven by a fruitless search for harmonic stability. Despite its initially fragmentary appearance, there is still a sense of direction in the music
between measures 99 and 157. In fact, the music is another wedge shape, albeit less pronounced than the opening ninety-two measures, building to a second dramatic full statement of the *idée fixe* at measure 158.

The music between measures 99 and 157 can be divided into two sections. The first of these sections (measures 99 to 118) is the more fragmentary and unstructured. Melodic ideas between these measures are, by Rautavaara’s standards, primitive and motivic, deriving primarily from a repeating minor third pattern. The character of the minor third interval itself is of greater importance than the composite contour of the line in these passages. The resulting melodies are typically lyrical, as one would expect of Rautavaara, yet they are also slightly vestigial and raw. The first such melody appears initially in the horn, passing to the first violins for conclusion. (See Example 2.20.)

**Example 2.20. “Minor third melody” in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 100-105**

Variations on the minor third melody appear several times between measures 100 and 118, as shown in the following examples.
Example 2.21. “Minor third melody” in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 105-109

Example 2.22. “Minor third melody” in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 109-112

Example 2.23. “Minor third melody” in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 112-115

Accompanying these soloistic melody lines, the lower strings play legato linear chromatic passages. Between measures 99 and 118, the character of the music is defined more by the linear interaction between voices than by vertical trichordal combinations. Indeed, the harmony seems, at least for the moment, to be less significantly structured than the opening harmonic transformations, and more a byproduct of the surrounding counterpoint. Within the accompanimental lines, Rautavaara favors small chromatic variations composed of the set (012), with occasional appearances of set (0123). These sets appear continuously over the next forty-six measures. The first five measures of the
accompanimental texture are presented in Example 2.24 by way of demonstration.

Cromatic sets are boxed.

**Example 2.24. Examples of sets (012) and (0123) in the accompanimental texture in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 100-104**

At measure 119, Rautavaara brings formal harmonic structure back to the accompaniment, coinciding with the introduction of a new lyrical melodic idea. The new melody appears first in the flutes. It is characterized by an initial descending perfect fifth leading into a scalar passage. (See Example 2.25.)

**Example 2.25. “Perfect fifth melody” in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 119-123**
Despite its often triadic nature, the melody is significantly chromatic. Indeed, the flute I line contains all twelve tones of the chromatic spectrum within its seventeen-note span. Unlike the minor third melodies appearing between measures 100 and 118, which surely represent a series of motivic developments based on the first interval of the *idée fixe*, the perfect fifth melody is something completely new. The descending fifth interval is such a bold and recognizable head motive that, but for the fact that it only appears for a scant twenty-three measures of the first movement, the perfect fifth melody could be identified as a symphonic second subject. Instead, it shines brightly for a brief time, appearing variously in the flutes, oboes, and violins between measures 119 and 141 (Examples 2.26 - 2.28), and then vanishes completely from the symphony, a rare instance of thematic squandering in this otherwise economical work.

**Example 2.26. “Perfect fifth melody” in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 125-127**

![Ob. I](image)

**Example 2.27. “Perfect fifth melody” in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 127-133**

![Example notation]

![Example notation]
Example 2.28. “Perfect fifth melody” in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 133-138. [Boxed sections show how eliding voices combine to create the descending fifth motive]

If the perfect fifth melody is not developed further beyond its brief appearances between measures 119 and 141, then what exactly is its function within the movement? Perhaps the answer to that question lies in the fact that its first appearance at measure 119 heralds the triumphant return of a formal structure to the accompanying harmonic texture. As if to prove itself worthy of such a grand announcement, the harmonic material in the lower strings beginning at measure 119 constitutes one of the most sublimely intricate passages in the entire symphony. At this point, the opening harmonic progression (first heard between measures 1 and 29) returns in transposed form. Naturally, this also signifies the return of the 12-PC Order, whose twelve members form the transformational changing tones of the progression. As the initial note of the order (starting in measure 119) is G, the order is labeled 12-PC Order (T7).

The beauty of this passage is that the harmonic progression arrives seamlessly within the chromatic accompanimental texture that began in measure 100. The trichordal
progression appears exclusively in the strings, divided between neighboring voices: either second violins, violas, and cellos, or violas, cellos, and basses. Each individual voice retains its chromatic nature, continuing the small variations on the sets (012) and (0123). This clever interweaving of the opening harmonic progression with the existing chromatic texture is coupled with the simultaneous first statement of the perfect fifth melody in the flutes. The result is that the return of the opening material is obscured, and therefore the listener is only subliminally aware of the familiarity of the accompanying material. Example 2.29 shows the return of the opening harmonic progression. Numbers appearing above relevant pitches signify the consecutive members of 12-PC Order (T7). Chromatic sets are boxed and labeled in parentheses.
Example 2.29. 12-PC Order (T7) in transformational harmony of Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 118-123 [Boxed notes indicate instances of chromatic sets (012) and (0123)]

This marvelous accompanimental texture, based as much on linear chromaticism as it is on harmonic progression, continues from measure 123 to measure 144. During this time, the sets (012) and (0123) continue to compose the vast majority of the string lines, while the combined trichordal harmonies are achieved through changing tones derived from the following transpositions of the 12-PC Order:
<table>
<thead>
<tr>
<th>Measures</th>
<th>12-PC Order</th>
</tr>
</thead>
<tbody>
<tr>
<td>123 - 127</td>
<td>(T4) (modified order of first 5 pitches)</td>
</tr>
<tr>
<td>127 – 130</td>
<td>(T11)</td>
</tr>
<tr>
<td>133 – 135</td>
<td>(T11) (changing tones distributed to different trichord voices, resulting</td>
</tr>
<tr>
<td></td>
<td>in a contrasting progression to measures 127 - 130)</td>
</tr>
<tr>
<td>136 – 138</td>
<td>(T8) (modified order of first 5 pitches)</td>
</tr>
<tr>
<td>138 – 141</td>
<td>(T3)</td>
</tr>
<tr>
<td>141 – 143</td>
<td>(T10) (first half only)</td>
</tr>
</tbody>
</table>

There are two occasions where the original 12-PC Order appears in a minimally modified order: the instance of (T4) between measures 123 and 127 and the instance of (T8) between measures 136 and 138. These modifications pose an interesting question. If the pitch-class order has been modified would it not therefore be more accurate to label the collection as a new order? Certainly in a strictly serial composition it would be necessary to analyze the modified order as a new twelve-tone row. In the case of the Seventh Symphony, however, a certain amount of artistic license must be accepted in the analysis of Rautavaara’s post-serial treatment of twelve-tone techniques. As has been pointed out previously in this chapter, the primary function of these techniques in the Seventh Symphony is to act as a catalyst for harmonic change. As such the stringency of the 12-PC Order may, on occasion, be of secondary importance to the harmony to which it is applied. **Example 2.30** represents the modified version of 12-PC Order (T4) as it appears in the strings between measures 122 and 127.
In spite of the fact that it does not actually start on pitch-class 4, the modified version of 12-PC Order (T4) shares many similarities with the prime order, as the comparison below demonstrates.

<table>
<thead>
<tr>
<th>12-PC Order (T4) (prime):</th>
<th>12-PC Order (T4) (modified):</th>
</tr>
</thead>
<tbody>
<tr>
<td>4, 1, 8, 3, 6, 11, 2, 7, 10, 5, 0, 9</td>
<td>8, 1, 4, 6, 3, 11, 2, 7, 10, 5, 0, 9</td>
</tr>
</tbody>
</table>

In the modified order the two underlined pitch groups have been reversed, but other than that the order is the same as (T4). This is clearly an instance of the composer’s manipulation of an otherwise strict order to serve best the aesthetic effect of the music.

Until measure 144 the second wedge shape is more descriptive of the gradual return of harmonic structure and developed melodic lines than of any build-up in dynamic or instrumentation. This process changes at measure 144 with the introduction
of several significant musical ideas from the first wedge (measures 1 to 92). The solo horn enters with the first sub-motive of the *Hymn Motif*. The final note of the sub-motive lands on the downbeat of measure 145, coinciding with the reappearance of the opening arpeggiated harmonic texture in the second violins. (See Example 2.31.) This arpeggiated texture continues uninterrupted until the climactic return of the *Hymn Motif* in full statement at measure 158.

**Example 2.31. Hymn Motif** sub-motive A, and reappearance of harmonic arpeggiation in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 144-145

At the end of measure 146, the arpeggiated triad changes from D-flat major to D minor via a Neo-Riemannian S (or *Slide*) relation. This transformation is important in

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that it signifies the return of the opening harmonic progression starting on the triad D minor, exactly as it first appeared between measures 1 and 41. During this recapitulation the rate of harmonic change is greatly accelerated, resulting in a sudden and dramatically expanding curve that affects the shape of the tail end of the second musical wedge. The harmonic transformations occur at a rate of two per measure, in stark contrast to the more gradual rate of change at the start of the first wedge.

The familiar progression is interrupted briefly by a two-measure passage of repetition between measures 150 and 151 in which three arpeggiated trichords appear twice in sequence. The repetition of this segment of the progression coincides with the introduction of an unusually decorative passage in the flutes and harp, comprising short arpeggiated flourishes by the flutes in planing tonal thirds, with supporting harp dyads. Initially, the effect seems to be out of character. On closer inspection, however, the passage is revealed to share certain characteristics with the *Hymn Motif*, as shown in Example 2.32.
Example 2.32. Flute and harp flourishes in Rautavaara, Symphony No. 7, *Angel of Light*, movement I, mm. 149-150

Like the *Hymn Motif*, the flute and harp flourishes between measures 149 and 153 are initially built around a major triad and a minor ninth interval. To the casual observer, the link between these two melodic ideas may seem tenuous at best. Indeed, had this been the only instance in which characteristics of the *Hymn Motif* resurfaced in another form it might well be dismissed as insignificant. However, the principal melody in the second movement, *Molto allegro*, is also built around a major triad and a minor ninth interval. These melodies were not arrived at by chance. The connection between the *Hymn Motif* and other melodic ideas that display similar characteristics is clearly visible.

The climactic motion towards the second full statement of the *Hymn Motif* gains momentum with the return of the grand polychordal structures at measure 157. In keeping
with the back-heavy acceleration of the second wedge, the number of polychords is reduced to three. The polychords are identical to the first three polychords of the initial presentation between measures 30 and 50. (See Figure 2.2.) The third polychord is built on an E-flat major triad in the low strings and harp. This fact enables Rautavaara to omit the remaining four polychords from the initial collection, bringing the triumphant return of the Hymn Motif forward, once again in the key of E-flat, to elide with the third polychord at measure 158, as illustrated in Figure 2.4.

<table>
<thead>
<tr>
<th>Measure</th>
<th>153</th>
<th>157</th>
<th>158</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arpeggiated trichord in VI, II</td>
<td>D Aug</td>
<td>Fm</td>
<td>n/a</td>
</tr>
<tr>
<td>Lower Strings &amp; Harp</td>
<td>A♭M</td>
<td>DM</td>
<td>E♭M</td>
</tr>
</tbody>
</table>

**Figure 2.4. Structure of polychords in Rautavaara, Symphony No. 7, Angel of Light, movement I, mm. 153-158**

Between measures 158 and 163 the Hymn Motif is presented in almost identical fashion to its first full statement between measures 93 and 98. Through phrase elision the Motif is passed from the violins and flutes to trumpets II and III and trombone I, and then again to the treble winds and trumpet I. The accompanying texture again comprises ascending chromatic trichords in the low strings, bassoons, and brass, and cascading sextuplet 16th-notes in the winds and strings. Small changes in instrumentation aside, the
only real difference between the two full statements of the *idée fixe* is in how each is resolved. The first statement resolves to a D-flat minor triad via a chromatically modified authentic cadence. (See Example 2.19.) The second statement resolves to a B triad that quickly changes mode from major to minor. This time the B harmony is not reached by cadential motion. Instead, the last three notes of the third eliding statement of the *Hymn Motif* are modified to become a descending chromatic scale, culminating on the pitch F-sharp. As a result, it is the F-sharp that determines the supporting B harmony. It is interesting to note that, whereas the concluding harmony of the first full statement of the *Hymn Motif* (mm. 93-98) was determined by harmonic means (through cadential motion), the concluding harmony of the second was determined by melodic means. Also worth noting are the aesthetic effects created by the two contrasting endings. Whereas the authentic cadence brings a strong sense of closure to the first full statement of the *Hymn Motif* at measure 99, the harmonically weaker resolution at measure 164 is comparatively more wistful and emotional, and leaves the sense of completion somewhat open.

The first movement concludes with a beautiful coda, marked *Tempo sostenuto*. Texturally the coda begins in a similar fashion to the start of the second wedge at measure 100. Underlying harmony is provided by the lower strings, who play lengthy lines comprising sets (012) and (0123). Above this texture the violins, winds, and horns play lyrical solo lines. Following a brief appearance of the first sub-motive of the *Hymn Motif* in the flutes between measures 166 and 167, the second sub-motive appears twice in modified form between measures 170 and 172. (See Example 2.33.)
Example 2.33. Two embellished eliding statements of the second sub-motive of the
*Hymn Motif* in Rautavaara, Symphony No. 7, *Angel of Light,*
movement I, mm. 170-172

Aside from the embellishing 16\textsuperscript{th}-notes, the final descending interval of each of
the eliding statements of the sub-motive has been expanded from a diminished fifth to a
perfect fifth. Whether by accident or design this descending interval is reminiscent of the
head-motive of the curiously short-lived perfect fifth melody that appeared between
measures 118 and 141 of the movement. (See Examples 2.25 - 2.28.) As if to strengthen
that connection, the violins play a gradually descending, improvisatory, melodic line in
octaves between measures 176 and 182 that contains three descending intervals of a
perfect fifth. (See Example 2.34.) As the line progresses, the descending interval expands
from a perfect fifth to a major sixth. This melodic line is accompanied by a gradual but
definite chromatic descent in the lower strings.
After a double bar at measure 187, the closing measures of the movement contain four final statements of the first sub-motive of the *Hymn Motif*: two in the keyboard percussion and harp, and two in the violins playing in their upper register. These statements are separated by a rising melodic line shared by solo trombone and horn, and also by passages of tonal planing in the winds and violins. Throughout this section the compound dynamic drops from *mezzo forte* to *pianissimo*. The movement ends with a G minor triad presented in ascending block triads in the harp, and as an ascending arpeggio in the upper strings. It is difficult to deny an image of an angel, who, having delivered his message, is ascending to Heaven. This conclusion, both dramatic and peaceful at the same time, foreshadows the final movement of the symphony, which ends in a similar way.
Chapter III

MOVEMENT II “MOLTO ALLEGRO”

The Flight Motive (mm. 1-16)

After the epic grandeur of the opening movement, the Seventh Symphony continues with two highly contrasting middle movements. The second movement, initially titled *Molto allegro*, is a fast, furious, and violent scherzo, whereas the third movement, titled *Come un sogno*, is a beautiful, almost motionless piece described by the composer as “a dream-like vision.” Differences in tempo, dynamic, and overall style are not the only factors contributing to the contrasting nature of these inner movements. Another contributing factor is Rautavaara’s dramatically different treatment of the omnipresent *Hymn Motif*. Specifically, it is in these two pivotal central movements that Rautavaara most fully exploits the different characteristics of the two sub-motives of the *Hymn Motif*. While the melodic material of the third movement is based on the second sub-motive of the *Hymn Motif*, the melodic material of the second movement is based almost entirely on the first sub-motive.

Rautavaara describes the second movement as a “violent force . . . that erupts in many directions in rapidly changing textures.” The “violence” to which Rautavaara refers unfolds and builds gradually. The brief but action-packed five-minute movement displays a variety of different musical techniques. The sense of motion and energy in the

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music is immediately evident from the opening notes. The second movement begins with a B minor triad bursting forth from the violins in rapid 16th-notes. Above this triad the first trombone and pizzicato violas and cellos play the pitch G4, resulting in the gestalt sonority of an inverted G major seventh chord. Coming as it does after the ethereal G minor sonority dissolving into silence that ended the first movement, the change of mode, combined with the 16th-note rhythm, creates a sudden and dazzling implication of joy and activity. If the first movement can be said to describe the awesome sight of an angel materializing amid a flurry of feathery beating wings, but experienced from an Earth-bound perspective, then the second movement surely describes the exhilaration of flight itself.

Forming the basis of the outer sections of movement II, a new motive is introduced in measure 3. Identified in this analysis as the Flight Motive, it is formed as a variation on the first sub-motive of the Hymn Motif. (See Example 3.1.)

Example 3.1. The Flight Motive vs. the Hymn Motif in Rautavaara, Symphony No. 7, Angel of Light
Both motives comprise an arpeggiated major triad followed by an intervallic leap of a minor ninth. Despite these similarities, the Flight Motive differs from the Hymn Motif in several ways. It features a contrasting rhythm, and decorative pitches. Also, the Flight Motive presents the core elements of the Hymn Motif in inverted contour: the major triad ascending and the minor ninth interval descending.

Unlike the Hymn Motif, which appears multiple times in full form (in movements I, III, and IV), the Flight Motive appears only once in full statement, between measures 3 and 4 of the second movement. In subsequent appearances it is reduced to fragments, isolated intervals, or simply the repetition of its rhythmic pattern. Aside from the idée fixe, direct repetition of any melody in the Seventh Symphony is rare. There are a few notable exceptions, particularly in movements III and IV, but no such direct repetition of a full melodic statement occurs in the second movement.

The second sub-motive of the Hymn Motif plays no significant role in the melodic composition of the Molto allegro. Early in the movement it makes a brief, somewhat disguised appearance in the trumpets, but does not return. This fleeting appearance is disguised by the octave displacement of the two middle pitches, as shown in Example 3.2.
Example 3.2. Brief appearance of the *Hymn Motif*, sub-motive B, disguised by octave displacement, in Rautavaara, Symphony No. 7, *Angel of Light*, movement II, mm. 12-13

The *Molto allegro* is a tour de force of timbral effects. Motives and melodies pass between instruments of vastly different timbres, often eliding mid-statement, in a constant, dizzying display of orchestral color. An excellent example of this timbral display can be seen as early as measure 3, at which point complementary notes in the flutes, trumpets, and xylophone color the first and only full statement of the *Flight Motive* in the clarinets. This statement is shown in Example 3.3.

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$^3$ Although Rautavaara Symphony No. 7, *Angel of Light* calls for three trumpets in B-flat, the trumpets appear untransposed in the actual score. Therefore, in order to preserve Rautavaara’s original presentation of the score, the trumpets are presented at concert pitch in all musical examples.
Example 3.3. *Flight Motive in Rautavaara, Symphony No. 7, Angel of Light, movement II, mm. 3-4* [The string harmony is not shown.]

The trumpets perform secco staccato notes, the flutes flutter tongue, and the xylophone makes its first appearance in the symphony. All these sounds are new to the work, and add to the overall impact of the extensive spectrum of timbral color on display in the second movement.

* The boxed G-natural in measure 4, clarinet II, is incorrectly marked E-natural in the original score.
The brief passage shown in Example 3.3 also introduces one of the most striking musical devices of the movement: dissonant planing in minor seconds. At regular points throughout the second movement melodic instruments are grouped in pairs, a minor second apart. As mentioned in Chapter II, dissonant planing in the music of Rautavaara is often used to achieve a timbral as opposed to a harmonic effect. Certainly the melodic lines in the second movement have an otherworldly timbral quality. This exotic quality is due in part to the harsh overtones resulting from the constant minor second harmonic parallelism. However, it is also the result of a change in perception on the part of the listener.

After prolonged exposure to melodic lines presented in dissonant parallelism, the ear begins to tune out the dissonance, and the listener starts focusing more exclusively on the melodic contour of the line. Once accustomed to the continuous parallel minor second voicing, the ear accepts the sonority as a consonant texture. Indeed, the two pitches are perceived almost as a single compound tone, in much the same way as two tones slightly out of phase, or one tone modified by another through frequency modulation can be perceived as a single tone. At this point the dissonance created by the minor second interval is interpreted subliminally as a timbral quality of the melody instrument, and not as a harmonic dissonance. In his book The Musician’s Guide to Perception and Cognition, David Butler discusses many different auditory phenomena that affect our perception of timbre. In describing the way in which the human ear processes certain timbres, Butler writes:

Other than a few nearly sinusoidal tones produced by the flute and organ, traditional musical instruments produce complex tones, tones consisting of a lowest-sounding fundamental and upper partials. Often, the upper partials are harmonically related to the fundamental, which means that their frequencies are integral multiples of the
fundamental. The individual resonating properties of musical instruments enhance or suppress individual partial tones in this spectrum, resulting in the physical manifestation of timbre . . . For nearly a century and a half, the leading perceptual theory of timbre has held that the ear performs a frequency-spectrum analysis . . . on the incoming complex wave, hearing out the separate components as they stimulate different regions of the basilar membrane. This does not mean that the listener is necessarily conscious of the separate partials of a complex tone.  

Church organs include several “mutation” stops that, when employed, produce a secondary pitch above the fundamental tone produced by the regular stops. Mutation stops, which include the cornet and the tierce, usually produce the interval of a twelfth or a seventeenth above the fundamental (the third and fifth partials of the overtone series respectively), although occasionally higher partials are produced. These artificially-produced upper partials alter the listener’s perception of the timbre of the fundamental tone, which consequently often sounds brighter. In his famous Bolero (1928), Ravel imitates the effect of the cornet and tierce organ stops. At rehearsal mark 8, flutes I and II play the main melody at the interval of seventeenth and the twelfth simultaneously above the fundamental horn melody. In a similar fashion, Rautavaara’s somewhat more dissonant harmonic parallelism (deriving from higher partials of the overtone series) alters the listener’s perception of the timbre of the fundamental tone.

Immediately after its opening full statement, the Flight Motive begins reappearing in fragmented form. Example 3.4 shows the first group of these fragmentations in the clarinets, dealing primarily with repetition of the isolated minor ninth interval. All intervallic spans of a minor ninth are shown in boxes.

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Example 3.4. Fragmentation of Flight Motive in Rautavaara, Symphony No. 7, Angel of Light, movement II, mm. 5-9

Subsequent fragmentations focus more closely on rhythmic aspects of the Flight Motive, as the following examples demonstrate.

Example 3.5. Fragmentation of Flight Motive in Rautavaara, Symphony No. 7, Angel of Light, movement II, m. 12 (violins)
Example 3.6. Fragmentation of *Flight Motive* in Rautavaara, Symphony No. 7, *Angel of Light*, movement II, mm. 14-16 (winds)

The minor ninth interval, characteristic of the *Flight Motive*, does not appear melodically in the two examples presented above. However, it is still evident harmonically between measures 14 and 16 where it forms the interval of modified planing between the flutes and clarinets, as shown in Example 3.6.

At first, the harmonic language of the second movement seems quite different from anything presented in the first movement, but this is not the case. Beginning with their initial B minor triad, the violins (divided in 4) present a harmonic progression, in forte 16th-notes, between measures 1 and 11 of the *Molto allegro*. This progression is a transposed version of the first harmonic progression, and 12-PC Order, presented by the violas in the opening twenty-nine measures of the first movement. The new transposition of the order can be labeled 12-PC Order (T2). That the familiarity of this harmonic progression is not immediately apparent to the ear is another example of Rautavaara’s great skill at disguising his musical ideas.
By adding the pitch G in the trombone, pizzicato violas and cellos above the first trichord of the progression (B, D, F-sharp), Rautavaara implies a localized tonic note of G, transforming the harmonic color to a G major seventh chord. In this way the true nature of the B minor triad in the violins is hidden. The pitch G is significant in that it is the final note of 12-PC Order (T2). Its appearance in the overlying bass instruments at the start of the progression adds a semblance of symmetry to this statement of the order; G appears at both ends of the order like bookends. The harmonic progression ends in measure 11 before the concluding pitch G is reached. However, at measure 12 the violins begin their fragmented statement of the \textit{Flight Motive} on the pitch G (as shown in \textbf{Example 3.5} above), thus completing the full statement of 12-PC Order (T2). (See \textbf{Example 3.7}.)

\textbf{Example 3.7. 12-PC Order (T2) in Rautavaara, Symphony No. 7, \textit{Angel of Light}, movement II, mm. 1-12} [Boxed notes indicate changing tones]

\begin{center}
\includegraphics[width=\textwidth]{example3.7.png}
\end{center}

\textbf{Further Development of Previous Materials (mm. 17-59)}

Measures 12 to 16 see the gradual return of the 16\textsuperscript{th}-note cascade texture in the strings, previously heard during the two grand full statements of the \textit{Hymn Motif} in the
first movement. By measure 17 the cascades appear in all sections of the orchestra in parallel tritones. An extremely exciting passage ensues between measures 17 and 26. The first sub-motive of the *Hymn Motif* appears repeatedly throughout the orchestra in unarticulated 16\textsuperscript{th}-notes, emerging spontaneously out of the slurred 16\textsuperscript{th}-note cascades. Although the first three intervals of the sub-motive remain intact and unaltered throughout this section, the final ascending interval is expanded from a minor ninth to a major ninth. (See Example 3.8.) This seemingly insignificant change is noteworthy as it foreshadows the end of the symphony. The *Hymn Motif* makes its final appearance, truncated to sub-motive A only, during the last thirteen measures of the final movement, wherein the final interval is expanded to an ascending major ninth.
Example 3.8. Cascades and *Hymn Motif* fragments in Rautavaara, Symphony No. 7, Angel of Light, movement II, mm. 17-19 [*Hymn Motif* fragments are boxed]
Example 3.8 shows the five-note *Hymn Motif* passing among three trombones and two trumpets mid-statement, each instrument playing only one or two notes of the whole. Although almost impossible to hear in the dense orchestral texture, subtle differences in the timbre and articulation of each eliding instrument enhance the exoticism of the complete motive. This is yet another example of Rautavaara’s astonishing use of timbral color in the *Molto allegro*.

Following a double bar at measure 21, the *Hymn Motif* continues to make fragmented appearances in the xylophone, violins, and winds. The intervals of the *Motif* become increasingly distorted, however, and by measure 22 only the contour remains. This situation changes at measure 27, when a subito-piano dynamic in the strings announces a beautiful, lyrical statement of the unaltered *Hymn Motif* played by solo horn. Unlike previous statements of the *Hymn Motif* in the second movement, measure 27 sees the original dotted rhythm of the *Motif* re-established, as shown in Example 3.9.


The three statements of the *Motif*, presented in the horn, flutes, and violins between measures 27 and 32, function as a link to the next section of the movement.

A double bar and a new tempo marking of “*Energico*, quarter-note = c.96,” signal the start of a new section of the second movement. Between measures 32 and 59 Rautavaara presents a variation on the harmonic progression from the first sixty-eight measures of movement I. Harmonically the progression is identical to the opening of the
first movement. The trichords and polyphonic are presented using the same untransposed pitches. Only the texture has been significantly changed. The harmonic progression, originally presented by the second violins in arpeggiated eighth-notes, is now heard in decorated 16th-notes presented by the violas. The use of 16th-notes as opposed to eighth-notes maintains the perpetual sense of exhilaration and speed in the Molto allegro. In the first movement the trichords appeared in strict arpeggiation, devoid of non-chord tones. By contrast the trichords are presented in partly scalar fashion in the second movement, with certain trichordal members connected by passing tones or neighbor tones. Example 3.10 shows a comparison of how the same four consecutive trichords of the progression are presented in the first movement and the second movement.

Example 3.10. Different arpeggiated treatments of the same four consecutive trichords in movements I and II of Rautavaara, Symphony No. 7, Angel of Light
Due to the inclusion of decorative passing and neighbor tones in the presentation of the progression in the second movement, the hypothetical line dividing harmonies is sometimes blurred. As a result of this blurring, consecutive harmonies occasionally combine to form a single collective linear pattern. An example of this harmonic combination can be seen in the presentation of the five trichords between measures 44 and 45. (See Example 3.11.)

Example 3.11. Arpeggiated lines derived from the combination of multiple consecutive trichords in Rautavaara, Symphony No. 7, Angel of Light, movement II, mm. 44-45

Because of the combination of consecutive trichords, as demonstrated in Example 3.11 above, an element of ambiguity is introduced into the harmonic rhythm of the progression. This new rhythmic ambiguity adds to the fluidity of motion between trichords, a motion already made fluid in part by Rautavaara’s system of harmonic transformation, whereby each successive trichord forms as a result of the alteration of just one member of the previous trichord. So far this analysis has not dealt in any great detail with aspects of rhythm, and with good reason. The Seventh Symphony contains few strong, identifiable rhythmic motives beyond those associated with the Hymn Motif and

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6 These five trichords first appeared between measures 46 and 51 of Movement I.
its various transformations, including the *Flight Motive*. Indeed, the work would be almost completely devoid of even the most simple dotted rhythms were it not for their inclusion in the *Hymn Motif* and its variations. For the most part, rhythm plays a subordinate role in the structure of the symphony. The function of Rautavaara’s rhythmic language is primarily to provide temporal environments in which the various superior harmonic and motivic transformations can unfold smoothly, unmolested by too strong a sense of beat and meter. Rautavaara achieves this avoidance of rhythmic dominance in non-motivic lines by the use of rhythmic overlap, a technique that appears most prominently in the third movement, *Come un sogno*.

High above the swirling 16\(^{th}\)-note texture between measures 32 and 59, the first violins play a beautiful, triadic line. In exactly the same way as its equivalent in the opening section of the first movement, this line serves a double function, both as a melody line and as an influence on the transformation of the trichord in the violas and horns. The line, which rises steadily, becoming positively stratospheric at measure 51, is enhanced by the inclusion of swift, ascending, flashing runs that appear in 16\(^{th}\)-note sextuplets in the upper winds and second violins. These flourishes, marked forte, burst out of the texture like a fireworks display, further propagating the exhilarating sense of flight in the second movement.

In addition to adding decorative flashes to the surrounding texture, the flourishes also serve another function. They announce the return of the grand polychords from the first movement. Each group of ascending scalar runs culminates in the arrival of a trichord in the low strings and harp. These “secondary” trichords overlay the trichords arrived at through Rautavaara’s system of harmonic transformation, in the violas and
horns. When combined, these two trichords create the same polychordal structures that first appeared in the opening wedge of movement I. Unlike the first movement, only the first five of the original seven polychords appear before the progression changes and the passage draws to a close. Figure 3.1 shows a comparison of the sequences of polychordal structures as they appear in movements I and II.

### Figure 3.1. Comparison of the sequence of polychordal structures in movements I and II of Rautavaara, Symphony No. 7, *Angel of Light*

As Figure 3.1 shows, the sequences are identical until the arrival of the sixth polychord, the structure of which is different in the second movement from the original. In this polychord the viola and horn trichord is altered from a B minor to a B major sonority. This miniscule alteration is highly significant, in that it changes the structure of
the sixth polychord to match the structure of the final polychord of the sequence in the first movement. Both polychords, shown in boxes in Figure 3.1, now comprise two major triads, a perfect fifth apart, creating a combined set class of (01358). By changing the sixth polychord of the second movement sequence to match the structure of the final polychord of the original sequence, Rautavaara is able to bring the sequence in the second movement smoothly to a premature conclusion, without jeopardizing the integrity of the harmonic progression.

**Building Tension (mm. 60-157)**

Another authentic cadence, like the one found between measures 98 and 99 of the first movement, announces the start of the next section of the second movement: a grand wedge shape that builds in instrumentation, dynamic, tempo, and intensity to an explosive conclusion beginning at measure 131. As before, the authentic cadence leading into this dramatic new section, from measure 59 to measure 60, is modified. In keeping with the dissonant nature of the *Molto allegro*, the cadential bass motion has been altered to create a tritone interval, from E to B-flat. The E – B-flat cadence is significant as it foreshadows similar cadential progressions between E and B-flat at the end of movements II and IV.

The section immediately following the modified authentic cadence in the *Molto allegro* shares several characteristics with the equivalent section in the first movement (measures 100 to 144). Indeed, the two sections are clearly identifiable as parallels. Starting at measure 60, the music of the second movement becomes fragmented and
improvisatory, much like the first movement at measure 100. The forward motion of the music is driven not by melodic, or harmonic means, but by chromatic accompanimental lines in the strings and brass, again similar to the first movement. As in the first movement, these lines often appear as small, motivic note groups composed of sets (012) and (0123), and above these accompanimental chromatic figures, the winds and violins play short, fragmented, improvisatory melodic lines. Unlike the first movement, the accompanimental chromatic lines in the second movement are not so strictly limited to sets (012) and (0123), and occasionally have intervallic spans of up to an octave, as shown in Example 3.12.

Example 3.12. Chromaticism in the accompanimental string lines in Rautavaara, Symphony No. 7, Angel of Light, movement II, mm. 69-77
Several other differences between the equivalent chromatic sections in movements I and II can be determined by examining Example 3.12, above. First, there is a very clear downward motion in the harmony, as exemplified by the descending bass line between measures 69 and 77. This is just one of a series of large-scale chromatic changes of direction between measures 60 and 91. Specifically there is a steady, incomplete chromatic ascent in the lower strings from measure 60 to measure 69. This ascent is followed by a complete chromatic descent between measures 69 and 77, as shown in Example 3.12. Finally there is another incomplete chromatic ascent from measure 83 to measure 91. Example 3.13 shows the specific contour of this wave-like bass line.

Example 3.13. Contour of the chromatic bass motion in Rautavaara, Symphony No. 7, Angel of Light, movement II, mm. 60-90 [Arrows indicate unbroken chromatic lines]

This multi-directional chromatic line, which appears initially in the double basses and passes to the cellos at measure 83, rises and falls like the wind. The turbulent shape of the bass motion in this passage adds a sense of weightlessness to the texture, further strengthening the auditory implication of “flight” in the second movement.

The second difference between the equivalent chromatic sections in movements I and II is in the nature of the fragmentary melodic material. Between measures 100 and 144 of the first movement, the improvisatory melody lines are based on the “minor third
melody” and the “perfect fifth melody,” as demonstrated in Examples 2.20 - 2.28 in Chapter II. In the second movement, the motivic material presented between measures 60 and 91 is based on the short, ascending scalar flourishes that appear throughout the movement. This time, however, the runs are omni-directional, rising and falling in almost equal measure. As a result these flashing scalar motives are like miniature reflections, in extreme diminution, of the larger-scale chromatic bass motion.

Another cadential tritone motion in the bass, G-sharp down to D, signals the start of a new section at measure 92. This section, marked “Animato, eighth-note = c.132,” is characterized by the introduction of aggressive marcato triplet figures that appear initially in the violins. At this point the “violent force,” as Rautavaara described the second movement, begins to build in intensity as the music hurtles towards its explosive conclusion. At first, the triplet figures are improvisatory, and function as a sprightly, more disjointed continuation of the previously slurred and legato scalar flourishes from the previous section of the movement. The implied role of the triplet figures as transformed versions of the scalar flourishes is supported by the continuation of the chromatic accompanimental lines in the low strings and horns. Again, these chromatic lines are primarily composed of statements of the set (012) in various organizations. In similar fashion to the passage between measures 60 and 90, there is a marked sense of direction in the chromatic bass line between measures 98 and 109. A steadily ascending chromatic line in the cellos, which can be seen in Example 3.14, propels the music forward towards the climactic return of the Hymn Motif at measure 110.
Example 3.14. Chromatic bass motion in Rautavaara, Symphony No. 7, *Angel of Light*, movement II, mm. 98-109 [Boxed notes indicate instances of sets (012) and (0123)]

![Musical Example 3.14](image)

The return of the *Hymn Motif* at measure 110 is heralded by an increase in tempo to “eighth-note = c.144,” and a performance indication of *Furioso*. Dramatically, the *Hymn Motif* bursts out of the marcato triplet string texture, appearing simultaneously in the staccato winds and xylophone in their upper registers. This powerful moment, shown below in **Example 3.15**, is stylistically reminiscent of the previous appearance of the *Hymn Motif* in the *Molto allegro*, at measure 17. (See **Example 3.8**.)
Example 3.15. Return of the *Hymn Motif* in Rautavaara, Symphony No. 7, *Angel of Light*, movement II, mm. 110-111 [Brass parts are not shown in this example]

The boxes and dotted lines in **Example 3.15** are included to draw attention, respectively, to the pitches and note relations of the *Hymn Motif*, and do not appear in the actual score.
This texture continues for twenty-one measures, the first eight measures of which contain occasional appearances of the contour of the *Hymn Motif* as the basis for the contour of the triplet figures. By measure 118 the intervals of the triplet figures become more compressed, and the figures begin to take on an accompanimental function as opposed to a melodic one. Shrieking above this now accompanimental triplet texture, dissonant legato statements of the *Hymn Motif* appear in parallel major sevenths and minor seconds in the winds, percussion, and finally brass, as shown in Examples 3.16 - 3.18.

**Example 3.16.** *Hymn Motif* presented in parallel major sevenths in Rautavaara, Symphony No. 7, *Angel of Light*, movement II, mm. 118-119
Example 3.17. *Hymn Motif* presented in parallel minor seconds/augmented unisons in Rautavaara, Symphony No. 7, *Angel of Light*, movement II, mm. 120-121

The version of the *Hymn Motif* that appears in the trumpets and trombones between measures 129 and 131 ([Example 3.18](#)) is interesting in that its structural makeup is different from the previous two statements of the *Motif*. (See Examples 3.16 and 3.17.) The inner voice in the trumpet and trombone parts (Tr. II and Tbn. II) contains a descending leap of a perfect fourth, from G-sharp to D-sharp, while the surrounding lines descend by a major third. This discrepancy is a clue to the fact that the relationship between the six voices in this statement of the *Hymn Motif* is not governed by strict harmonic parallelism, but by something else. The notes of each vertical structure combine to create a trichord with the set class (016), the “Viennese Trichord.” This marks the second significant use of set class (016) in the *Symphony*, the first being its appearance as the combinatory relation of the distances between consecutive roots of the grand polychordal structures of movements I and II, as shown in Chapter II, [Example 2.4](#).

It is possible, though highly unlikely, that Rautavaara intended the earlier use of set class (016), as a system for the organizing of polychordal roots in the first movement, to be audibly recognizable to keen-eared listeners. It is more likely that the composer intended this use of the set class to be unrecognizably abstract, especially given that each successive polychord is separated by several harmonic transformations of the underlying progression, further distracting the listener from audibly making the connection between the consecutive notes of set class (016). The appearance of set class (016) in chordal form between measures 129 and 131 of the second movement, by contrast, is clearly and recognizably audible, corroborating the conjecture that Rautavaara was “tipping his hat” to the composers of the Second Viennese School.
A vast fortissimo cascade in the upper strings, presented in planing texture, marks the climax of the movement at measure 131. The remainder of the movement comprises the alternation of three musical ideas. The first two: dissonant statements of the *Hymn Motif* in the keyboard percussion and harp, followed by statements of a harsh mocking figure in the trumpets, respectively, unfold over an E pedal in the cellos and basses. The third: a terrifying, fortissimo, ascending scalar flourish in dissonant parallelism, takes place over a B-flat pedal in the basses and tuba. Through alternation, each of these three ideas occurs three times, again drawing attention to the significance of tritone intervallic relations in the second movement through the repeating diminished fifth of the E and B-flat pedal bass notes.

Each of the dissonant statements of the *Hymn Motif* in the closing measures of the *Molto allegro* is presented in quartal harmonies. The first four tetrachords of the initial statement, shown in Example 3.19, each contain at least one instance of an augmented fourth interval.

It is interesting to note that the roots of the four quartal tetrachords span an augmented fourth, again perpetuating the significance of the tritone. Whether by accident or design, the tritone interval appears repeatedly throughout this fascinating movement. The winds provide additional timbral color in these final three statements of the *Hymn Motif*. Staccato, double-tongued, quartal tetrachords in the flutes and oboes enhance the timbral effect of the pitched percussion instruments and frame the *Motif*, as shown in Example 3.19.
The harsh, mocking figure that follows each statement of the *Hymn Motif* in these final measures is significant. On first hearing, it sounds like a childish playground taunt. This similarity is, in part, due to the repetition of the interval of a minor third, much like the famous teasing chant used by Leonard Bernstein to demonstrate overtones in his Harvard lectures. The similarity is also due to the fact that the figure is played by two trumpets a second apart, enhancing the mocking quality of the melodic line. In fact this figure is a rhythmic variation on the *Flight Motive*, which last appeared at the beginning of the second movement. It is also, therefore, a variation on the *Hymn Motif* itself (as it has already been shown that the *Flight Motive* derives almost entirely from the *Hymn Motif* in Example 3.1). **Example 3.20** shows the mocking version of the *Flight Motive* compared to the original version.

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Example 3.20. Mocking version vs. original version of *Flight Motive* in Rautavaara, Symphony No. 7, *Angel of Light*, movement II

Essentially, the mocking version represents the first eight pitches of the original version of the *Flight Motive*, discounting the octave leap, and ending at the half-step descent.

The juxtaposition of the three alternating musical ideas (the *Hymn Motif*, the mocking version of the *Flight Motive*, and the fortissimo ascending scalar flourishes) creates an interesting sense of drama. If the second movement can be said to show the titular angels as violent warrior-like beings, locked in combat on some celestial battleground, then these closing fragments sound like post-battle taunts and insults being spat exhaustedly by the bedraggled survivors of both opposing sides, with dwindling enthusiasm and energy. The outbursts gradually fade to a whisper, finally disappearing altogether at measure 156, and the movement ends with a pianissimo pedal E in the lowest register of the cellos and basses.
Chapter IV

MOVEMENT III “COME UN SOGNO”

The Dream Melody (mm. 1-19)

The third movement of Rautavaara’s Seventh Symphony is titled *Come un sogno*, which translates as *Like a dream*. In the liner notes to the 2003 compact disc release of conductor Hannu Koivula’s recording of the symphony, Richard Whitehouse describes the third movement as “the expressive heart of the work.”¹ Indeed, *Come un sogno* contains some of the most beautiful and ethereal music not just of the Seventh Symphony, but of Rautavaara’s entire oeuvre. Structurally, the movement comprises four different presentations of a beautiful, expansive, improvisatory melody, the last two of which are separated by an equally expansive and improvisatory linking section. Initially, the music of the third movement appears to be completely new. As with the second movement, however, analysis reveals that the various elements of the third movement all have their origins in music presented during the first half of the opening movement of the symphony.

As the third movement begins, the violas, divided in six subsections, present an E minor trichord. The trichord, marked pianissimo, appears like a blanket of warmth above a low E in the cellos and basses, which is held over from the end of the previous movement. Through the use of the pedal E, that connects the inner movements of the symphony, it is implied that these two movements are somehow related. Relationships

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between the movements exist, but they are based as much on opposing factors as they are on similarities. Certainly, on the surface, the impression of intense tranquility and stillness created by the delicate interweaving harmonies of the third movement is a stark contrast to the aggression and exhilaration of the second movement. Therefore, the third movement could be interpreted as “the calm after the storm.” Furthermore, the two movements are melodically antonymous. Whereas the melodic aspects of the second movement are based primarily on the first sub-motive of the *Hymn Motif*, the main melody of the third movement has its origins in the second sub-motive, as will be shown later in this chapter. (See *Example 4.5*.)

Unlike the previous movements, the third movement contains very little textural change throughout its duration, and any changes that occur are subtle. The harmonic texture presented in the opening measures remains fairly consistent throughout the movement, changing only briefly in the measures leading up to the recapitulation of the opening melody at measure 65. Interestingly, the third movement is the only movement of the symphony that begins and ends in the same implied tonal area. As in the previous movements, the harmonic progressions of the third movement are transformational as opposed to being traditionally functional. In contrast to the previous movements, there is a strong, sustained implication of a tonal center, specifically E minor, throughout the *Come un sogno* movement. The significance of this sustained E is not immediately apparent. It is not until the closing fourteen measures of the final movement in which alternating E minor and B-flat major trichords are presented, ultimately creating an implied tonal area of B-flat major, that the tritonal relationship between the endings of the last two movements of the symphony becomes clear. Therefore the alternating E and
B-flat pedal tones in the closing twenty-five measures of the second movement can also be viewed as an anticipation of this tritonal relationship.

The E minor trichord that begins the third movement is the first in a series of trichords that compose a transposed version of the first harmonic progression, and 12-PC Order, presented by the violas in the opening twenty-nine measures of the first movement. This new transposition of the order, which can be labeled 12-PC Order (T7), unfolds in the divisi violas between measures 1 and 8. The structure of the harmonic progression is shown in Example 4.1.

**Example 4.1.** Harmonic progression and 12-PC Order (T7) in Rautavaara, Symphony No. 7, *Angel of Light*, movement III, mm. 1-8

Despite the different transposition, the progression that appears in the opening eight measures of the third movement is harmonically identical to that presented in the opening measures of the first movement. However, there are minor structural and textural differences in the presentation. Structurally, each trichord has been raised by a single inversion, resulting in a different bass line. Texturally, the trichords are presented in block fashion as opposed to the arpeggiated texture of the first movement.
The chordal texture of the accompanying harmony in the third movement clearly displays Rautavaara’s established approach toward rhythm in the Seventh Symphony. In order to present the trichordal progression in a manner that maintains a sense of rhythmic motion without betraying too strong a sense of beat and meter, Rautavaara employs a technique of rhythmic overlap throughout the third movement. **Example 4.2** shows how Rautavaara uses this technique to create rhythmic blurring in the viola progression.

**Example 4.2. Rhythmic overlap in Rautavaara, Symphony No. 7, Angel of Light, movement III, mm. 1-5**

For the first nineteen measures of the third movement the violas are divided into two choirs, each comprising three sections, as demonstrated in **Example 4.2.** Throughout this passage, each choir presents exactly the same trichordal progression. While one of the choirs presents the trichords in a straight quarter-note rhythm, the other choir presents the trichords in syncopation, thus creating rhythmic overlap, and blurring the beat. At the
start of each measure the two choirs alternate between playing straight and syncopated rhythms. This regular interchange of rhythmic patterns further obscures the beat by preventing keen-eared listeners from identifying the timbral differences between individual instruments within the viola section, and thus from subconsciously focusing their attention on one choir over the other. The resultant rhythmic texture provides an unobtrusive temporal environment in which the harmonic progression can unfold. The texture pulses gently, like a blanket of stars shimmering in a clear night sky, creating a sense of continuous movement while avoiding any direct implication of rhythm.

Two further harmonic progressions, derived from different transpositions of the 12-PC Order, appear in the divisi violas before the first section of the third movement ends at measure 19. The structure of these two transpositions is shown in Example 4.3.
Example 4.3. Instances of the 12-PC Order in Rautavaara, Symphony No. 7, *Angel of Light*, movement III, mm. 8-18 (violas)

In measure 8, a neo-Riemannian slide relation transforms the A-flat major trichord that ends the first complete harmonic progression (derived from 12-PC Order (T7)) into the A minor trichord that begins the second complete harmonic progression (derived from 12-PC Order (T0)), as shown at the start of Example 4.3, above. When the three complete progressions shown in Examples 4.1 and 4.3 are combined, a clear, descending bass motion can be observed. Between measures 1 and 19 the vibraphone and harp double select pitches from this descending bass line, an octave higher in register. The resultant
vibraphone and harp line emphasizes the chromatic nature of the descending bass motion. The line, presented in Example 4.4, primarily comprises instances of set class (012) and (0123) among consecutive pitches. The appearance of these set classes further strengthens the connection between the third movement and the previous two movements of the Seventh Symphony, in which these two set classes appeared regularly.

Example 4.4. Descending chromaticism in Rautavaara, Symphony No. 7, Angel of Light, movement III, mm. 1-20

The shimmering motion of the harmonic progression, coupled with the gently chiming chromatic line in the vibraphone and harp, creates a timeless, ethereal texture, which, in the context of the symphonic subtitle Angel of Light, could be described as “heavenly.” A stratospheric melody line played by the violins in their upper register completes the celestial image of a galaxy of twinkling stars. The melody (which, in this analysis, will be referred to as the Dream Melody) is based on the modified contour and rhythm of sub-motive B of the Hymn Motif, as shown in Example 4.5.
Example 4.5. The opening motive of the *Dream Melody* vs. the second sub-motive of the *Hymn Motif* in Rautavaara, Symphony No. 7, *Angel of Light*

*Dream Melody* (opening motive)

![Dream Melody](image1)

*Hymn Motif* (second sub-motive)

![Hymn Motif](image2)

Both the *Hymn Motif* (sub-motive B) and the *Dream Melody* (opening motive) share the same four-note contour, shown in **Figure 4.1**.

**Figure 4.1. Four-note contour shared by *Hymn Motif* and *Dream Melody***

In movements I and II, the 12-PC Order appears only as a catalyst for harmonic change by means of Rautavaara’s system of serial trichord transformation. In these opening movements, the linear contours of the 12-PC Order members are hidden within the transformational harmonic structures, and are therefore not a significant factor for analysis. In movement III, however, Rautavaara uses the 12-PC Order in a melodic, as
well as a harmonic capacity. The melodic function of the 12-PC Order in movement III, coupled with the Order’s strong links to the closing sub-motive of the *Hymn Motif* (as demonstrated in Example 4.5, above), makes it necessary to examine the various contours present in the *Dream Melody*.

In traditional contour theory, contour members are numbered in ascending order, with the lowest pitch represented by the number 0. For instance, the contour segment <1320> would represent the contour of the opening four notes of the *Dream Melody*, shown above. In subsequent appearances of the opening four-note motive in the third movement, however, Rautavaara occasionally expands intervals between consecutive pitches so far as to change the contour segment classification, or he omits pitches altogether, thus diminishing the value of traditional contour analysis. Therefore, in this analysis, the consecutive pitches of the opening four-note motive are numbered “1, 2, 3, 4,” as shown in Figure 4.1, to show how certain contour members are later omitted, and the contour is fragmented after the initial statement (for instance “1, -, 3, 4,” or “1, 2, -, 4”).

As if to assuage any doubt as to the origins of the *Dream Melody*, the return of the opening motive in the violins eight measures into the third movement sees the reinstatement of the dotted rhythm from the *Hymn Motif*. The dotted rhythm is accompanied by the melodic interval of a descending minor second, also from the *Hymn Motif*. These added characteristics strengthen the connection between the *Dream Melody* and the *Hymn Motif*, as shown in Example 4.6.
Example 4.6. Fragment of the Dream Melody in Rautavaara, Symphony No. 7, Angel of Light, movement III, mm. 8-9

The opening interval in the presentation of the motive between measures 8 and 9 (Example 4.6) is expanded to an octave. This modification results in the first note of the motive being lower than the fourth note, thus weakening the integrity of the original contour. The similarities are so strong, however, that the connection between the Hymn Motif and the Dream Melody is apparent in spite of this small modification of the contour. Therefore, as the Dream Melody in movement III is based on the second sub-motive of the Hymn Motif, and the Flight Motive from movement II is based on the first sub-motive of the Hymn Motif, the Dream Melody functions as the melodic consequent to the antecedent posed by the Flight Motive in the second movement. This relationship further enhances the strong sense of connection between these two highly contrasting inner movements.

The Dream Melody is presented in a four-part, trichordal planing texture in the violins, with the outer notes doubled at the octave. Each trichord is presented as a second inversion major triad with one exception: the second trichord is a root position minor triad. The parallel major trichords create dissonances against the accompanying harmonic progression, but these dissonances are disguised by the smooth, planing texture of the melodic line. The melodic line is derived from the combination of two sources. The outer pitches of each trichord, presented an octave apart, compose a complete statement of 12-
PC Order (T2). The pitch register is determined through the application of the contour of the second sub-motive of the *Hymn Motif*, and fragmentations thereof, to the consecutive members of the 12-PC Order (T2) sequentially. Example 4.7 shows how these two sources combine to create the first part of the *Dream Melody*. In the example, all melodic pitches are assigned a contour number, from 1 to 4, to show how the various fragmentations of the opening motive relate to the four-note contour of the *Hymn Motif*, sub-motive B.

**Example 4.7. The *Dream Melody* (opening), in Rautavaara, Symphony No. 7, *Angel of Light*, movement III, mm. 2-9**

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**Contour Analysis**

Relative contour members are identified by the numbers 1-4. Brackets indicate full or fragmented statements of the opening motive, based on the second sub-motive of the *Hymn Motif*.

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**Pitch Analysis**

The *Dream Melody* concludes with a more improvisatory section, presented between measures 10 and 19. With the exception of a brief passage between measures 16

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2 Other than the incomplete statement of 12-PC Order (T5), presented in the first violins between measures 7 and 29 of the first movement, the *Dream Melody* in Movement III represents the only melodic use of the 12-PC Order in the symphony. In all other appearances, the 12-PC Order is a purely harmonic device that generates Rautavaara’s system of serial trichord transformations.
and 17, the concluding half of the *Dream Melody* only occasionally resembles the *Hymn Motif* contour in fragmentation. The 12-PC Order continues to influence the pitches of the *Dream Melody* in this section, but not absolutely (as it did the opening phrase between measures 1 and 8). Instead, the order makes two incomplete appearances, respectively the last nine pitches of orders (T7) and (T10). Separated by connecting pitches that do not belong to the 12-PC Order, these fragmented statements of the Order reflect the similar fragmentation of the four-note contour that takes place concurrently. **Example 4.8** shows the pitch and contour structure in the concluding half of the *Dream Melody*. 
Example 4.8. The *Dream Melody* (conclusion), in Rautavaara, Symphony No. 7, *Angel of Light*, movement III, mm. 8-19

*Variations and Diversions* (mm. 20-91)

From measure 20, the *Dream Melody* is subjected to two variation statements. These “variations” (although they are not identified as such in the score) preserve the overall style, tempo, tonal language, and character of the initial presentation of the *Dream Melody*. The subtle differences displayed in the variations are generally textural and

*The boxed A-flat in measure 11 is incorrectly marked B-flat in the original score.*
timbral, though there are also minor changes to aspects of the pitch, rhythm, and contour of the melodic line.

The first variation, which takes place from measure 20 to measure 35, is accompanied by the same harmonic progression that accompanied the Dream Melody. Therefore, the progression comprises the same three consecutive transpositions of the 12-PC Order that appeared previously, namely 12-PC Orders (T7), (T0), and (T3). The progression, which again appears within a rhythmically overlapping texture, is presented an octave lower than the first progression. Trichordal members, originally split between the violas divided in six, now appear in the violas and cellos divided in three apiece. Melodically, the first variation presents the opening of the Dream Melody in almost identical fashion to its appearance from measures 1 to 8. The melody remains intact, using the notes of 12-PC Order (T2). The only differences are the alteration of the note values resulting in new rhythmic patterns, and octave displacement of some of the pitches.

The conclusion of the Dream Melody is altered slightly more noticeably in the first variation. Initially, the melodic material derives from the same pitch-classes as the previous statement, specifically the last nine notes of 12-PC Order (T7). Between measures 28 and 35, the melody diverges from the original pitches, giving way to new material, albeit accompanied by the established harmonic progression. Even then, however, the contour of the divergent melody closely resembles the melodic intervals of the previous statement of the Dream Melody, and the melody continues to appear in trichordal planing texture in the violins. Between measures 33 and 34, the melodic line of the first variation concludes with the return of the opening contour, derived from the
Hymn Motif, as shown in Example 4.9. It is presented in almost identical fashion to its previous appearance between measures 16 and 17. (See Example 4.8.)

Example 4.9. Return of the opening contour in Rautavaara, Symphony No. 7, Angel of Light, movement III, mm. 32-35

Perhaps the biggest difference between the original statement of the Dream Melody and the first variation, presented between measures 20 and 35, is the introduction of the upper winds into the texture of the latter. Grouped in pairs by instrument, the clarinets, oboes, and flutes play soloistic, legato, scalar passages in tonal parallel thirds throughout the first variation, and subsequently the second variation. These passages, which generally have an ascending contour, resemble the soloistic, improvisatory, scalar wind lines and flourishes that appeared previously between measures 142 and 149 of the first movement, and several times throughout the second movement (most notably from measure 32 to 59, and measure 88 to 91). Like these earlier passages, the scalar passages beginning in measure 20 of the third movement function decoratively as opposed to structurally. Example 4.10 shows a comparison of three such improvisatory lines, one taken from each of the first three movements. As can be seen from the example, the contours of all three lines display similar characteristics. Therefore, in addition to deriving all structural melodic and harmonic materials from the same sources, this
observation reveals that the individual movements of the Seventh Symphony also share similar superficial and decorative surface materials.

**Example 4.10. Decorative passages displaying similar contours in movements I-III of Rautavaara, Symphony No. 7, Angel of Light**

The second variation takes place between measures 36 and 50. Texturally, it is identical to the first variation. As before, the melody appears in the violins in trichordal planing texture, the accompanimental harmony appears in six voices divided between the violas and cellos in overlapping rhythms, and decorative ascending scalar passages appear in the winds, which now include a solo horn. As with the previous presentations of the *Dream Melody*, the established 12-PC Order determines the pitches of the melody and the harmonic progression in the second variation. However, the order becomes fragmented in both the melody and harmony towards the end of the variation in anticipation of the central, less defined, linking section of the movement, which begins at
measure 51. This fragmentation is itself anticipated in the melody line at the start of the second variation, which commences with an abridged version of the opening motive. In the shortened version of the motive, the second pitch, C, is omitted, affecting both the 12-PC Order and the four-note contour. Example 4.11 shows the beginning of the melody line in the second variation. The phantom pitch is shown in parentheses and does not appear in the actual score.

Example 4.11. Melody line featuring truncated version of opening motive in Rautavaara, Symphony No. 7, Angel of Light, movement III, mm. 36-39

The melody in the second variation comprises a complete statement of 12-PC Order (T3). The first seven notes of 12-PC Order (T6) follow this full statement before being cut short in measure 46. The accompanying harmony comprises a complete statement of 12-PC Order (T8), followed by a fragmented statement of 12-PC Order (T11). Two transitional trichords separate the two transpositions of the 12-PC Order. Although these transitional trichords do not belong to either of the surrounding orders, they are nonetheless arrived at through Rautavaara’s system of transformational
harmony, in which the alteration of a single pitch creates the next trichord of the progression. (See Example 4.12.)

Example 4.12. Transitional trichords separating 12-PC Orders (T8) and (T11) in Rautavaara, Symphony No. 7, Angel of Light, movement III, mm. 41-44

Beginning in measure 46, 12-PC Order (T11) moves through an evolving texture, from harmonic to melodic form. The first six pitches of the order compose the trichordal harmonic progression presented in the violas and cellos between measures 44 and 45. At measure 46, the rhythmically overlapping harmonic texture stops abruptly, and is replaced with linear melodic passages in the violas and cellos that create further counterpoint underneath the principal melody in the violins, and the ascending, scalar decorations in the winds. The cellos present the line that is structurally the most significant, as it includes five of the six concluding notes of 12-PC Order (T11), separated by decorative non-Order pitches. The final note of the order appears in the basses. Example 4.13 shows, in reduction, how the full statement of 12-PC Order (T11) is presented.
Example 4.13. 12-PC Order (T11) in Rautavaara, Symphony No. 7, *Angel of Light*, movement III, mm. 44-48

The double bass entry in measure 46 is significant for three reasons. First, measure 46 marks the first appearance of the basses in the second variation of the *Dream Melody*. Second, as mentioned previously, the bass pitch E on the third beat of measure 47 brings the statement of 12-PC Order (T11) to closure, as demonstrated in Example 4.13. The third reason, and perhaps the most significant, is the fact that the trichord presented by the basses between measures 46 and 48 has the prime set class (012). The appearance of this set class gives a subtle clue as to the nature of the next section of the third movement, which is presented between measures 51 and 64.
A double bar heralds a sudden increase in tempo at measure 51. A fourteen-measure passage starting at this point is unique because the harmonic and melodic material does not generate from the 12-PC Order. The section is relatively unstructured in comparison to the surrounding presentations of the *Dream Melody*. Indeed, the passage is also devoid of references to the *Dream Melody* (aside from the *Melody*’s momentary implication through a single, complete statement of the *Hymn Motif* presented in the violins and vibraphone between measures 61 and 63). As such, the music contained within these measures does not constitute a variation, but functions rather as a brief diversion from the established patterns of the third movement. The wedge-shaped passage begins in a low register with only solo bassoon, cellos and basses playing legato, ascending lines. The compound register ascends gradually as the horns, upper winds, and upper strings are added to the instrumentation. The wedge shape of the passage applies not only to the increasing instrumentation, but also to the dynamics, which display a gradual but steady increase throughout. At measure 64 the dynamic build-up culminates in a dramatic crescendo that leads into the final section of the movement starting at measure 65.

The passage between measures 51 and 64 does not make use of the structural guidance of the 12-PC Order, and contains instead material that is fragmented and improvisatory. This pitch material, coupled with the fact that the passage has a distinct wedge shape, can be compared to similar passages in the previous movements. Like measures 100 to 118, and 164 to 186 of movement I, and measures 60 to 109 of movement II, measures 51 to 64 of the third movement contain a forward motion that is driven not by melodic, or harmonic means, but by chromatic accompanimental lines in
the low strings. As before, these chromatic lines often appear as small, motivic note
groups composed of set (012), although some considerably larger chromatic sets also
appear. Above these accompanimental chromatic figures, the winds play short,
fragmented, improvisatory melodic lines, as in the previous movements. Therefore,
between measures 51 and 64 the same materials are presented for the fourth time in the
first three movements of the Seventh Symphony. It is clear that these four presentations
are equivalents, and as such they constitute another significant link shared between the
individual movements of this intricately conceived work. In all three movements, these
similarities function as transitional passages. Example 4.14 shows an example of the
chromatic fragments in the violas and cellos during this section.

Example 4.14. Chromaticism in the accompanimental string lines in Rautavaara,
Symphony No. 7, Angel of Light, movement III, mm. 57-62 [Boxed notes indicate instances of chromatic sets]

A particular point of interest during the transitional section shown above is the
inclusion of a complete statement of the Hymn Motif at measure 61. This statement is
significant in that it is one of only six clear presentations of the complete *Hymn Motif* in the entire symphony, discounting fragmented or incomplete versions. Indeed, it is the only appearance of such a statement in either of the middle two movements. The *Motif* appears in a sinewy, ghostlike timbre resulting from the combination of vibraphone with the motor on, and first desk violins playing false harmonics in parallel thirds. It appears amid a texture of fluttering trill figures in the surrounding strings. (See Example 4.15.)

**Example 4.15. Complete statement of the *Hymn Motif* in Rautavaara, Symphony No. 7, *Angel of Light*, movement III, mm. 61-63** [The wind and brass parts are not shown]

In measure 64, the fluttering string figures are joined by similar flourishes in the winds and horns. The flourishes build in dynamic and intensity until a double bar signals
a tempo change and the return to the E minor tonality from the start of the movement.

The final presentation of the *Dream Melody* takes place between measures 65 and 85, with the melody line appearing as a beautiful violin solo. The accompanimental texture is almost identical to that of the first statement of the *Melody* between measures 1 and 19. Again, the harmonic progression appears in overlapping rhythms in the violas, and the descending chromatic line is restated in the vibraphone and harp. The only textural changes are the addition of decorative trill figures in the first clarinet (an extension of the string decorations from the previous section of the movement) and the addition of a chromatically descending line in the double basses.

With the exception of a minor change to the melody line in measure 75, both the melody and the harmonic progression are identical to the first twenty measures of the movement. The inclusion of a re-orchestrated repeat of the opening music at this point brings a strong sense of conclusion to the movement. It also implies that the third movement follows an unconventional compound ternary form. A middle section composed of a series of variations separates the two almost identical outer sections of the movement. Given Rautavaara’s fascination with symmetrical structures (as evidenced by the symmetrical properties of the 12-PC Order, discussed in Chapter II), it is perhaps curious that the third movement is the only movement of the Seventh Symphony that includes a self-contained symmetrical form.

The final E minor trichord of the movement arrives at measure 85, and is held, pianissimo, in the low strings and harp until the end of the movement at measure 91. During these closing measures, the head motive of the *Dream Melody* appears one final time, in planing texture in the violins. A plaintive, lyrical solo horn line rises mournfully
out of the surrounding E minor texture. The concluding five pitches of this haunting line represent the contour of the first sub-motive of the *Hymn Motif* (Example 4.16).

**Example 4.16. Solo horn line in Rautavaara, Symphony No. 7, Angel of Light, movement III, mm. 85-91**

The horn's subtle reminder of the *Hymn Motif* in the closing measures of the movement functions as a delicate anticipation of the final movement, which opens dramatically with the full *Hymn Motif* presented as a grand fanfare. At the completion of the gentle horn line, the third movement concludes in silence.
Chapter V

MOVEMENT IV “PESANTE - CANTABILE”

Fanfare and Cantabile (mm. 1-54)

Symphony No. 7, Angel of Light, concludes with a grand, sweeping movement in the guise of a dramatic cantabile recitation. Many aspects of the final movement imply the act of singing, from the performance expression marks to the contours and phrasing of the melodic lines themselves. The resulting music seemingly represents an exultant song of praise to God in human response to the celestial and angelic manifestations of the first three movements. Perhaps as a reflection of this implied human aspect of the fourth movement, and the associated imperfections of humanity, the underlying structure of the fourth movement is considerably less defined than that of the previous three movements. Rather, following eight measures of introductory material, the movement settles into a more improvisatory, repetitive fantasia form built around the alternation of plainchant-like figures in the strings (and occasionally horns) and wave-like surging and declining flourishes in the winds.

The music changes at measure 55, with the introduction of a powerful chorale-like melody in the horns and cellos. This melody builds in intensity, also rising in pitch as it passes to the trumpets at measure 100, following a brief but highly significant passage for strings between measures 75 and 95. The fourth movement reaches a climax at measure 109, with the triumphant and exhilarating return of the Hymn Motif, which precedes the conclusion of the work. Notably, the Hymn Motif appears as a unifying
factor in the opening and closing measures, but, unlike the previous movements, it plays little part in the fourth movement’s overall melodic structure. Furthermore, when the Motif does appear, it functions strictly as a recurring theme, making occasional appearances in a relatively unaltered melodic role only. Even more significant is the fact that the established 12-PC Order, consistently found in the three previous movements, does not appear in the final movement at all. The significance and implications both of the aforementioned string passage between measures 75 and 95, and the absence of the 12-PC Order from the final movement, is discussed later in this chapter.

The fourth movement begins with a grand fanfare presented in vast “pillar chords” in the brass.¹ Although octave displacement, a Klangfarbenmelodie style of presentation, and the sustaining of pitches to create chordal clusters disguise its origins, the fanfare is actually a bold full statement of the Hymn Motif, as demonstrated in Example 5.1. The additional staff below the score (not present in the actual score) shows the composite pitches of the Hymn Motif, as they relate to the Klangfarbenmelodie pitches of the brass fanfare, above.

Example 5.1. Fanfare-like presentation of the *Hymn Motif* in Rautavaara, Symphony No. 7, *Angel of Light*, movement IV, mm. 1-4

Between measures 2 and 4, a chromatic line comprising the set (012) appears in the tuba voice. This chromatic line culminates on the structural note D-flat, the first locally implied tonic of the movement. Unlike the third movement, which displayed a clear tonic of E throughout, the fourth movement is not grounded by a perceivable tonal center. Locally implied tonal centers shift constantly in a similar fashion to the tonal language of the first and second movements. Following the arrival on the pitch D-flat
(later enharmonically respelled), the strings present a five-measure transitory passage that links the opening fanfare to the main body of the movement in measure 9. It is interesting to note that the transitory passage is structured around a twelve-tone pitch collection, one not heard previously in the symphony. This new pitch collection serves a dual purpose in that it determines both the harmonic and melodic material of the surrounding texture. The dual functionality is also characteristic of the previously established 12-PC Order that composes many of the structural aspects of the first three movements of the symphony. In contrast, however, the new twelve-tone pitch collection appears only once in the entire work.

The upper and lower strings present the new twelve-tone pitch collection between measures 4 and 7 as a series of vertical trichords. Successive trichords within the series are formed by the alteration of a single pitch of the previous trichord, a compositional technique first established in the opening section of movement I. Concurrent with the vertical trichords, the first violins and violas present the twelve-tone pitch collection melodically. It is through this melodic presentation of the collection that the hierarchy of the pitches becomes apparent. Hidden within the pitch collection, and partially disguised by octave displacement, is a statement of the first sub-motive of the Hymn Motif, as shown in Example 5.2. Following its disguised appearance within the twelve-tone pitch collection, the Hymn Motif does not reappear in any form for sixty-eight measures. At almost five minutes in performance time, these sixty-eight measures mark the longest period without any appearance of the Hymn Motif (either through direct statement or implication through metamorphosis) in the entire symphony.
Example 5.2.  12-PC Order containing *Hymn Motif* in Rautavaara, Symphony No. 7, *Angel of Light*, movement IV, mm. 4-7 [Numbers above the score indicate members of the 12-PC Order]

A tempo marking of Più mosso (quarter-note = c.92) at measure 9 signals the main body of the fourth movement. The quarter-note trichordal figures presented between measures 4 and 8 of the movement anticipate similar block trichordal material presented between measures 9 and 54. Unlike the progression presented between measures 4 and 8, the upper note of each trichord presented between measures 9 and 54, played by the first violins, assumes a melodic function. These melodic lines are presented in short phrases, similar in length to a phrase of a plainchant. Each instrumental phrase includes pitch repetition, similar to the reciting tones of plainchant. Coupled with the *Cantabile* performance indication, the plainchant-like phrase structure further strengthens the implication that the movement represents a song of praise.
The musical phrase structure contains predominantly stepwise motion, in a block-trichordal, homophonic texture. The superior melodic line set in the first violins determines the supporting harmony. Indeed, at first the harmonic language is achieved primarily through real and tonal trichordal planing determined by the contour of the melody line. Over the course of the first three phrases, however, the simple planing texture is steadily replaced with a more complex harmonic language dominated by chromatic third and doubly chromatic third relations. Unlike traditional chromatic third relations, doubly chromatic third relations include a change of mode between consecutive trichords. The resultant trichords do not share any common tones. An example of a doubly chromatic third relation can be seen in measure 22 of the fourth movement (as shown in Example 5.5), in which a G minor trichord progresses to a B major trichord. Separated by root movement of a major third, these two trichords share no common tones and include a change of mode via the pitch change of D-natural to D-sharp.

Increasingly throughout the twentieth century, composers have used chromatic third and doubly chromatic third relations to evoke aspects of the mysterious, the unexplainable, and the supernatural. Generally, these mystical implications are evident even to the least musically inclined ear. A possible explanation for this auditory phenomenon can be reached by the following logical deduction: The brain automatically interprets any kind of root movement by third as a familiar progression, given that such progressions are common aspects of functional harmony, and that these functional progressions are a part of Western musical conditioning. When the second trichord of a mediant progression contains one, two, or in the case of doubly chromatic thirds three pitches that are chromatically altered, the harmonic motion is no longer grounded in one
tonal area. This lack of tonal stability, juxtaposed with the assumed familiarity of the root movement by third results in an interesting musical paradox. The progression seems at the same time both familiar and alien. As such chromatic third progressions and, in particular, doubly chromatic third progressions often imply the extraordinary, and the supernatural. This accepted interpretation of such trichordal relations has ensured that chromatic third and doubly chromatic third progressions have become a standard color on the composer’s harmonic palate. The mystical effect resulting from the transition from one trichord to another by means of a chromatic third relationship is striking and immediate. This immediacy, coupled with the simplicity of its application, has led to the widespread and successful use of the effect in film scores since the early 1930s. Indeed, the effect has helped composers achieve a convincing sense of wonder and mystery in their music, quickly and effectively, within the formidable time constraints imposed by a tightly edited motion picture scene.

The effect has also been used widely in concert works. An excellent example of a chromatic third harmonic progression used to create a mystical effect occurs in the Christmas cantata *Hodie (This Day)* by Ralph Vaughan Williams (composed in 1954). *Hodie* features two narrations for solo tenor, based on Biblical passages. In both narrations the tenor assumes the character of The Angel of the Lord. Each appearance of the tenor solo is preceded and subsequently accompanied by alternating C major and E-flat minor triads in the orchestra (in II “Narration,” rehearsal marks 2-4, and VI “Narration,” rehearsal marks 1-3). The supernatural effect of these two trichords, resulting from their distant doubly chromatic third relationship, is enhanced by an equally

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2 Taken from Matthew 1: 20-21 and Luke 2: 10-12
evocative string texture of shivering tremolos and ominous pizzicatos. The similarity between the narrative passages in Vaughan Williams’ *Hodie* and the fourth movement of Rautavaara’s Seventh Symphony is noteworthy. Not only do both compositions feature chromatic third relations for dramatic and mystical effect, but also they are used specifically to represent the awesome presence of an angel.

Over the course of the three plainchant-inspired phrases, a concerted effort to leave behind strict harmonic parallelism gives way to a free harmonic language punctuated by distant third relations. (See Examples 5.3 - 5.5.) In addition to an increase in chromatic third relationships, these phrases also demonstrate neo-Riemannian transformations between consecutive trichords, such as Parallel (P) and Slide (S) relations.
Example 5.3. The first “plainchant” phrase in Rautavaara, Symphony No. 7, *Angel of Light*, movement IV, mm. 9-11
Example 5.4. The second “plainchant” phrase in Rautavaara, Symphony No. 7, *Angel of Light*, movement IV, mm. 13-18
Example 5.5. The third “plainchant” phrase in Rautavaara, Symphony No. 7, *Angel of Light*, movement IV, mm. 18-26
The various chromatic and doubly chromatic third harmonic relations between consecutive trichords within each plainchant-like phrase are also reflected, in augmentation, in the cadential harmonic arrival points at the end of each phrase. Broken chords in the harp emphasize these middleground arrival trichords. **Example 5.6** shows the relationships and similarities between these consecutive structural points.

**Example 5.6.** Chromatic relationships between consecutive final trichords of each plainchant-like phrase in Rautavaara, *Symphony No. 7, Angel of Light*, movement IV, mm. 11-55 [Trichords are presented as root position triads. Measure numbers appear boxed.]

As shown by the measure numbers in the above example, textural intensity increases as the movement progresses, while the distance decreases between these consecutive structural points. The ever-decreasing distance between structural points is similar to the opening ninety-eight measures of the first movement, during which the distance between consecutive trichordal transformations (and structural polychords) decreases.
proportionally. The effect created in both examples is one of expectation and building tension. In the first movement, this tension gives way to the arrival of the first full statement of the *Hymn Motif* at measure 99. In the fourth movement the building tension leads to the climactic arrival of a bold new melody at measure 55.

Flashing 16\textsuperscript{th}-note flourishes in the upper winds provide rhythmic and textural contrast as they separate statements of plainchant-like phrases. Initially these flourishes are quite substantial in length, rising to a peak and then descending in a grand arch shape over the course of two or three measures. The first three scalar flourishes, presented between measures 11 and 29, encompass the same structure. Melodically, each line in the upper winds is composed of multiple consecutive trichords, each comprising the set class (014). Harmonically, the flourishes present a series of consecutive dyads, each sharing a perfect fourth or fifth interval. (See Example 5.7.)
Example 5.7. The first scalar flourish presented in the winds in Rautavaara, Symphony No. 7, *Angel of Light*, movement IV, mm. 11-13

As a large, compound texture based on the combination of consecutive linear trichordal presentations of set class (014) and simultaneous vertical sonorities comprising intervallic perfect fourths and fifths, the flourish structure is maintained throughout the next two wind presentations. These flourishes appear between measures 16 and 18 and measures 26 and 29 respectively.

At measure 34, shorter, ascending, rocket-like flourishes, a single measure in length, replace the arch shapes. These rockets reflect the similar scalar, ascending flourishes present in the first two movements of the symphony. Simultaneously, the harmonic intervals between the ascending flourishes change from alternating perfect fourths and fifths to tritonal planing. Similar tritonal planing within a sweeping 16\textsuperscript{th}-note texture occurred previously in the upper strings in the second movement, in the passage...
presented between measures 17 and 20. This similarity establishes an additional connection between the two movements. Further examples of tritonal influence on the musical language occur between measures 49 and 54. The increasing prominence of the tritone between these measures adds to the build-up of tension already evident from the acceleration of the appearance of structural points as shown in Example 5.6. This additional tritonal dissonance further prepares for the arrival of the second grand section of the movement, the final climactic segment of the symphony, at measure 55. Example 5.8 shows how Rautavaara brings the tritone to prominence in the measures leading up to the end of the first section of the fourth movement.
Example 5.8. Overlapping presentations of the tritone in Rautavaara, Symphony No. 7, *Angel of Light*, movement IV, mm. 49-51 (reduction)
The Integration of *Canto IV* (mm. 55-121)

The music presented between measure 55 and the conclusion of the symphony at measure 121 introduces a bold new melody, unrelated to the *Hymn Motif*. Likewise, the accompanying harmony is uninfluenced by the established 12-PC Order. The source of these new musical ideas may be surprising to those unfamiliar with Rautavaara’s compositional methods, and his philosophical approach to music and art. The final sixty-seven-measure passage is, in fact, a reworking of the ending of an earlier work by Rautavaara. A single-movement piece for string orchestra, *Canto IV* was composed two years prior to the Seventh Symphony in 1992. The appearance of *Canto IV* in the final movement of the Seventh Symphony is not the earliest example of Rautavaara reworking older musical ideas into new pieces, although it is certainly one of the most blatant. Rautavaara has been reusing and redeveloping musical ideas on a regular basis since as early as 1957 when he composed his Second Symphony, which is based entirely on material drawn from his *Seven Preludes for Piano*, composed earlier that year.⁴

On several occasions, Rautavaara has spoken about the motivation behind his periodic recycling of musical themes and ideas in successive compositions. Applying the philosophical notion that works of art develop and grow like sentient beings, Rautavaara explains that his reuse of material is a result of the music’s desire to evolve beyond its original interpretation. In an interview with pianist and conductor Vladimir Ashkenazy, Rautavaara discussed the origin of the thematic material used in his orchestral work *Autumn Gardens* (1999):

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Maybe I could start with [sic] explaining the title of the work, which is a quotation from the libretto of my opera *The House of the Sun*. There is a line in that libretto, by myself, which goes “Like a butterfly in a dark autumn garden.” The musical motive to which these words are sung is the theme for the variations in the first movement [of *Autumn Gardens*]. My ideas and motives behave quite often this way. They don’t want to be left. They want to reappear in a new context, and maybe to grow and develop into something else.  

Another example of Rautavaara’s reuse of material is the song *Ikävyys* (*Melancholy*) from the prologue to his opera *Aleksis Kivi* (1997). The opera is based on the tragic life and celebrated work of one of Finland’s leading nineteenth-century writers, the titular Aleksis Kivi. Much of the musical content of the powerful song *Ikävyys* derives almost verbatim from the central section of Rautavaara’s orchestral work *Lintukoto/Isle of Bliss*, which was competed two years earlier in 1995. Not only is the instrumentation very similar between the two works, but also certain passages of the melody are identical in pitch, rhythm, and underlying harmonic texture. This is particularly noticeable in the following descending scalar passage so identifiably characteristic of both pieces.

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6 The title *Lintukoto/Isle of Bliss* is a reference to the poem *Lintukoto* by Aleksis Kivi.
Example 5.9. Rautavaara, *Lintukoto/Isle of Bliss*, mm. 97-101 (strings only)

Rautavaara revisited the song *Ikävyys (Melancholy)* several more times after completing *Aleksis Kivi*. He transcribed the song for unaccompanied choir and presented it as the first of three songs based on texts by Aleksis Kivi under the collective title *Halavan himmeän alla (In the Shade of the Willow*, 1998). The song also appears in the collection *Four Songs from the Opera “Aleksis Kivi”* (1996), arranged for solo voice and piano. Example 5.10 shows the same passage from *Lintukoto/Isle of Bliss* (shown in Example 5.9, above) as it appears in the song *Ikävyys (Melancholy)*.

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These latter transformations of the material are simply rearrangements of the song in its entirety. Nonetheless, they are further examples of the realization of Rautavaara’s philosophy that music is somehow alive, that it exists beyond the confines of the composer’s initial interpretation, and that it is always seeking further manifestations through which it can develop and evolve.
Another case in point is the chamber opera *Gift of the Magi* (1994), which was composed at the same time as the Seventh Symphony. The two works share a significant amount of musical material. The plainchant-like material from the first half of movement IV of the symphony, for instance, appears at the start and the close of the opera as framing music. Music from the first three movements also appears throughout the opera, functioning primarily as linking material between scenes. Perhaps most noticeably, the *Dream Melody* from the third movement of the symphony appears in Scene 10 of the opera, where it is transformed into the climactic tenor aria “*Is there anything more destructive than love?*”\(^8\)

Rautavaara’s four *Cantos* for string orchestra (1960-1992) are all clear examples of compositional recycling. In *Canto I* (1960) and *Canto II* (1961) the music emanates from Rautavaara’s first opera, *Kaivos (The Mine)*, 1963).\(^9\) The opera itself wasn’t completed until 1963, suggesting that Rautavaara worked on the *Cantos* and the opera simultaneously. *Canto III* (1972) includes material that appears in the third movement of *Cantus Arcticus, concerto for birds and orchestra*, one of Rautavaara’s most famous pieces, published in 1972. *Canto IV* (1992) is perhaps the most interesting of the four. It is certainly the longest at sixteen minutes. Rautavaara has described the work’s structure as “organically grown like a tree.”\(^10\) In this regard, *Canto IV* is similar in character to *Angel of Light*.

Adapted directly from *Canto IV*, the final section of the movement IV of the Seventh Symphony comprises two statements of a grand, expansive melody. The first of these two statements (the only complete statement of the melody) is fully nineteen

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\(^10\) Ibid., 78.
measures in length. (See Example 5.11.) The highly rhapsodic style of the melody is heard as a marked contrast to the more formal, closely-pitched plainchant-like melodic lines presented in the first half of the movement. The singable contours and phrasings of the melody are in keeping with the song-like nature of the movement, which is also reflected in the title *Canto IV*, the original source of the music.

Example 5.11. Melody from *Canto IV* as it appears in Rautavaara, Symphony No.7, *Angel of Light*, movement IV, mm. 55-73 [The bass voice has been included for harmonic reference.]

\[\begin{align*}
&\text{Horns, cellos, bassoons} \\
\end{align*}\]

\[\begin{align*}
&\text{Trombones} \\
\end{align*}\]

\[\begin{align*}
&\text{Horns, cellos, bassoons} \\
\end{align*}\]
After a beautifully serene twenty-one-measure diversion, the above yearning melody makes a second and final appearance (in both Canto IV and the Seventh Symphony). In both pieces, however, the second statement of the melody is truncated after twelve measures, at which point a vast, flurrying cascade of 32\textsuperscript{nd}-notes is presented in parallel tritones by the violins, violas, and in the case of the symphony, the clarinets. Above this climactic texture, a stratospheric descant-like melodic line is stated in the upper register of the violins, flutes, and oboes (the latter two orchestrated in the symphony only).

Until this point, the only real difference between the presentation of the same material in Canto IV and the Seventh Symphony is the instrumentation. In rescoring the music from string orchestra to full orchestra, Rautavaara applied the most conventional doublings. Upper wind instruments double the violins and violas, horns double the cellos, and bassoons and tuba double the basses. It is clear from the textbook instrumentation that Rautavaara’s desire to preserve the textural integrity of the original composition was a primary concern in the process of integrating Canto IV into the Seventh Symphony. At measure 109 of movement IV of the symphony, however, the climactic descant-like melody is significantly different from the line presented at the equivalent point in Canto IV. The line in Canto IV is characterized by melodic minor second motion, as shown in Example 5.12. For the symphony, perhaps unsurprisingly, Rautavaara replaces this minor second melody with a final series of statements of the Hymn Motif, bringing a framing sense of closure to the work. (See Example 5.13.)
Example 5.12. Climactic, descant-like melodic line in Rautavaara, *Canto IV*, mm. 215-218 [Accompanying harmony is shown in reduction]

![Example 5.12](image1.png)

Example 5.13. Climactic statement of the *Hymn Motif* in Rautavaara, Symphony No. 7, *Angel of Light*, movement IV, mm. 109-112 [Accompanying harmony is shown in reduction]

![Example 5.13](image2.png)

These eliding statements of the *Hymn Motif* continue for the remainder of the symphony, becoming slightly more fragmented each time, as the orchestral dynamic gradually descends to pianississimo. By measure 115, the *Motif* is no longer recognizable. Two measures later it disappears completely, and is replaced by a delicate ascending figure in the harp and tremolo string texture. This ascending figure is reminiscent of the closing measures of the first movement, which may similarly suggest the image of an angel ascending to Heaven.

The initial ascending leap across the bar line of measures 109 and 110, as shown in Example 5.13, above, is expanded from the original minor ninth to a major ninth. This
subtle change is clearly functional, as it facilitates the smooth transition between consecutive eliding statements of the first sub motive of the *Hymn Motif*, while maintaining the characteristic descending augmented fourth interval, as shown in **Example 5.13**, measures 110 to 111. The technique of intervallic expansion also appears earlier in the Seventh Symphony, in the fragmented appearances of the *Hymn Motif* presented between measures 17 and 19 of the second movement, as shown in Chapter III, **Example 3.8**.

Accompanying the increasingly fragmented statements of the *Hymn Motif* between measure 109 and the end of the symphony at measure 121, the brass, bassoons, and double basses play vast, sustained triads. These triads alternate between B-flat major and E major, as shown in **Examples 5.12** and **5.13**. Alternation between the pitches E and B-flat also composed the closing harmonies of the second movement. Unlike the second movement, which finally settles on a pedal E as the closing pitch, the fourth movement concludes with a B-flat major triad. Taken directly from the closing measures of *Canto IV*, these alternating harmonies throw light on the significance of the preponderance of tritones, and tritone relations scattered throughout the Seventh Symphony. By emphasizing tritones in various forms throughout the symphony, usually at structurally significant points or moments of high drama, Rautavaara anticipates the powerful closing measures of the symphony, as predetermined by his decision to incorporate the closing section from *Canto IV*.

The fourth movement of the Seventh Symphony is significantly different in conception from the other three movements. First, the fourth movement does not contain any appearances of the 12-PC Order established in the earlier movements. Second, the
principal melodic material in the fourth movement does not derive in any way from the
*Hymn Motif*. (Whereas in the first three movements the *Hymn Motif* is developed through
fragmentation or transformation into new melodic ideas, in the fourth movement the
*Hymn Motif* only appears on three occasions, and on each occasion it is presented
primarily unaltered, functioning simply as a recurring theme.) Third, the fourth
movement contains a large portion of music lifted almost verbatim from an earlier
composition, *Canto IV*. A large clue as to the reason for these differences among the
movements of the symphony can be found in the twenty-one-measure diversionary
material that separates the two statements of the *Canto IV* melody.

At measure 181 of *Canto IV*, the first statement of the grand, rhapsodic melody
ends, and the flurrying 16\textsuperscript{th}-note accompanying texture gives way to a series of trichords
presented in a calmer, arpeggiated eighth-note texture in the violas. These arpeggiated
trichords are doubled as long, held notes in the lower strings. The harmonic progression
is structured so that each group of four consecutive trichords presents the total chromatic
spectrum, without any pitch-class being repeated. (See Example 5.14.)
The texture shown in Example 5.14 is almost identical to the texture of the *Tranquillo* opening of the first movement of the Seventh Symphony. Above a pedal note in the basses, the inner strings present a progression of arpeggiated trichords doubled by long, held notes. Furthermore, the motion between consecutive trichords is determined by a twelve-tone pattern.

This similarity creates a highly significant implication. Given that the first movement opens with a texture clearly derived from the passage presented between measures 181 and 201 of *Canto IV*, it follows that *Canto IV* was already an established part of the Seventh Symphony before composition on the first movement was begun. Therefore it is conceivable that Rautavaara composed the fourth movement of the symphony first, perhaps fulfilling a lingering desire to transform the closing section of *Canto IV*, a string orchestra work, into a work for full orchestra. This theory also provides a possible reason for the absence of any presentation of the otherwise ubiquitous 12-PC
Order in the fourth movement. Had Rautavaara started work on the fourth movement before fully sketching out the structure of the rest of the work, he might not yet have composed the 12-PC Order that would become such a central part of the structure of the first three movements of the symphony.

Decorating this trichordal texture in both Canto IV and the Seventh Symphony is a series of five-note ascending scalar patterns presented in harmonic parallelism. In Canto IV these patterns appear as tremolos in the violins, and later in the cellos. (See Example 5.15.) In the symphony, these patterns are presented by the trumpets, and later by the trombones.

Example 5.15. Decorative ascending scalar passages in Rautavaara, Canto IV, mm. 181-184

Similar decorative ascending scalar patterns pervade the first three movements of the symphony, providing further evidence that Canto IV may already have been an established part of the work before the first three movements were composed.

The fascinating and beautiful twenty-one-measure diversion appears between measures 75 and 95 of the Seventh Symphony, movement IV. From measure 75 to measure 79, as the passage begins, the violins present a beautiful harmonized statement of the Hymn Motif (not present in Canto IV). Although the first sub-motive of the Hymn Motif returns at measure 109 to mark the climax of the movement, and the end of the
symphony (as shown in Example 5.13), measures 75 to 79 mark the last appearance of
the complete Hymn Motif in the work. (See Example 5.16.)

Example 5.16. Final statement of the complete Hymn Motif in Rautavaara,
Symphony No. 7, Angel of Light, movement IV, mm. 75-79
Rautavaara achieves symphonic unity among the four movements of his work Symphony No. 7, *Angel of Light* in several ways.\(^1\) An earlier work for string orchestra, *Canto IV*, composes much of the material of the fourth movement of the symphony. From its position of prominence in the fourth movement, and in aural retrospect, *Canto IV* resonates backwards through the symphony, influencing the earlier movements. Due to its appearance in the second half of the fourth movement, the obvious function of *Canto IV* is as a final unifying factor. However, more than just a placeholder, the earlier string work is indeed a generation point for the entire symphony. Although no more than superficial, *Canto IV* is present in many ways in the first three movements of the symphony.

The extensive closing section of *Canto IV* (measures 161 to 226) appears as measures 55 to 121 of movement IV of the Seventh Symphony.\(^2\) With orchestral expansion, *Canto IV* is quoted almost verbatim in the fourth movement. It is also subtly anticipated in the preceding three movements. Beginning with movement I, the *Canto* can be seen to pervade the texture of the music. Note the obvious derivation of measures 181 to 201 of *Canto IV* present in the opening wedge-shaped section movement I (mm.1-92). A less obvious feature, but more frequently heard, is the use of ascending scalar decorations from *Canto IV*, which appear in a range of guises throughout the symphony.

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\(^1\) Figures detailing how the primary unifying factors of the Seventh Symphony appear among the movements are presented in the Appendix.

\(^2\) The penultimate measure of the fourth movement of the symphony is repeated, thus accounting for the one-measure discrepancy between the same material presented in the symphony and *Canto IV*. 
Canto IV is only one of many unifying devices at work in the symphony. The two primary linking elements of the symphony are the use of an idée fixe (the powerful Hymn Motif) to determine the symphony’s melodic material, and the use of a 12-PC Order to determine the bulk of the symphony’s harmonic material. As shown in Chapters II to V of this paper, the Hymn Motif has a function beyond that of a mere recurring theme. Its regular appearance throughout all four movements of the symphony, presented in its entirety, fragmented, disguised by octave displacement, or split among contrasting instruments in a Klangfarbenmelodie style ensures the status of the Hymn Motif as a true leitmotif. More noteworthy, however, is Rautavaara’s manipulation of the Hymn Motif to create the strikingly different Flight Motive from movement II (Chapter III, Example 3.1), and the equally contrasting Dream Melody from movement III (Chapter IV, Example 4.5).

Serial Trichord Transformations

Perhaps the most significant unifying factor linking the first three movements of the symphony is Rautavaara’s singular system of harmonic transformation. By using a pre-established 12-PC Order to determine the structure of consecutive trichords, Rautavaara is able to create cohesive and unified harmonic progressions. Long since having decided that strict serialism was not the path for him to follow, Rautavaara made the following comments about his strong, continuing affinity for serial and twelve-tone techniques:

Carl Gustav Jung studied the mandala; a circular pattern, drawn or painted, that symbolizes the circle of life… In music it means symmetry. I became utterly
fascinated by dodecaphony, the twelve-tone technique, which is a kind of circle where all things are connected with each other. I have been trying to combine serial structure with harmony, which has always been extremely important to me. In fact, serialism, twelve-tone series, and the techniques to use them, are a kind of mandala, which Carl Gustav Jung studied so much. It’s an antidote against chaos, says Jung. And this is what it has been for music; an antidote against chaos.\(^3\)

The use of twelve-tone techniques within an implied tonal texture is not new. Berg juxtaposed serialism with tonality in several important compositions, including the Violin Concerto and the incomplete *Lulu*. Likewise integrating twelve-tone techniques with tonality, Rautavaara’s system of harmonic transformation deals exclusively with trichordal (though not necessarily triadic) structures. The advantage of Rautavaara’s system of harmonic transformation is that it combines a strong sense of structural unity (implied by the pitch sequence contained within the 12-PC Order) with an almost unlimited number of possible outcomes stemming from the application of the Order.

The first three pitches of the 12-PC Order combine to create a minor triad. Once the triad is established, the fourth pitch of the Order is then applied to any one of the three trichord members (upper, middle, or lower) yielding three different possible outcomes, as demonstrated in Chapter II, *Example 2.9*. The fifth member of the 12-PC Order is then applied to any one of the three members of the trichord resulting from the application of the fourth 12-PC Order member. Given the freedom to apply consecutive 12-PC Order members to any trichord member, the number of potential harmonic progressions that can be derived from a single presentation of the 12-PC Order is three to the power of nine: a staggering nineteen thousand, six hundred and eighty-three possible outcomes. (Assuming the first three pitches of the 12-PC Order combine to form the

initial trichord, there are nine further Order members, each of which can be applied to the upper, middle, or lower member of the preceding trichord.) This process can be called *serial trichord transformation*.

Although each potential harmonic progression is different, the advantage of the Serial Trichord Transformation system is that the ear still identifies the changing pitches within the progressions as being the established 12-PC Order. Thus a strong unity exists among all possible progressions resulting from the 12-PC Order that is both structural and clearly audible at the same time. When all possible versions of an order are considered (prime, retrograde, inversion, and retrograde inversion in all twelve possible transpositions), the number of possible harmonic progressions resulting from a single 12-PC Order is nine hundred and forty-four thousand, seven hundred and eighty-four - close to a million potential outcomes.

In order to control the daunting number of potential harmonic progressions, Rautavaara uses the following limiting factors. First, the palindromic structure of the 12-PC Order (shown in Chapter II, Figure 2.3) effectively halves the number of possible harmonic progressions, of which Rautavaara further limits himself to those determined by the prime versions of the Order only. Second, he never applies consecutive 12-PC Order members to the same trichord member.\(^4\) Third, he usually applies each new 12-PC Order member to the trichord member that is closest in pitch, thus maintaining a smooth, stepwise motion between consecutive trichords. Chapter II, Example 2.3 shows the preponderance of stepwise pitch-changes between successive trichords. These three limitations further enhance the smoothness of transition between successive trichord

\(^4\) An aesthetic result of this limiting factor is that the 12-PC Order is only ever perceived harmonically. By avoiding the statement of consecutive 12-PC Order members in the same voice, any melodic implications of such statements are also avoided.
transformations while maintaining a strong sense of progression. Through his innovative use of serial trichord transformations, Rautavaara is able to bring order and symmetry to his progressions without jeopardizing the integrity of his highly personal harmonic language. To Rautavaara, serial trichord transformations are truly an antidote against chaos.

Additional Unifying Factors

The additional unifying factors in the symphony can be grouped in two categories: secondary recurring ideas, and general compositional techniques typical of Rautavaara’s musical character and style. The latter category refers to stylistic techniques that are commonly found throughout the works of Rautavaara, and are not limited to the Seventh Symphony. These include the copious use of harmonic parallelism, which is heard throughout the symphony, but is especially prominent throughout movement II. Also typical of Rautavaara’s general compositional style are the expanding wedge shapes that form, among other sections, the basis of the opening section of the first movement, the climactic crescendo between measures 92 and 131 of the second movement, and a brief section of the transitional passage between measures 51 and 64 of the third movement. Pedal point is another stylistic technique that appears throughout Rautavaara’s oeuvre, and likewise appears throughout the Seventh Symphony. Used most noticeably throughout the ninety-two-measure opening section of the first movement, pedal points appear (albeit less prominently) in all four movements of the symphony.
The category “secondary recurring ideas” refers to musical devices that are specific to the seventh symphony, and that appear in more than one movement. These include the copious use of decorative ascending scalar runs throughout the symphony that originate from the quotation from *Canto IV* in the fourth movement. Rautavaara’s recurring use of tritone intervals is another subtle link among the movements of the symphony. Although the significance of these recurring tritones is initially unclear, tritones appear regularly throughout the work, presented in different formats, often at structurally important or dramatic moments. It is not until the final thirteen measures of the fourth movement that the meaning of the proliferation of tritones is revealed. The passage of the *Canto IV* that ends the symphony concludes with alternating B-flat major and E major triads. The tritone relation between these two chords is anticipated by the use of tritones and tritone relations earlier in the symphony.

In the first movement, each trichord resulting from the combination of consecutive polychordal roots between measures 30 and 85 spans a tritone. (See Chapter II, Example 2.4.) The second movement is rife with tritones, including dramatic cascades presented in tritonal harmonic parallelism (measures 17 and 131), and several instances of bass movement by tritone, including structurally significant cadence points from measures 59 to 60, and 91 to 92. Even more notably, the movement ends with strong tritonal implications created by the alternation of the pitches B-flat and E in the bass between measures 133 and 157. The most dramatic use of tritones in the Seventh Symphony appears between measures 34 and 54 of the fourth movement. In anticipation of the grand appearance of the quote from *Canto IV* at measure 55, Rautavaara introduces scalar runs in the winds at measure 34, presented in tritonal planing texture. Joined by
bass motion of an augmented fourth at measure 49, and the introduction of parallel block
diminished triads in the vibraphone at measure 51 (see Chapter V, Example 5.8), this
passage represents a highlight of Rautavaara’s use of tritones in the Seventh Symphony.
The subsequent resolution into the quote from Canto IV at measure 55 is all the more
beautiful and dramatic as a result of the increasingly dense tritone texture immediately
preceding it.

Rautavaara’s inclusion of a similar, lengthy, transitional passage in each of the
first three movements also falls under the category of “secondary recurring ideas.” The
passages occur between measures 100 and 144, and measures 164 and 186 of movement
I, between measures 60 and 91 of movement II, and between measures 46 and 64 of
movement III. In each case, these passages present a stark contrast to the surrounding
music. Any semblance of harmonic progression in these passages is gone. Instead, the
forward motion of the music is achieved by means of linear chromaticism. Small linear
chromatic sets (012) and (0123) compose the accompanimental texture. Above this
texture appear fragmentary melodies (the “minor third melody” and the “perfect fifth
melody” in movement I) or smooth scalar decorations. That these transitional passages
are clearly identifiable as equivalents only serves to strengthen further the strong bonds
linking the first thee movements: Rautavaara’s powerful Hymn Motif from which the
majority of the melodic material derives, and the serial trichord transformation technique
by which Rautavaara is able to generate multiple harmonic progressions from a single 12-
PC Order.
Afterword

The funeral of Jean Sibelius was held on Sunday, 29th September 1957, at the composer’s home of Ainola, near Lake Tuusulanjärvi in Finland. One of the pallbearers was the twenty-eight-year-old Einojuhani Rautavaara - the young man whose early compositions had so impressed Sibelius that he had personally selected Rautavaara to receive a grant from the Koussevitsky Foundation to study in America. It is not difficult to find a certain Romantic symbolism in the function performed by the young Rautavaara at Sibelius’s funeral. Sibelius had been more than just a national hero. His singular voice had dominated the global perception of Finnish music throughout the world for well over half a century. In carrying Sibelius’s coffin to its final resting place, one cannot help but feel that the responsibility of the future of Finnish music was also weighing heavily on the shoulders of Rautavaara and the other young Finnish composers present at the funeral. Certainly no Finnish composer since Sibelius has come close to the level of popularity and acceptance of the older master in the years since his death, with the possible exception of Rautavaara.

Although Rautavaara enjoyed some degree of international success with *Cantus Arcticus* (1972), a concerto for orchestra and magnetic tape containing bird sounds, it was not until the unprecedented public response to his Seventh Symphony, *Angel of Light* in 1995 that Rautavaara finally received the widespread acceptance and public recognition he had craved all his life. Despite this acceptance, there remain few scholarly writings on the music of Rautavaara outside of those published in Finland. Perhaps academia regards
Rautavaara as a mere populist: a composer for whom the immediate and spiritual effect of his music supercedes the need for structural sophistication. But then such also was the academic opinion of Sibelius at various stages of his career. Closer analysis of the music of Rautavaara (as it does with that of Sibelius) reveals a high level of sophistication coupled with a structural and formal complexity not immediately apparent from the surface structure.

The current popularity of Rautavaara’s music is beyond question. Since its premiere performance, given by the Bloomington Symphony Orchestra under David Pickett on April 23rd 1995, the Seventh Symphony has been recorded no fewer than three times. Continuing this trend, Rautavaara’s Eighth Symphony, “The Journey” (1999), has been recorded four times. Additionally, the popularity of these recent symphonies has generated a renewed public interest in Rautavaara’s earlier works, many of which have been specially rerecorded for release on compact disc during the fifteen years since the Seventh Symphony caught the attention of the public in the mid nineties. To Rautavaara, however, the unprecedented growth of public interest in his music since the Seventh Symphony has been bitter sweet. In the 1997 documentary Gift of Dreams, Rautavaara summed up his feelings on the matter with the following wistful sentiment:

As to success, it is very true that the gods have a crooked sense of humor. They will let you have what you wanted, and what you dreamt of when you were young, but they always give it so late that it really doesn’t matter anymore.\(^5\)

Despite Rautavaara’s grudging opinion of his late-found success, the fact remains that he has achieved that which no other Finnish composer has achieved in the years since Sibelius’s death: a large, widespread, and enduring international popularity.

Combining the accessibility of a tonal harmonic language and lyrical melodic lines with a strong underlying structure, Rautavaara’s Seventh Symphony, *Angel of Light* has captured the imagination of a vast audience that stretches far beyond the confines of his homeland. Truly for the first time since the death of Sibelius, Finnish music has found a new champion, and Finland a new national hero.
APPENDIX
Primary Unifying Factors

The following figures show how the primary unifying factors of the Seventh Symphony appear in the four movements. Each figure is presented as a horizontal structural timeline comprising three rows. **Row 1** shows all appearances of the 12-Pitch Order, both as a catalyst for Rautavaara’s system of serial trichord transformation and as a melodic device (in the third movement). **Row 2** shows all appearances of the *Hymn Motif*, in direct statement and in melodic transformation. The *Hymn Motif* is abbreviated as HM, the Flight Motive is abbreviated as FM, and the Dream Melody is abbreviated as DM. The two sub-motives of the *Hymn Motif* are represented by letters A and B in parentheses. **Row 3** shows material derived from *Canto IV*.

**Figure A.1. Primary unifying factors in Rautavaara, Symphony No. 7, Angel of Light, movement I**

<table>
<thead>
<tr>
<th></th>
<th>A mm. 1-92</th>
<th>B mm. 93-99</th>
<th>X mm. 100-144</th>
<th>A mm. 145-157</th>
<th>B mm. 158-164</th>
<th>X mm. 164-186</th>
<th>Code mm. 187-200</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>mm. 1-29 (T5) mm. 33-47 (T2) mm. 56-62 (T4) mm. 66-77 (T9) mm. 80-89 (T7)</td>
<td>mm. 119-123 (T7) mm. 122-127 (T4) mm. 127-130 (T11) mm. 130-135 (T11) mm. 136-138 (T8) mm. 138-141 (T3) mm. 141-143 (T10) mm. 146-152 (T5) mm. 153-157 (T2)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>mm. 4-9 HM (A) - glock., vib. mm. 21-23 HM (B) - glock., vib.</td>
<td>mm. 93-99 HM (Full) - wind/brass</td>
<td>mm. 144-145 HM (A) - hn.</td>
<td>mm. 155-156 HM (A) - glock., vib.</td>
<td>mm. 93-99 HM (Full) - wind/brass/strings</td>
<td>mm. 166-167 HM (A) - fls.</td>
<td>mm. 190-194 HM (A) - glock., vib. mm. 196-200 HM (A) - vlns.</td>
</tr>
<tr>
<td>3</td>
<td>mm. 1-92 arpeggiated texture from <em>Canto IV</em> (mm. 181-201)</td>
<td>mm. 145-157 arpeggiated texture from <em>Canto IV</em> (mm. 181-201)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Chromatic transitory passage based on pitch-class set (O12)
### Figure A.2. Primary unifying factors in Rautavaara, Symphony No. 7, *Angel of Light*, movement II

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>X</th>
<th>C</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>mm. 1-11 (T2)</td>
<td>mm. 32-37 (T5)</td>
<td>mm. 32-37 (T5)</td>
<td>mm. 110-130 (H(A)-brass)</td>
<td>mm. 134-150 H(A), three statements - harp, keyboard perc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mm. 39-44 (T2)</td>
<td>mm. 45-54 (T9)</td>
<td>mm. 118-121 H(A)-wind/strings</td>
<td>mm. 133-157: H(A)-wind/strings</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mm. 55-57 (T4)</td>
<td></td>
<td>mm. 129-131 H(A)-wind/strings</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>mm. 2-16 FM (based on HM (A))- all sections; mm. 17-21 HM (A)</td>
<td>mm. 46-48 HM (B), contour only - vlns.</td>
<td></td>
<td>mm. 132-135 FM (A) - winds/strings/xylo.</td>
<td>mm. 133-157: H(A)-wind/strings</td>
</tr>
<tr>
<td></td>
<td>mm. 27-32</td>
<td></td>
<td></td>
<td>mm. 129-131 H(A)-wind/strings</td>
<td></td>
</tr>
<tr>
<td></td>
<td>HM (A)- solo hn./strings</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>mm. 32-59 ascending scalar decoration in winds/strings. Anticipating similar decorations in Canto III</td>
<td>mm. 59-60 E-flat cadence foreshadows closing harmonies of Canto III</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Chromatic transitory passage based on pitch-class set (012)

### Figure A.3. Primary unifying factors in Rautavaara, Symphony No. 7, *Angel of Light*, movement III

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>A (Var. 1)</th>
<th>A (Var. 2)</th>
<th>X</th>
<th>A'</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>mm. 1-8 (T7)</td>
<td>mm. 20-23 (T7)</td>
<td>mm. 29-35 (T7)</td>
<td>mm. 36-42 (T8)</td>
<td>mm. 65-72 (T7)</td>
<td>mm. 85-88 H(A)-wind/strings</td>
</tr>
<tr>
<td></td>
<td>mm. 12-18 (T3)</td>
<td>harmonic</td>
<td>harmonic</td>
<td>harmonic</td>
<td></td>
<td>mm. 88-93 H(A)-wind/strings</td>
</tr>
<tr>
<td></td>
<td>mm. 2-8 (T2)</td>
<td>mm. 24-27 (T0)</td>
<td>mm. 25-30 (T7)</td>
<td>mm. 36-42 (T6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>mm. 3-11 (T7)</td>
<td>melodic</td>
<td>melodic</td>
<td>melodic</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>mm. 13-17 (T10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>mm. 1-19 DM - [based on HM (B)] - vlms.</td>
<td>mm. 20-35 DM - vlms.</td>
<td>mm. 36-50 DM - vlms.</td>
<td>mm. 61-63 HM (T5)</td>
<td>mm. 65-85 DM - solo vln.</td>
<td>mm. 85-88 DM, fragment - vlms.</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>mm. 20-50 DM - vlms.</td>
<td>ascending scalar decoration in winds/strings, anticipating similar decorations in Canto III</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Chromatic transitory passage based on pitch-class set (012)
**Figure A.4. Primary unifying factors in Rautavaara, Symphony No. 7, *Angel of Light*, movement IV**

<table>
<thead>
<tr>
<th></th>
<th>Introduction mm. 1-9</th>
<th>A mm. 10-54</th>
<th>B mm. 55-74</th>
<th>C mm. 75-95</th>
<th>B mm. 96-108</th>
<th>Coda mm. 109-121</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>mm. 1-3 HM (Full), <em>Estonian</em> / melodic / style presentation - brass / db. mm. 5-7 HM (A) - vlns / vlns.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>mm. 11-50 ascending scalar decorations in winds mm. 34-54 emphasized tritonal texture anticipating closing harmonies of <em>Conto IV</em></td>
<td></td>
<td>mm. 75-79 HM (Full) - vlns.</td>
<td></td>
<td>mm. 109-121 HM (Full), increasingly fragmented towards the end - all sections</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>mm. 55-121 direct, rescored quotation of <em>Conto IV</em>, mm. 161-226</td>
<td></td>
<td></td>
<td></td>
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</table>
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