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A CONDUCTOR'S ANALYSIS OF VELJO TORMIS' *LOODUSPILDID*

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A CONDUCTOR'S ANALYSIS OF VELJO TORMIS' *LOODUSPILDID*

DISSERTATION

A dissertation submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By
John David Frizzell

Lexington, Kentucky

Director: Dr. Jefferson Johnson, Professor of Music

Lexington, Kentucky

2017

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ABSTRACT OF DISSERTATION

A CONDUCTOR'S ANALYSIS OF VELJO TORMIS' *LOODUSPILDID*

Estonian composer Veljo Tormis (1930-2017) is one of the most prolific in his country's history. A significant portion of his writing has been for choirs. Tormis composed most of his works under Soviet rule. During this communist reign of Estonia, Tormis turned to using traditional music. The source material for a large portion of Tormis' choral output is *regilaul*, a type of ancient Estonian folk song. In 1991, Estonia gained their independence, thereby allowing Tormis' compositions to be more easily seen, heard, and performed around the world.

This dissertation presents a conductor's analysis of a set of choral cycles composed by Tormis between 1964 and 1969, *Looduspildid*, or *Nature Pictures*. A set of cycles representing all of the seasons and incorporating prominent Estonian poetry, *Looduspildid* represents one of Tormis' most important works. It illustrates Tormis' maturing style as he utilized a variety of 20th Century techniques like extended tertian harmonies, modal scales, pandiatonicism, clusters, and mixed meters. Tormis also employs his own orchestrally-derived techniques of carefully constructed simultaneous articulations along with cumulative chording.

Each cycle contains its own unique style and feel. *Sügismaastikud* is perhaps the most tonal of the four. Most movements are pandiatonic and one uses the whole tone scale. On a macro level, *Sügismaastikud* moves from soft in the earlier movements to a *fff* climax on the final chord of the last movement. *Talvemustrid* also begins at a very soft dynamic level on a unison D4, grows to multiple *ff* dynamics throughout, and ends back at a soft dynamic on Db. The cycle is more harmonically adventurous than *Sügismaastikud*, with consistent chromaticism, octatonic scale, and marked dissonance.

Suvenmotiivid only contains three movements, but continues the harmonic and rhythmic complexity of *Sügismaastikud*. The first movement, *Põualim*, immediately begins on a tritone with octatonic scale. Different meters occur simultaneously during the second movement, which also moves quickly through 4 keys. The final movement ends with orchestral voicing and a 10-note chord cluster. *Kevadkillud* contains six very short movements, most of which are pandiatonic like *Sügismaastikud*. There is far less chromaticism and harmonic complexity than the middle two cycles, almost as if Tormis is bringing the set full circle. Moreover, the final movement of this cycle (and the entire set) is really just one major chord with embellishments.

As a set, *Looduspildid* represents a thorough perspective of Tormis' mature style. The analyses done as a part of this paper reveal an incredible efficiency in his writing. Motives have purpose

and context. Each movement possesses a well-defined harmonic language and rhythmic identity. A variety of formal structures exist, from binary to rondo. Even the many through-composed movements are expertly crafted with clear direction.

KEYWORDS: Veljo Tormis, Choral Music,
Musical Analysis, Estonian Music,
Choral Conducting.

John David Frizzell

June 12, 2017

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A CONDUCTOR'S ANALYSIS OF VELJO TORMIS' *LODUSPILDID*

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To Emily and Henry, my beautiful wife and son.

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LIST OF EXAMPLES

Example 1. <i>Tavelmustrid</i> , “Külm”, mm. 1-3	13
Example 2, “On Hilissuvi”, mm. 7-9	17
Example 3. “On hillissuvi”, mm. 19-23	18
Example 4. Kodály, <i>Esti Dal</i> , mm. 1-12	18
Example 5. <i>Sügismaastikud</i> , “On Hilissuvi” mm. 1-8	19
Example 6. “Kahvatu valgus”, mm. 1-2	23
Example 7. Chordal Relationships in “Kahvatu valgus”	24
Example 8. “Valusalt punased lehed”, mm. 1-6	25
Example 9. “Tuul kõnnumaa kohal”, relationship between large scale harmonic structure and mm.5-6	27
Example 10. “Kanarbik”, Alto 2, mm. 5-6	31
Example 11. Relationship Between Sections A and A’	32
Example 12. <i>Tavelmustrid</i> , “Külm”, mm. 1-3	35
Example 13. Relationship of main sonorities in “Külm”	38
Example 14. Octatonic scales in “Tuisk”	39
Example 15. Pitch Guideposts in “Virmalised”	41
Example 16. “Kevadtuul”, mm. 1-3	44
Example 17. “Kevadtuul” mm. 17-21	45
Example 18. The call in “Lehtivad pungad”	46
Example 19. The response in “Lehtivad pungad”	46
Example 20. “Õtune taevas”, mm. 1-5 reduction	47
Example 21. Toominga all formal diagram with chords	49
Example 22. Melody and Altered Melody in “Kollane leek”	51
Example 23. “Põuailm octatonic scale”	54
Example 24. Different Versions of Motif in “Põuailm”	55
Example 25. “Äike”, mm. 37-38	58
Example 26. “Suveöö”, mm. 30-35	60

TABLE OF CONTENTS

Acknowledgements.....	iii
List of Examples	iv
PART I	
Chapter One: Introduction	
Background.....	1
Description of Problem.....	2
Statement of Purpose	3
Procedures.....	4
Review of Related Literature	6
Chapter Two: Background and Influences	8
Chapter Three: <i>Sügismaastikud</i> (Autumn Landscapes)	
“On hilissuvi” (It Is Late Summer).....	15
“Üle taeva jooksevad pilved” (Clouds Are Racing).....	19
“Kahvatu valgus” (Pale Light).....	21
“Valusalt punased lehed” (Painfully Red Are the Leaves).....	23
“Tuul kõnnumaa kohal” (Wind Over the Barrens).....	25
“Külm sügisöö” (Cold Autumn Night).....	27
“Kannarbik” (Heather).....	29
Chapter Four: <i>Talvemustrid</i> (Winter Patterns)	
“Talvehommik” (Winter Morning).....	32
“Kulm” (Cold)	35
“Tuisk” (Blizzard).....	37
“Virmalised” (Northern Lights).....	39
Chapter Five: <i>Kevadkillud</i> (Spring Sketches)	
“Kevadtuul” (Spring Wind).....	42
“Lehtivad pungad” (Flowering Blossoms)	44
“Ohtune taevas” (Evening Sky).....	45
“Toominga all” (Under the Bird-cherry Tree).....	47
“Kollane leek” (Yellow Flame)	48
Chapter Six: <i>Suvenmotiivid</i> (Summer Motifs), 1969	
“Pöualim” (Dry Weather)	51
“Äike” (Thunderstorm).....	54
“Suveöö”(Summer Night)	56

PART II

<u>Mass in G Major</u> , Franz Schubert.....	61
<u>Jubilate Deo</u> , Benjamin Britten.....	63
<u>Soon Ah Will Be Done</u> , J.D. Frizzell.....	64
<u>i thank You God</u> , J.D. Frizzell	66
<u>Jesu, Meine Freude</u> , Bach	68
References.....	69
Vita	70

CHAPTER ONE: INTRODUCTION

Estonian composer Veljo Tormis (1930-2017) is one of the most prolific in his country's history. A significant portion of his writing has been for choirs. He explained that for him "all music starts with words" and that he "needs a test for composing, that he does not have 'purely musical' ideas. He has emphasized that he cannot (or does not want to) write music for pleasure or entertainment, [because his music] has something to say about the world, nature, men, and peoples."¹

Tormis composed most of his works under Soviet rule. During this communist reign of Estonia, Tormis turned to using traditional music, which "anchors individual memory and group consciousness, placing them out of the reach of the state."² Ironically, it was partially the Soviet leadership's insistence of folk music's integration into composition that led Tormis to form his unique voice.

The source material for a large portion of Tormis' choral output is *regilaul*, a type of ancient Estonian folk song. He turned towards *regilaul* as the basis of much of his choral work after formative experiences in the 1960's. Roughly translated as "verse song", *regilaul* contains equally important text and melody. It remained a key part of everyday Estonian life into the 20th century.³

In 1991, Estonia gained their independence, thereby allowing Tormis' compositions to be more easily seen, heard, and performed around the world. His over 500 choral works are still being "discovered" by conductors and choirs to this day.

¹ Urve Lippus, "Veljo Tormis Data Bank," <http://www.tormis.ee/VTindex.html>.

² Mark Slobin, *Retuning Culture: Musical Changes in Central and Eastern Europe* (Chapel Hill: Duke University Press, 1996), 4.

³ Mark R. Lawrence, "Veljo Tormis, Estonian Composer" (diss., The City University (London), 2013), 60.

Description of Problem

The combination of this large number of choral works by Tormis and their relative newness to non-Estonian choirs results in a significant amount of research left to be done by contemporary scholars. These studies could take on a purely analytical perspective, providing harmonic, formal, melodic, textural and rhythmic insights. Conversely, they could focus solely on the *regilaul*—sources, translations, musical implications, and formal placement within works.

Tormis' compositions can be organized into four broad categories:

1. Twentieth-century Estonian texts
2. Estonian *regilaul* treated freely
3. *Regilaul* presented intact
4. Medieval or Latin texts

Other contemporary scholars have written some on Tormis' works using *regilaul*, but very little research exists on his pieces using modern Estonian poetry.

Statement of Purpose

In this paper, I will present a conductor's analysis of a set of choral cycles composed by Tormis between 1964 and 1969, Looduspildid, or Nature Pictures (Tormis often advocates for the singing of his songs in the performing choir's native language).

Looduspildid contains four cycles, each with subsections:

- I. *Sügismaastikud (Autumn Landscapes), 1964*
 - i. "On hillssuvi" (It Is Late Summer)
 - ii. "Üle taeva jooksevad pilved" (Clouds Are Racing)
 - iii. "Kahvatu valgus" (Pale Light)

- iv. “Valusalt punased lehed” (Painfully Red Are the Leaves)
 - v. “Tuul kõnnumaa kohal” (Wind Over the Barrens)
 - vi. “Külm sügisöö” (Cold Autumn Night)
 - vii. “Kannarbik” (Heather)
- II. *Kevadkillud* (Spring Sketches), 1966
- i. “Kevadtuul” (Spring Wind)
 - ii. “Lehtivad pungad” (Flowering Blossoms)
 - iii. “Ohtune taevas” (Evening Sky)
 - iv. “Toominga all” (Under the Bird-cherry Tree)
 - v. “Kollane leek” (Yellow Flame)
- III. *Talvemustrid* (Winter Patterns), 1968
- i. “Talvehommik” (Winter Morning)
 - ii. “Kulm” (Cold)
 - iii. “Tuisk” (Blizzard)
 - iv. “Virmalised” (Northern Lights)
- IV. *Suvenmotiivid* (Summer Motifs), 1969
- i. “Pöualim” (Dry Weather)
 - ii. “Åike” (Thunderstorm)
 - iii. “Suveöö”

Each cycle is comprised of 3-7 short pieces. *Sügismaastikud* was voiced for mixed and female voices, while the other three were only for female ensembles. They are all indicative of Tormis’ maturing style as he utilized a variety of 20th Century

techniques like extended tertian harmonies, modal scales, pandiatonicism, clusters, and mixed meters.

Procedures

Because there are few published books on Tormis, dissertations make up most of the relevant literature for this paper. These dissertations are a wealth of information, as they also include some interviews with the composer. There are also a few Estonian web sites on Tormis that provide valuable information. Finally, I have found pertinent background information on Estonian music, singing, and culture in one book and a large amount of background information about Tormis and some musical information about *Looduspildid* in another. Each movement will be presented with voicing, range, translation, and publication information along with a detailed outline of form.

Organization of the Study

Chapter 1: Introduction: This chapter describes the purpose of the study and procedures used.

Chapter 2: Background and Influences: This chapter includes important biographical information about the composer, his life, his music, his influences, and his education.

Chapters 3-6: Repertoire. These chapters give background information, musical analyses, text translation, and performance considerations for each work in the *Nature Pictures* cycle:

Sügismaastikud (Autumn Landscapes)

Kevadkillud (Spring Sketches)

Talvemustrid (Winter Patterns)

Suvenmotiivid (Summer Motifs)

Each movement of a particular cycle will be organized into the following sections:

1. General information provided in a table: instrumentation, voicing (including divisi, number of parts, and range), text language and author, publication information, and a reference recording.
2. Information on the text, including background, word for word translation, and poetic translation.
3. Musical analysis, including form, motives, rhythm, and dynamics.

Chapter 7: Summary, Conclusions and Recommendations for Further Research.

Review of Related Literature

“God protect us from war: A conductor's analysis of male chorus repertoire by Veljo Tormis on the themes of war and conflict”, a dissertation by Michael John Hanawalt, is one of the most thorough explorations of Tormis’ upbringing, influences, and use of *regilaul*. Using a format similar to the one I will use for this paper, Hanawalt then analyzes 7 works by Tormis. For each, he provides background, text, formal, and musical information.

“Giving voice to the forgotten: An examination of the music and culture of Veljo Tormis's "Forgotten Peoples" cycle” is a similar dissertation from the perspective of a choral director. Erik Jones Reid’s analyses of sections of the “Forgotten Peoples” cycle

are similar in organization to Hanawalt's. In addition to these, he provides insight into the various singing traditions of the Baltic peoples.

Jeffers Engelhardt's dissertation "Singing in "Transition": Musical practices and ideologies of renewal in the orthodox church of Estonia" discusses the Estonian Orthodox Church in the late 19th and early 20th century. More specifically relating to Tormis, it examines the "Singing Revolution" that enabled Estonian culture and folklore to subsist throughout Soviet rule throughout the 20th century. It is helpful in understanding the singing culture in which Tormis formed his compositional voice.

"My Fatherland Is My Love:" National Identity and Creativity and the Pivotal 1947 Soviet Estonian National Song Festival" by David John Puderbaugh is another dissertation. Its main focus is on the development of Estonian nationalism in the 19th and 20th centuries and the role that it played in the creation of the Estonian National Song Festival. The dissertation details song festivals from the pre-Soviet period and during the Soviet occupation.

Because nationalism and Estonian culture are so important to the development of Tormis as a composer, the political science dissertation "Estonian Nationalism in Comparative Perspective" is also applicable to this paper. Therein, Edgar Valdur Kaskla recounts the Welsh, Basque, Algerian, and Quebec nationalist movements and suggests that those examples can be a lens through which Estonia's nationalism can be analyzed.

Ancient Song Recovered: The Life and Music of Veljo Tormis by Mimi S. Daitz is the seminal book on Tormis. Dividing Tormis' professional life into two periods, Daitz describes Tormis' influences, life, and work in great detail. She examines *regilaul* and the Estonian choral tradition. She also provides musicological descriptions of a few

important choral works (including *Looduspliidid*), an opera work, some film music, and a solo song.

Retuning Culture: Musical Changes in Central and Eastern Europe edited by Mark Slobin is a collection of chapters by various authors on the changes in musical culture in Central and Eastern Europe between 1970 and 1990. The book explores the evolution and importance of both traditional and popular music in countries around Estonia like Hungary, Poland, Bulgaria, and Romania.

The websites “Veljo Tormis Data Bank” and “Estonian Academy of Music and Theatre” both contain scholarship by Uvre Lippus. Lippus was a professor at the Tallinn State Conservatory. He is one of the leading scholars on Tormis. These websites are important to this paper because much of the research done on Tormis in Estonia and other Eastern European countries are not a part of JSTOR, ProQuest, or other organized databases. They contain information on Tormis’ life, music, influences, and education.

CHAPTER TWO: BACKGROUND AND INFLUENCES

Veljo Tormis was born on August 7, 1930, in Kuusalu, Estonia, a small town east of the capital, Tallinn. The year is important because it is during a brief period of time during which the Estonian people controlled their own government. Tormis' father, Riho was an amateur violinist and *kõster*, a job that required him to direct the choir, play the organ, and organize concerts.⁴

Beginning in 1942, Tormis studied organ with his father's teacher, August Topman. It was during this time that Tormis likely heard his first *regilaul*.⁵ Later, he undertook further training on the organ at the Tallinn Music School and Tallinn Conservatory. This training suddenly ended in 1948 as the Soviets began to implement a series of cultural suppressions known as *Zhnadovichina*, or the Zhadanov purges. Andrei Zhdanov, appointed by Josef Stalin to lead Soviet Cultural Policy, appointed Tikhon Krennikov to lead the Union of Soviet Composers. This organization held a tremendous amount of control and influence over the advertising, commissioning, and publication of compositions, censoring works considered by them to be modernist, undesirable, or decadent.⁶

In 1948, the Stalinist government ceased providing organ as an option at the Tallinn Conservatory due to its close ties to church music and Estonian cultural identity.⁷

⁴ Mimi S. Daitz, *Ancient Song Revocered: The Life and Music of Veljo Tormis* (Hillside, NY: Pendragon Press, 2004), 101.

⁵ *Ibid.*, 104.

⁶ Boris Schwartz, *Musical and Musical Life in Soviet Russia, 1917-1970* (London: Barrie and Jenkins, 1972), 398-99.

⁷ Michael John Hanawalt, "God Protect Us from War: A Conductor's Analysis of Male Chorus Repertoire by Veljo Tormis on the Themes of War and Conflict" (diss., The Florida State University, 2012), 43.

After the forced closing of his organ class at the conservatory, Tormis began studying choral conducting with Jüri Variste. He did not care much for conducting, so he quit those lessons quickly. Without another instrument to study, Tormis was forced to take the only option left, composition. His teacher was Villem Kapp, an important leader in the “Estonian School.”⁸ During this time, Tormis studied the orchestral works of Kreek, Saar, Kapp, Sibelius, and Rismky Korsakov. He also wrote many songs and choral works. In 1950, he won first prize from the Ministry of Culture for the choral piece *Ringmänglaul* (Circle Game Song).⁹

Tormis continued his composition studies at the Moscow State Conservatory in 1951, where he met Alfred Schnittke, Anatoli Garshnek, and Ester Mägi.¹⁰ His professor at the Conservatory, Vissarion Shebalin, introduced Tormis and fellow students to the “outlawed” music of Stravinsky, Debussy, and Ravel, insisting these hard-to-find scores be “sought out, discussed, listened to, and performed in secrecy.”¹¹ This was particularly important because of Shebalin’s focus on motif study in the works of Debussy, which Tormis viewed as a welcome contrast to the “classical-romantic” tradition of the Estonian composers he already knew so well.¹²

With Stalin’s proclamation of folk music being “nationalist in form and socialist in content”, Tormis and the other composition students at the conservatory were encouraged to utilize them in their writing. According to Tormis scholar Verve Lippus,

⁸ Lawrence, 36.

⁹ Daitz, 102.

¹⁰ Daitz, 107.

¹¹ Helju Tauk, *Six Contemporary Estonian Composers* (Tallinn: Eesti Raamat, 1970), 136.

¹² Lawrence, 37.

“Shebalin supported his students’ interest in a national style based on the use of folk music.”¹³ This is when *regilaul* began to have a discernable impact on his compositions. *Regilaul* was an important part of daily life in rural areas around the entire Finnish Gulf region through the middle of the twentieth century.¹⁴ Key characteristics of *regilaul* include being an oral tradition, repetition (not development) of information, eight-syllable melody lines followed by a verse repetition, not following rules of spoken language with regard to syntax, and serving as a ritualistic song rather than a means of communication.¹⁵ Additionally, *regilaul* melodies are linear and monophonic without any underlying choral implications.¹⁶

While at the Moscow Conservatory, Tormis also studied orchestration and score reading with Yuri Fortunatov. This would be the beginning of a lifelong relationship between the two. Tormis holds Fortunatov in high regard. In fact, Tormis still sends or brings every new work to Moscow for him to inspect and criticize.¹⁷ Fortunatov’s orchestral influence began to manifest in Tormis’ scoring for voices in *Tavelmusrtrid* and other choral works thereafter.

Tormis came back to Tallinn in 1956 as an instructor at the Tallinn Music School. While teaching theory and composition there, he counted Tarmo Lepik, Leop Sumera, and even Arvo Pärt as students. In 1960, Tormis became a member of the Estonian Composers’ Union, part of the Soviet Composers’ Union. Benefits of this included

¹³ Urve Lippus, *Veljo Tormis* (Helsinki: Fennica Gehrman, 2015), 4.

¹⁴ Lawrence, 60.

¹⁵ Veljo Tormis, "Some Problems with That Regilaul," (Paper Presented at the international RING conference: Viljandi Culture Academy, 2007).

¹⁶ Urve Lippus, *Linear Musical Thinking* (Helsinki: Studia Musicologia Universitatis Helinkiensis VII, 1995), 10-11.

¹⁷ Daitz, 108.

customers to purchase his scores and guaranteed printing, publication, and promotion of his music. Tormis still lives part-time in the apartment given to him by the Ministry of Culture as another benefit.

Tormis had two formative experiences that led him to use folk music as a key source material in his compositions. The first was a visit to a wedding on Kihnu Island off the southwest coast of Estonia. Attending this wedding with other classmates from the Tallinn Music School in 1958, he heard traditional folk songs and dances. This music “proved so enchanting that it changed Tormis’ attitude to the use of folk material.”¹⁸ The result of this inspiration was *Kihnu pulmalaulud (Kihnu Island Wedding Songs)*, a piece that won a competition in 1962.

Further solidifying his penchant for folk music, Tormis met theorist and composer Zóltan Kodály at Kodály’s 80th birthday party in 1962. Stating that Kodály had “exerted a great influence over [him]”, Tormis felt a strong connection between their approaches and motivations.¹⁹ They both had a love for nature and an intent to keep the folk song traditions of their native lands alive. This was the inspiration behind *Sügismaastikud*, which Tormis would write two years later, followed by *Kevadkillid* in 1966, *Tavelmustrid* in 1968, and *Suvemotivid* in 1969. Tormis named the entire set of cycles *Looduspildid (Nature Pictures)*.

Tormis experienced the music of Krystoff Penderecki and John Cage while attending the Autumn Festival in Warsaw, Poland in 1963. He later met Lutoslawski, another important contemporary composer. These and other composers’ influences can

¹⁸ Lippus, *Veljo Tormis*, 4.

¹⁹ Daitz, 121.

be seen in later movements of *Looduspildid*. For example, in *Tavelmustrid*, Tormis utilizes tone clusters, the octatonic scale, *sprechstimme*, and other extended techniques. The Finnish Modernism movement, with composers like Einojuhana Rauutavaara and Aulis Sallinen, also likely played a key role in Tormis' harmonic language, particularly his use of chordal clusters.

Mark Lawrence observes that *Looduspildid* also marks the beginning of Tormis' specificity in regards to the choir's execution of his music.

“It is evident in the later *Looduspildid* cycles that Tormis was becoming pre-occupied not only with his musical material, but, increasingly, with exactly how the material should sound in performance, developing during this period and acute ear for choral sonority. Through the 1960s, he was manipulating choral material in an almost ‘orchestral’ manner: works began to be ‘scored’ through carefully-placed voice combinations, constantly shifting doublings, changing textures, and sonorous parallel chords, with precise dynamics allotted to specific voices in order to achieve a desired effect.”²⁰

One example of this is in movement 2 of *Tavelmustrid*, *Külm*, wherein *secco* eighth notes in one part coincides with a melody in another, simulating the effect of plucking *pizzicato* strings (Example 1).

²⁰ Lawrence, 54.

S 1 *p legatissimo*
 Kel - dris kull - me - ta - vad
 Cel - lars filled with cool - ing

S 2 *p secco*
 Ke(l) dri(s) ku(l) - me - ta - va(d)
 Ce(l) - lar(s) fi(lled) wi(th) co(ol) - i(ng)

A 1
 A 2

Example 1. *Tavelmustriid*, “Külm”, mm. 1-3

Chapters three, four, five, and six will explore these techniques in more detail.

By 1970, Tormis was a well-respected composer throughout the Baltic states. His composition *Laulu algus (The Beginning of Song)* was the opening and closing piece for the 1969 Song Festival. As this was the hundredth anniversary festival, the selection of one of Tormis’ works for the opening and closing illustrates his esteem and fame amongst the Estonian people.

While other famous Estonian composers like Arvo Pärt fled Estonia during the cold war, Tormis chose to stay. This had a positive impact on his standing with the Estonian people but meant that his music would not become as well known around the world. Michael Hanawalt describes the emotions he witnessed the Estonian people show Tormis as “awe, endearment, and even love.”²¹ At the Second Annual World Choral Symposium of the International Federation of Choral Music, Tormis’ *Raua needmine*

²¹ Hanawalt, 45.

(Curse Upon Iron) was performed by The World Youth Choir. This was a watershed moment for the awareness and dissemination of Tormis' choral music throughout the world. Daitz exclaimed, "the effect of the ten-minute work was extraordinary; we had never heard anything quite like it and wanted to hear more."²²

Since that monumental performance, Tormis' 500 or so choral compositions have been gaining popularity throughout the choral world. Groups like The King's Singers, Cantus, The Kansas City Chorale, and The Holst Singers have performed his works. Tormis wrote his final composition in 2000, *Lauliku lõpusõnad (The Singer's Closing Words)*. The lyrics are fitting for his final creative statement:

Now I end my measured singing,
Bid my weary tongue keep silence,
Leave my songs to other singers.
Horses have their times of resting
After many hours of labor;
Even sickles will grow weary
When they have been long at reaping;
Water seek a quiet haven
After running long in rivers;
Fire subsides and sinks in slumber
At the dawning of the morning
Therefore I should end my singing,
As my song is growing weary,
For the pleasure of the evening
For the joy of the morn arising.²³

²² Daitz, 1.

²³ John Martin Crawford, "The Kalevala," Evinity Publishing, <http://www.sacred-texts.com/neu/kveng/kvepi.htm>.

CHAPTER THREE: *SÜGISMAASTIKUD (AUTUMN LANDSCAPES)*

1. “On hilissuvi” (It Is Late Summer)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	A4-F#5 D4-E5 A3-A4 D3-G4	Estonian English trans.	Vivi Luik Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Tormis: Forgotten Peoples- Musica Intima

Text and Translation

On hilissuvi
 Ja lõhnab angervaks
 ja tulilill
 ja ohakas
 On hilissuvi, on hilissuvi.
 Ja pihlapuus
 on marjakobar,
 ja männikus on kanarbik
 Ja seda suve
 ei tule enam,
 ei tule enam,
 seda suve.

It is late summer
 The fragrant meadow sweet
 And buttercup
 And thistledown
 It is late summer, it is late summer.
 And berries ripe
 On rowan branches,
 And heather in the pine tree grove
 And this same summer
 Will ne'er return here,
 Will ne'er return here,
 This same summer.

Section	A	B	A'	B'	A''
Measures	1-6	7-8	9-13	14-18	19-23
Melody	S1	All parts	A1	All Parts	none
Texture	“mm” under melody	Antiphonal between S and A	“aa” around melody	Homorhythmic	Homorhythmic on “mm”
Dynamics	<i>pp</i>	<i>p</i>	<i>mf-p</i>	<i>f</i>	<i>pp</i>

On hilissuvi centers around a G tonality. The alto II part has open G-D pedals at the beginning and end of the movement. Through “cumulative chording”, a term coined by Tormis himself, the movement opens on this G major chord but quickly blurs tonality through subsequent entrances of other nonchord tones. Cumulative chording is a

“technique by which each note of a phrase is held while the next is sounded.”²⁴ The final sonority of the first section establishes the main harmony for the movement—G major with no third and added 7th, 9th, 11th, and 13th extensions.

The form of this movement is ABA’B’A’’. The A sections consist of most of the parts providing harmonic texture on a neutral syllable while one part sings the melody. The B sections have all parts on the text with the rhythm of the melody. Cumulative chording leads into the entrance of the first melody in the S1 part. The A1 part creates tonal instability, moving in alternating sixths and thirds while modally borrowing (B flat and F natural in measure four). S1 and S2 state the melody with the A1 and A2 parts in free imitation one beat behind. S1 and S2 create triadic harmonies in first inversion while A1 and A2 parts are in root position, thereby forming third relation harmonies shown in Example 2.

The musical score for 'On Hilissuvi' (mm. 7-9) features four parts: S1, S2, A1, and A2. The key signature is G major (one sharp). The time signature is 4/4. The score includes lyrics and harmonic markings above the staves.

Harmonic markings above the staves:

- Measure 7: *b* (B-flat), D
- Measure 8: F# (F-sharp)
- Measure 9: G, *b* (B-flat), D

Lyrics for all parts:

On hil - lis - su - vi, On hi - lis - su - vi,
 It's late in sum - mer, it's late in sum - mer,

On hil - lis - su - vi, on hil - lis - su - vi,
 It's late in sum - mer, it's late in sum - mer,

Example 2, “On Hilissuvi”, mm. 7-9

²⁴ Lawrence, 56.

The following A' section moves the neutral syllables to the S1, S2, and A2 parts, this time on the syllable “aa.”²⁵ A1 sings the *melody*, segmented and slightly altered melodically from the original statement. It is also pitched a perfect fourth lower. Dynamics have been building gradually section by section and reach a height of forte at B'. Coinciding with a completely homorhythmic texture and the highest pitch in the movement results in the movement's climax. Harmonically, B' utilizes triadic harmonies with some non-chord tones. The movement ends with a sudden shift back to *pianissimo* as the voices return to a closed “mm” as in the beginning. A dominant pedal of sorts reasserts the finality of the harmonic motion in A'' as it heads to a final chord containing the same G with no third and 7th, 9th, 11th, and 13th extensions.

The musical score consists of four staves for Soprano 1, Soprano 2, Alto 1, and Alto 2. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked as *pp* (pianissimo) and *mm* (mezzo-moderato). The Soprano parts feature melodic lines with some rests, while the Alto parts have more active lines. The bottom part of the score shows a bass line with a dominant pedal point on G, indicated by a long horizontal line and vertical stems.

Example 3, “On hillissuvi”, mm. 19-23

²⁵ This is how Tormis notates the vowel sound in the music.

Kodály's influence is evident in this movement, where the initial texture of melody with pads and a pedal tone underneath closely resembles Kodály's *Esti Dal* (Example 4).²⁶

Slow (♩ = 60)

SOPRANO I

SOPRANO II

ALTO

Peace-ful woods, the dusk des-cend-ing,

Fra-grant now with Sum-mer's end-ing, There I rest-ed,

Mm

Mm

Example 4, Kodály, *Esti Dal*, mm. 1-12

S1

S2

A1

A2

pp

mm

pp

mm

pp

mm

pp

mm

Ja loh-nab an-ger-vaks ja tu-li-lill ja o-ha-kas. On
The fra-grant mea-dow sweet and but-ter-cup and this-tle down. It's
On
It's

Example 5. *Sügismaastikud*, "On Hilissuvi" mm. 1-8

²⁶ Ibid., 49.

2. “Üle taeva jooksevad pilved” (Clouds Are Racing)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	D4-G5 D4-E5 A3-D5 D3-C5	Estonian English trans.	Vivi Luik Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Tormis: Forgotten Peoples- Musica Intima

Text and Translation

Üle taeva jooksevad pilved
 Üle taeva jooksevad,
 vihmajärgse hommiku
 lillad pilved.

See on järvelt lõõtsuv tuul,
 on kartulivagude muld,
 millest su käed külmetavad.

Clouds are racing

Over heavens clouds are fast racing,
 morning clouds now lavender
 after rainfall.

This a wind from lakeside blown, see
 this the soil of potato's low field,
 chilling your hands, chilling, chilling.

Section	A	B	C (trans.)	A'	D (codetta)
Measures	1-11	12-27	28-32	33-42	43-48
Melody	S1-S2-A1-A2	S1, S2	none	S1-S2-A1-A2	All Parts
Texture	Consecutive, imitative entrances combining to homophony	Harmonic pads on “uu” in A underneath <i>melody</i> in S	Imitative, paired A voices and S voices	Consecutive, imitative entrances combining to homophony	Harmonic pads on “mm” in A with <i>melody</i> in S
Dynamics	<i>p</i>	<i>p-f-p</i>		<i>p</i>	<i>pp</i>

The tonal center of “Üle taeva jooksevad pilved” is E. The majority of the harmonic language rests diatonically in E major or E minor with the exception of mmm. 14-25. In this section, series of ascending and descending parallel fourths move in a chromatic fashion. Otherwise, triadic harmonies with chordal extensions create the bulk of the harmony in this movement.

The form of *üle taeva jooksevad pilved* is ABCA'D as shown above. In the A section, the S1 part sings a descending stepwise melody over an E pedal in the A2. S2 joins homorhythmically down a third and a measure later, the A1 joins a perfect fourth below. In measure 3, the S1 part divides and the top voice holds an E almost as an inverted pedal. Similar to the cumulative chording procedure used in *It Is Late Summer*, this gradual addition of voices not only increases the texture, but it also increases volume. In measure 5, the A2 leaves its pedal and joins the homorhythmic texture an octave below the S1 bottom part. After settling on an E minor chord in measure 7, the A2 begins an ascent that is continued by the S1 in measure 8. A minor and B major sonorities create a functional authentic cadence in measures 9 and 10.

The B section begins with divided A1 and A2 parts on “uu” vowels. A1 sings the chromatic parallel fourths motive mentioned earlier at a piano dynamic, and then the S1 and S2 parts sing a rather static melody above at forte. This is an example of what Tormis calls “cumulative scoring.” Mark Lawrence describes this technique as orchestral in nature: “works began to be ‘scored’ through carefully-placed voice combinations, constantly shifting doublings, changing textures and sonorous parallel chords, with precise dynamics allotted to specific voices in order to achieve a desired effect.”²⁷ The phrase basically repeats with different words, then shifts to an A-minor sonority at measure 26.

Section C is a short, transitional section with more text-painting on “oo” vowels, depicting the “fast racing clouds.” Glissandi in the alto then soprano parts further reinforce this aural image. Measure 33 is the beginning of the A' section, again with the

²⁷ Ibid., 54.

S1 singing the A theme. However, this time the S2 part enters a beat earlier because the section is in 6/8 time instead of 9/8 time as it was in section A. It is also a direct canon instead of harmony. After a repeat of this material, the A1 holds a static part on the tonal center of E while the A2 part descends all the way down to a low D. The voices gradually stack up from the bottom homorhythmically in another instance of cumulative chording. The movement ends with a soft “mm” in the A2 on an E-G dyad while the S2 sings a fraction of the B theme. S1 and A1 basically double this part but on “mm”—another instance of cumulative scoring for texture and dynamic.

3. “Kahvatu valgus” (Pale Light)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	G4-G5 D4-D5 Bb3-Bb4 G3-G4	Estonian English trans.	Vivi Luik Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Tormis: Forgotten Peoples- Musica Intima

Text and Translation

Kahvatu valgus
Kahvatu valgus
sügismaastike kohal.
Valgeid tutte
ohakad külvavad tuulde.
All ribadeks rebitud taeva
pikad ja porised teed.

Pale light
Pale light
over autumnal regions.
Whitish tassels,
thistledown scattering windwards.
’Neath heavens so tattered and riven
lengthy and muddy the roads.

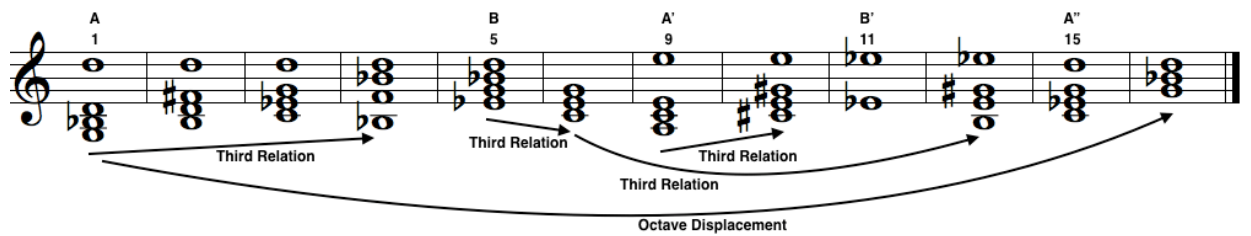
Section	A	B	A’	B’	A’’
Measures	1-4	5-8	9-11	11-14	15-18
Melody	S1	S2, A1, A2	S1	S2, A1, A2	S1
Texture	Homorhythmic	Harmonic pad on S1 on “aa” vowel, homorhythmic on S2, A	Homo- rhythmic	Harmonic pad on S1 on “aa” vowel, homorhythmic on S2, A	Homo- rhythmic
Dynamics	<i>p</i>	<i>p</i>	<i>p</i>	<i>f</i>	<i>p</i>

“Kahvatu valgus” is the most homorhythmic, single-texture movement to this point. The tonal center is g without any regard to functional tonality. The primary harmonic relationships in this movement are the chromatic third and the minor second (along with its inversion, the major 7th). That is established in the first phrase, as shown in Example 6, and then reinforced throughout the remainder of “Kahvatu valgus”. In measures 1-2, the melody is in the S1 while the bottom three parts move up chromatically. Reflecting the chromatic relationship, the S1 spans a minor third while the other three parts span a major third.

Example 6. “Kahvatu valgus”, mm. 1-2

The second phrase, or B, contains triplet figures underneath an inverted pedal in the S1 on G. Again, the chromatic third serves a formative purpose as the section begins on an E flat major 7th chord and ends on a C major chord—a chromatic third relationship. A’ is a repeat of A a whole step higher. Following this, the S1 descends a minor second to E flat, where it holds that note as another inverted pedal. During this B’ section, the bottom three voices sing another triplet figure that begins on a unison E flat and ends on an E major 7th chord. This is yet another example of the harmonic reinforcement, as the

A2 descends a major third from E flat (D sharp) to C flat (B natural) and the A1 ascends a minor second. Furthermore, the final chord of the B section is C major and the final chord of the B' section is E major, another third relationship (see Example 7). The A'' section begins on the C minor 9 chord seen earlier in section A. It ascends chromatically in the bottom three parts and ends with those parts an octave higher than they began in measure 1.



Example 7. Chordal Relationships in “Kahvatu valgus”

4. “Valusalt punased lehed” (Painfully Red Are the Leaves)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	Eb4-Eb5 C4-C5 Bb3-Gb4 Eb3-Db4	Estonian English trans.	Vivi Luik Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Tormis: Forgotten Peoples- Musica Intima

Text and Translation

Valusalt punased lehed
 Valusalt punased lehed teel,
 poriseks sõtkutud teel.
 Imetlen neid ma ja tallan
 poriseks sõtkutud lehti teel.

Painfully red are the leaves
 Painfully red are the leaves on the way,
 muddied and trodden away.
 Marvelling, awed I am trampling
 muddied and trodden this leafy way.

Section	A	B	A'
Measures	1-6	7-11	12-19
Melody	S2 - S1	A1, A2	S1 - S2
Texture	Monophonic with pedal in S2	Homorhythmic	Monophonic with inverted pedal in S1
Dynamics	<i>p</i>	<i>p</i>	<i>p</i>

A short movement, “Valusalt punased lehed” centers tonally around C. The A section contains two motives that primarily consist of staccato eighth notes. The first is in C melodic minor then immediately changes to C natural minor. The second motive has an inverted contour. It initially outlines a diminished triad that is functioning as an embellishing harmony resolving to E flat major as shown in Example 8.

The musical score for Example 8, “Valusalt punased lehed”, mm. 1-6, is presented in two staves, S1 and S2, in 3/4 time. The key signature is C major (one sharp). The score includes the following elements:

- Staff S1:** Contains the melody for the first voice. It begins with a whole rest for the first two measures, followed by a melodic line starting on G4. Above the staff, there are annotations: “Eb Embellishing Dim” above the third measure and “Eb” above the fourth measure.
- Staff S2:** Contains the melody for the second voice. It begins with a whole rest for the first two measures, followed by a melodic line starting on C4. Above the staff, there are harmonic annotations: “C melodic” above the first measure, “C natural” above the second measure, and “Bb” above the third measure.
- Lyrics:** The lyrics are written below the staves. For S1, they are “po - ri - seks sot ku tud teel. mud - died and trod - den a - way.” For S2, they are “Va lu - salt pu - na - sed le - hed teel. Pain - ful - ly red are the leaves on way.”

Example 8. “Valusalt punased lehed”, mm. 1-6

The harmonic motion continues away from the tonal center in the B section, even though the initial notes are unison C’s. After settling on A flat major through a dominant motion from E flat, the section shifts further to C flat. For further contrast, this section begins an octave lower than A and is sung by the alto voices only. Additionally, the articulation changes from staccato eighth notes to legato quarter and half notes.

Utilizing an E flat common tone, A’ begins back in C major. The melodic line is identical to A with the exception of the last two notes, which are a perfect fifth higher.

The articulation returns to that of A, as does the voicing. The final sonority, C in octaves, reflects the starting pitches of A and B.

5. “Tuul kõnnumaa kohal” (Wind Over the Barrens)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	D4-A5 D4-F5 G3-D5 G3-Bb4	Estonian English trans.	Vivi Luik Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Tormis: Forgotten Peoples- Musica Intima

Tuul kõnnumaa kohal
 Tuul kõnnumaa kohal
 koolnukollase
 kõnnumaa kohal.
 Teekäänul,
 kõhinal naeris,
 paar surnud puud.

Wind over the barrens
 Wind over the barrens
 corpse-like yellowish
 over the barrens.
 Road bending,
 rattling laughter,
 some lifeless trees.

Section	Intro	A	B	A'	C
Measures	1-4	5-15	16-30	31-42	43-56
Melody	All	S1,S2,A1- A1,A2	S1 - S2	All	A1, A2
Texture	Homo- rhythmic	Harmonized melody with pedal, then with countermelody	Homo- rhythmic with various pedal tones	Homorhythmic then countermelody over homophony	Countermelody over monophony
Dynamics	<i>f-p</i>	<i>p</i>	<i>p</i>	<i>ff</i>	<i>mf</i>

Wind Over the Barrens begins with introduction containing a unison *forte* D4 that quickly fans out around a D pedal. After a measure-long glissando, the top three parts sing the melody in triadic harmony. This moves to the alto 1 and alto 2 parts in parallel fifths at measure 9, where a countermelody is introduced. This wind-like motive leaps a perfect fifth on beat 2 in measures 12 and 13, slightly blurring the meter.

An interesting connection occurs between the small and large scale harmonic structure in section A. The initial phrase in measures 5-6 outlines B flat major, A minor, and G flat minor triads. This is reflected in the section as a whole as shown in Example 9.

The image shows a musical score for four voices (S 1, S 2, A 1, A 2) and a piano accompaniment. The music is in 4/4 time and features lyrics in Estonian and English. The lyrics are: "kool - nu - kol - la - se kon - nu - maa ko - hal" and "corpse - like yel - low - ish o - ver the bar - rens". The piano part shows chords at measures 5, 9, and 15.

Example 9. "Tuul kõnnumaa kohal", relationship between large scale harmonic structure and mm.5-6

Section B begins with octave glissandi in the alto voices from A3 to A4. These voices drop back down immediately to A3 as a descending melodic duet with a chain of suspensions occurring in the soprano voices. Following that descending passage, the alto 2 voice joins the soprano voices for a disjunct line resembling an inverted version of the wind-like motive from section A. The phrase is repeated almost exactly in measures 22-28 with a slight melodic adjustment and one-measure phrase extension.

Beginning with more glissandi, this time in all voices, section A' brings the movement to its climax. Instead of only two or three voices as in A, all four voices sing the melody in A'. The parallel triadic harmonies mirror the earlier instance, as well.

This time, the added voice forms seventh chords. Measure 31 splits back into a two-part texture with the wind-like motive in the soprano voices and the melody in the alto voices.

The end of A' elides with C as the wind-like motive continues over a new alto melody in unison. The contour of the melody here is an inversion of that in A. Gradually, the wind-like motive transforms melodically as G flat and A flat are introduced. Cross-relations between the F natural and G flat (F sharp) and the A natural and A flat create harmonic tension. Reflecting the text, this general feeling of unease heightens with the use of spoken text (*parlando*) in the alto voices beginning in measure 50 on the words “rattling laughter.”

6. “Külm sügisöö” (Cold Autumn Night)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	F#4-F#5 D4-D5 B3-G4 F#3-E4	Estonian English trans.	Vivi Luik Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Tormis: Forgotten Peoples- Musica Intima

Külm sügisöö
Külm sügisöö kuu,
nagu kummaline münt läigatas merre.

Cold autumn night
Cold autumn-night moon,
like an atypical coin glittering seaward.

Section	A	B	A'
Measures	1-4	5-13	14-23
Melody	A1, A2	All	All
Texture	Homorhythmic	Homorhythmic duets between S and A	Homorhythmic around a static voice
Dynamics	<i>p</i>	<i>p</i>	<i>p</i>

“Külm sügisöö” is the most chromatic and tonally non-functional movement in *Sügismaastikud*. Based around F#, it begins with a low-voiced open fifth chord that slowly works its way upward chromatically in the alto 2 part as the alto 1 remains static. F# remains sounding in at least one voice for the entirety of the A section, providing a sense of stasis despite the chromatic movement in other parts.

The whole tone scale plays a prominent role in “Külm sügisöö”, appearing in sections about the “atypical coin glittering seaward.” Specifically, the whole tone scale is used at measures 5-7 in soprano 1 and soprano 2, then measures 7-8 in alto 1 and alto 2, and finally measures 11-13 in soprano 1 and 2. Combined with the whole tone scale, a descending melodic contour with triplet rhythms effectively paints the picture of the coins floating down towards the water.

At measure 14, the A material returns, albeit with some slight adjustments. While the alto 1 still has the static F#, the soprano 1 and soprano 2 voices take the open fifths this time. The same voice leading occurs as it did in measures 1-3 in the alto 2 an octave higher and with the addition of a high F# static voice. Measure 19 is critical, as it is the first instance of the F# tonal center not being present in the movement. This sudden lack of stability creates a sense of harmonic movement and tension for the next three measures. It is also the first instance in the whole piece of quartal harmony, wherein the chord is built upon fourths instead of thirds. The entire next three measures is the same quartal chord moving up by half steps chromatically. The E sharp in the soprano 1 leads naturally to the final F sharp open fifth chord, mirroring the harmony from the movement’s beginning.

6. “Kanarbik” (Heather)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	C4-C6 C4-F5 C4-Eb5 F3-Eb5	Estonian English trans.	Vivi Luik Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Tormis: Forgotten Peoples- Musica Intima

Kurb lilla kanarbik
meeletult lõõskab,
päikese vimane virgendus silmis,
Muidu kõik on kui ikka,
need samad on nurmed,
need samad on teed,
ainult nende peal põleb,
maailma surune leek.

Sad purple heather-bell
frantically blazes,
capturing aftermost flickering sunlight.
And all else is as always,
as ever the meadows,
as ever the roads,
only over them burning,
flaring the planet aflame.

Section	A	B	A'
Measures	1-8	9-15	16-20
Melody	A2	All	All
Texture	Homorhythmic with melody in A2	Homorhythmic, then duets between S and A	Homorhythmic
Dynamics	<i>p-f-ff-pp</i>	<i>pp-f</i>	<i>f-fff</i>

The final movement of *Sügismaastikud*, “Kanarbik” provides a sense of closure and stability to the whole piece by being the only movement without any accidentals. Beginning on a unison C5, all four voices crescendo immediately to *forte* while creating a Bb minor 7th chord. After a breath, each voice divides in two to create an F minor 7/9/11/13 sonority. Since it has been established that this piece is not functionally tonal, it is probably more appropriate to label this sonority as a double polychord, C minor over Bb minor over F minor. These first four measures present the melodic and harmonic materials used in the remainder of the movement.

At measure 5, the upper three parts hold their notes on an open vowel, “aa”, while the alto 2 sings the melody. The melody is based around two of the key sonorities, F minor and B flat minor. Figure 7 shows these areas. Both the key signature and final chord of this movement suggest a tonal center of F.

Section B begins with unison Fs fanning outward in a similar manner to the initial phrase of A. The melody in the soprano 1 repeats with a slightly different harmony beneath it. Then, the second part of section B repeats a new phrase twice, ending on a polychord of A flat major over B flat minor each time.

Example 10. “Kanarbik”, Alto 2, mm. 5-6

Building towards the climactic ending, the soprano and alto parts then sing antiphonally. The parts are identical except for the fact that the soprano is a minor 7th higher, further solidifying the importance of the polychord in this movement. The antiphonal phrase gets shorter in length, increasing the tension and excitement until the voices align in a grand homorhythmic ascent on three polychords.

The A’ section, or codetta, modifies the material from A. Starting from a C4 instead of C5 as in measure 1, A’ ascends in unison, outlining a C minor 7th triad. This moves to a B flat minor 7th chord similar to the B flat minor chord in A. Again mirroring A, the final chord of the whole piece is an expanded version of the polychord in measure 3. Example 11 shows the relationship between A and A’.

CHAPTER FOUR: *TALVEMUSTRID* (WINTER PATTERNS)

1. “Talvehommik” (Winter Morning)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	D4-D5 B3-C5 A3-Bb4 G3-Ab4	Estonian English trans.	Andres Ehin Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Nature Patterns- Peninsula Women’s Chorus

Juba ärgates tundsin
talve taeva sinist lõna
mis täitis tänavad ja väplanads
Juba ärgates tundsin
talve taeva sinist lõna
mis imbus verre ja lumme
Suur sinise tulv haaras linna
Sele lõhnana taevas
täna tungis me sekka

Early wakening, sensing
wintry heaven’s bluish fragrance
now filling avenues and esplanads
Early wakening, sensing
wintry heaven’s bluish fragrance
which entered life-blood and snowfall
Vast bluishness floods swathes the city
Scented fragrantly heaven
enters forceful among us

Section	A	A’	B
Measures*	1-11	12-22	23-33
Melody	All	All	All
Texture	Homorhythmic with melody in S1	Homorhythmic with melody in A2	Homorhythmic
Dynamics	<i>pp</i>	<i>pp</i>	<i>pp</i>

“Talvehommik” begins the *Talvemustrid* cycle with a consistently soft and pianissimo dynamic. The tonal center, while obscured, is G. Expanding out from a unison D4 in measure 1, the top three parts ascend chromatically while the alto 2 rests on a pedal D4. The chromaticism almost happens in canon, with the soprano 1 moving first, followed by the soprano 2 and finally the alto 1. The chromatic movement is interrupted by an arpeggiated triad in the soprano 1 at measure 5 leading into a cluster of whole tones at measure 6. At this point, Tormis establishes the whole tone scale as an integral part of

this movement's harmonic identity. Parallel clusters of major seconds arise from this use of the whole tone scale, as well. These parallel clusters recur in measures 9, 23-27, and 28-32.

Excepting the triadic motion in measures 5 and 6, the soprano 1 ascends an entire octave chromatically in the A section. This is the first instance of the octave being used as a structural element in *Winter Morning*. The second instance occurs at measure 23, when Tormis utilizes *divisi* octaves in each voice part. Extremely rare for choral writing, this use of multiple parallel octaves more resembles orchestral scoring. As noted in chapter 1, Mark Lawrence observes that *Looduspildid* also marks the beginning of Tormis' specificity in regards to the choir's execution of his music.

“It is evident in the later *Looduspildid* cycles that Tormis was becoming pre-occupied not only with his musical material, but, increasingly, with exactly how the material should sound in performance, developing during this period and acute ear for choral sonority. Through the 1960s, he was manipulating choral material in an almost ‘orchestral’ manner: works began to be ‘scored’ through carefully-placed voice combinations, constantly shifting doublings, changing textures, and sonorous parallel chords, with precise dynamics allotted to specific voices in order to achieve a desired effect.”²⁸

One example of this is in movement 2 of *Tavelmustrid, Kõlm*, wherein *secco* eighth notes in one part coincides with a melody in another, simulating the effect of plucking *pizzicato* strings (Example 12).

²⁸ Ibid.

Example 12. *Tavelmustrid*, "Külm", mm. 1-3

Example 12. *Tavelmustrid*, "Külm", mm. 1-3

Finally, the alto 2 makes a sudden octave leap from measure 30 to measure 31, cementing the importance of the interval to this movement.

After the initial A section in measures 1-11, a nearly identical A' phrase occurs immediately thereafter. This time, however, the phrase begins on the tonal center of G. Also, instead of the top three parts ascending chromatically over an alto 2 pedal like in A, A' descends in the bottom three parts chromatically while the soprano 1 holds a pedal G. The lower voices rest on another cluster and then contract along with the soprano 1 towards another D4 unison.

The B section begins with the parallel divisi octaves mentioned earlier in measures 23-26. It is important to note that these clusters are all major seconds, further reinforcing the whole tone scale. The sonority from measure 26 is displaced at the octave in measure 28. From there, the top three voices ascend chromatically and come to a rest on Cmajor9, which also appears in an altered voicing in measure 11. These are the only two instances of a major sonority in this movement. As those top three parts begin to

descend, the alto 2 makes the aforementioned octave leap down to G3 as the movement comes to a close.

2. “Külm” (Cold)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA + soli	C#4-E5 C#4-C#5 A3-B4 E3-G#4	Estonian English trans.	Andres Ehin Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Nature Patterns- Peninsula Women’s Chorus

Keldris külme tavad kartulid ja
õunad
Majadel suud ja silmad lund täis
Mere on halvanud jää

Cellars filled with cooling apples and
potatoes
Houses with mouths and eyelids snow-filled
Ice has slow benumbed the sea

Section	A	B	A’	B’	A’’	C
Measures*	1-8	9-14	15-22	23-28	29-36	37-48
Melody	All	All	All	All	All	All
Texture	Antiphonal	Homo- rhythmic	Antiphonal	Homo- rhythmic	Antiphonal	Homo- rhythmic
Dynamics	<i>p-pp</i>	<i>mf</i>	<i>p-pp</i>	<i>mf</i>	<i>p-pp</i>	<i>p-f-pp</i>

The tonality of “Külm” is E major. Unlike other movements, this key center is firmly established. It is important to note that “Külm” does not contain functional tonality, but rather pandiatonicism. The form of the movement is ABABAC, where A and B are slightly altered in each iteration. The first A section in measures 1-8 begins with an antiphonal duet of soprano 1 and soprano 2 answered by the alto 2 an octave lower. It centers around an E-G# dyad. The second A section (A’) starts with a duet in the alto 2 and alto 1 followed by a response in the soprano 1 an octave higher. It centers around a C#/E dyad. The final A section (A’’) contains a duet in soprano 1 and soprano 2 answered by the alto 2 down an octave. It centers around an A-C# dyad. When

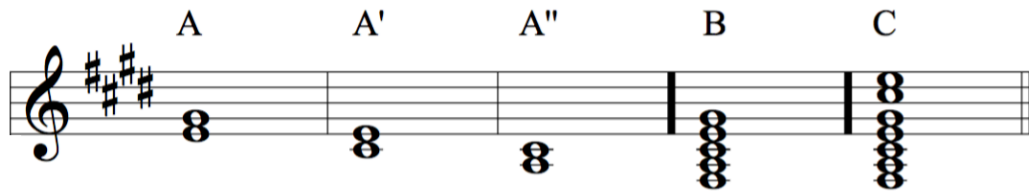
considered together, the pitch centers of these sections form an A major seventh chord—A, C#, E, G#—the final sonority of the movement with an addition of a low F#.

Tormis uses dynamics and articulations to contrast the A and B sections. A sections consist of a *pianissimo*, frenetic, and mostly stepwise *legatissimo* melody accompanied by static *secco* dyads. This juxtaposition of articulations creates an effect much like that of “pizzicato strings punctuating a legato woodwind phrase” in an orchestral piece.²⁹ The B sections, conversely, are *mezzo forte*, homorhythmic, and legato with smooth, connected lines.

Much like the A sections, the B sections are similar yet different. The first B section contains soprano 1 divided on E and G#, while the bottom parts descend in *divisi* thirds. Soprano 2 stops at C# and E, alto 1 stops at A and C#, and alto 2 continues to F# and A. This is the same sonority upon which the movement ends. The second B section is basically the opposite of the first. Alto 2 rests on a pedal C#/E dyad while alto 1 ascends to E and G#, soprano 2 to G# and B, and soprano 1 to B and D#.

The C section contains elements of both A and B sections. Measures 37 through 43 are an augmented version of the first iteration of B, text painting the “ice [that] has slow benumbed the sea.” That descending phrase rests on a f#m7/9 chord directly related to the A section’s dyad centers and the B section’s final sonority. After ending on this chord, fractured material from A appears in measures 44 through 46.

²⁹ Lawrence, 54.



Example 13. Relationship of main sonorities in *Külm*

3. “Tuisk” (Blizzard)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	D4-Gb5 D4-E5 B3-C5 G#3-C5	Estonian English trans.	Andres Ehin Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Nature Patterns- Peninsula Women’s Chorus

Vinge võigas valge huile
 Tormab plea-le hiigelpuile
 Võigas valge huile vinge
 Kisub lõhki puie hinge
 Huile võigas vinge valge
 Üle ilma külma kalge
 Äkki huile võigas valge

Ghastly fierce-some wintry below
 Storming onto massive fir tree
 Firece-some wintry below ghastly
 Tearing sunder fir tree marrow
 Below fierce-some ghastly wintry
 Fully world-made cutting coldly
 Sudden below fierce-some wintry

Section	A	A'	A''	A'''
Measures*	1-3	4-6	7-9	10-13
Melody	All	All	All	All
Texture	Antiphonal S-A	Antiphonal S-A	Antiphonal A-S	Homorhythmic
Dynamics	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>p-ff</i>

In “Tuisk”, there is no real tonal center. Rather, Tormis utilizes octatonic scales—those based on alternating whole steps and half steps. These are illustrated in Example 13. This octatonic scale expands out in a stepwise motion in each phrase.



Example 14, Octatonic scales in “Tuisk”

Tuisk consists of four short sections, each very similar. Section A is antiphonal, with the soprano 1 and 2 voices beginning on D’s, moving upward, and creating a four note cluster. In response, the alto 1 and 2 start on C and move in the opposite direction, also creating a cluster. The result is an 8-note cluster of all tones in this octatonic scale, a reflection of the “fierce-some wintry below.” The next section, A’, begins on a G and follows the same pattern of upward stepwise motion in the soprano parts and a downward stepwise motion in the alto parts. Section A’’ begins with the altos on a C4 moving down followed by the sopranos on a D4 moving up.

The final section, A’’’, is not antiphonal. Instead, homophony provides finality to the movement, as altos start on C and descend while sopranos start on D and ascend. The dynamic is suddenly piano. Then, the same thing happens an octave higher at forte. A’’’ is essentially homorhythmic versions of A’ and then A’’.

4. “Virmalised” (Northern Lights)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA (div.)	Db4-E5 Db4-E5 A3-C5 F#3-Ab4	Estonian English trans.	Andres Ehin Trans. Ritva Poom	1996, Edition Fazer, Fennica Gehrman Oy	Nature Patterns- Peninsula Women’s Chorus

Virmalised virvendavad
 Valgeid hobuseid jookseb
 üle sinise psölu
 Kukub kerget lund üle karge talve
 Üle kauge künka
 Rebastuled, rebenevad
 Taevas rebaseid jookseb tulega sabas
 Tumedas kleidis.

Borealis glimmer, shimmer
 Silver thoroughbreds racing
 over meadowlands azure
 Lightly falling snow covers bracing winter
 over distant hillsides
 Foxes flaming, ripping, bending
 Foxes fiery tail-tips heavenward racing
 Somberly skirted.

Section	A	B	B'	B''	C	A'
Measures*	1-28	29-36	37-55	56-73	74-85	86-115
Melody	None	S1	A2	A1	None	A2
Texture	Canonic	Melody with canon	Melody with canon	Melody with canon	Canonic	Melody with canon
Dynamics	<i>ff</i>	<i>ff</i>	<i>ppp-p</i>	<i>f-ppp-f-p</i>	<i>p-f</i>	<i>f-ppps</i>

“Virmalised” is the longest and most dynamic movement of *Talvemustrid*. While not quite as atonal as *Tuisk*, “Virmalised” does not contain a single functional tonal center. Rather, it consists mostly of descending chromatic sixteenth note patterns in one beat canons. The result is a harmonic vocabulary of mostly major seconds, major thirds, and tritones. Three pitches do act as guideposts: A flat in section A, C in section B, A flat again in section B', C again in section B'' and B''', E in section C, and A flat in section A'. These are shown along with the corresponding chromatic passages in Example 14.



Example 15, Pitch Guideposts in “Virmalised”

The form of “Virmalised” is ABCA, with three similar B sections in a row. The A section has canons of descending chromatic passages that create an echo or pan sweep effect. The B sections alternate the chromatic canons with melody in various voices: the first two times in the soprano 1, then in the alto 2, then twice in the alto 1. While still employing a one beat canon, section C contains *sprechstimme* and glissandi, not chromatic lines. This serves to heighten the anticipation as the piece reaches a climax in measure 85. Section A’ acts as a coda, descending from the cacophonous C section. The A flat guidepost returns and the descending chromatic canon becomes softer and more sparse, eventually ending with only one voice on *ppp* D flat.

Tormis employs a few extended techniques in this movement. On multiple occasions, he uses *sotto voce* in conjunction with the chromatic canons to depict the “glimmering and shimmering” of The Northern Lights. *Sprechstimme* appears in section

C at m. 74, further painting the celestial phenomenon. Accompanied by glissandi, the aural effect is remarkably modern and visceral.

CHAPTER FIVE: KEVADKILLUD (SPRING SKETCHES)

I. “Kevadtuul” (Spring Wind)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA (div.)	D5-G5 E4-E4 D4-B4 G3-F#4	Estonian English trans.	Jaan Kaplinski Trans. Ritva Poom	1995, Edition Fazer, Fennica Gehrman Oy	Nature Patterns- Peninsula Women’s Chorus

Sulavad tuules
Kajakad ja kõik hääled
Avarus meri

Vanishing windwards
Ocean gulls and all voices
Measureless ocean

Section	A	B	A’	B’
Measures*	1-3	4-13	14-16	17-27
Melody	A2,A1,S2	S1	A2,A1,S2	A1
Texture	Homorhythmic	Melody with accompaniment	Homorhythmic	Melody with accompaniment
Dynamics	<i>p</i>	<i>p</i>	<i>f</i>	<i>f</i>

“Kevadtuul” is in the key of G major. However, like most of the more tonal movements of Looduspildid, “Kevadtuul” is pandiatonic. The soprano 2 has a pedal E that subsists throughout the entire movement. The first phrase, shown in Example 15, introduces the minor 7th as the most important interval, moving outward from a unison E to a B minor 7th chord followed by an A minor 9th chord. Section B solidifies the role of the minor 7th with a consistent D in the soprano 1 over the E pedal in the soprano 2. These notes remain almost completely static until the final chord, a polychord of C major

and G major. The frequent minor 7ths and polychord lend to a sense of endless lull, thus reflecting the text “avarus” (“measureless”).

S 1

S 2 *p*

A 1

A 2

Su - la - vad tuu - les tuu - les
 Van-ish - ing wind-wards wind-wards

Su - la - vad tuu - les tuu - les
 Van-ish - ing wind-wards wind-wards

Su - la - vad tuu - les tuu - les
 Van-ish - ing wind-wards wind-wards

Example 16, “Kevadtuul”, mm. 1-3

Tormis also creates stasis in *Kevadtuul* through rhythm and melody. The rhythm never truly settles, with constant contrary motion between the alto 1 and alto 2 parts throughout the whole movement. The meter continues to change between 3/8 and 3/4, further removing stability by changing the pattern. Example 16 shows this combination of motion and meter change. In conjunction with these rhythmic devices, Tormis also adds a melody in the soprano 1 part that stays on a D with one brief exception.

Example 17, “Kevadtuul” mm. 17-21

2. “Lehtivad pungad” (Flower Blossoms)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	Bb4-Eb5 G4-C5 Eb4-Ab4 Bb3-Eb4	Estonian English trans.	Jaan Kaplinski Trans. Ritva Poom	1995, Edition Fazer, Fennica Gehrman Oy	Nature Patterns- Peninsula Women’s Chorus

Ees pingil raamat
Seljataga
õunapuul lehtivad pungad

Books waiting resting
But behind me
apple tree’s flowering blossoms

Section	A
Measures*	1-8
Melody	All
Texture	Antiphonal
Dynamics	<i>p</i>

“Lehtivad pungad” is one of the shortest movements in Looduspuldid. At only 8 measures long, it is truly just one phrase—a disjointed call and response. While the

“call” moves from the soprano 2 to the soprano 1 and finally the alto 2, the movement’s structure could be reconstructed into one unison voice and three homorhythmic responsive voices. The call, shown in Example 17, outlines a G minor triad. The response, shown reduced in Example 18, consists of triads moving down by third. Note that the final call and response are both displaced by an octave.



Example 18, The call in “Lehtivad pungad”



Example 19, The response in “Lehtivad pungad”

Based on harmonic function, this movement is one of the few that even resembles functional tonality. With a key signature of E flat, the first response could be considered I, the second vi, and the last IV—a motion from tonic to subdominant. However, the interjection of the call outlining G minor (iii in Eb) effectively negates any sense of function this progression may have otherwise had.

3. “Õtune taevas” (Evening Sky)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA(div), solo	Bb5-D5 G4-C5 C4-E4 G3-D4	Estonian English trans.	Jaan Kaplinski Trans. Ritva Poom	1995, Edition Fazer, Fennica Gehrman Oy	Nature Patterns-Peninsula Women’s Chorus

Pungades okste läbi paistab
Tohtu õhtune taevas

Budding there through the branches gleaming
Massive the arc of the night sky

Section	A
Measures*	1-5
Melody	Solo
Texture	Homorhythmic
Dynamics	<i>pp</i>

Almost as brief in duration as “Lehtivad pungad”, “Õtune taevas” is only 5 measures long. Under a solo voice or group singing the melody, the choral voices simply build one static sonority. This starts with the lowest note in the chord in the alto 2 and grows with an additional note each two beats. At first, the opening leap of G to D back down to C resembles G minor. However, that expectation quickly evaporates as E natural enters on beat 3 of measure 2. The soprano 2 entrances on G and C solidify a C major 9 sonority. The final two measures see a B flat, technically creating a dominant 7th chord. However, the lack of any other chords in context keeps this from sounding functionally tonal. Example 19 illustrates this gradual unfolding of the harmony, which coincides with the melody in the solo part.

Example 20, “Õtune taevas”, mm. 1-5 reduction

4. “Toominga all” (Under the Bird-Cherry Tree)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA	Bb5-D5 G4-C5 C4-E4 G3-D4	Estonian English trans.	Jaan Kaplinski Trans. Ritva Poom	1995, Edition Fazer, Fennica Gehrman Oy	Nature Patterns- Peninsula Women’s Chorus

Istuksin terve öö
Õites toominga all
Aga need sääsed

I would sit all the eve
‘Neath the rowans all abloom
Oh but these bug-bites

Section	A	A’	A’’
Measures*	1-7	8-14	15-20
Melody	S1, S2—A1	S1, S2—A1	None
Texture	S1- Melody S2- Harmony A1- Countermelody A2- Pedal	S1- Melody S2- Harmony A1- Countermelody A2- Pedal	S1- Melody S2- Harmony A1- Countermelody A2- Pedal
Dynamics	<i>p-mf</i>	<i>p-f</i>	<i>pp-p</i>

“Toominga all” is in A \flat major. The only true departures from the tonic sonority are subdominant (D \flat) and bii (a minor). Example 20 illustrates the harmonic progression of the movement.

The musical score shows two sections, A and A'', each with seven measures. The chords are: I, IV⁶, I, bii, I, IV⁶, bii.

Example 21. “Toominga all” formal diagram with chords

The surprising jolt of A minor portrays “oh but these bug-bites” interrupting the otherwise peaceful evening.

Another short movement, “Toominga all” contains three similar sections. A and A’ are almost identical, with the only difference being the measure immediately preceding the A minor chord. It is shortened from two beats to one beat. In A’’, the choir hums the first half of A and A’ followed by a beat of rest and then the A minor chord one last time.

5. “Kollane leek” (Yellow Flame)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA (div)	C4-Eb5 C4-C5 C4-D5 C4-Bb4	Estonian English trans.	Jaan Kaplinski Trans. Ritva Poom	1995, Edition Fazer, Fennica Gehrman Oy	Nature Patterns-Peninsula Women’s Chorus

Murdunud mõõgal
näe lehvib kolane leek
Päike lööb trumi

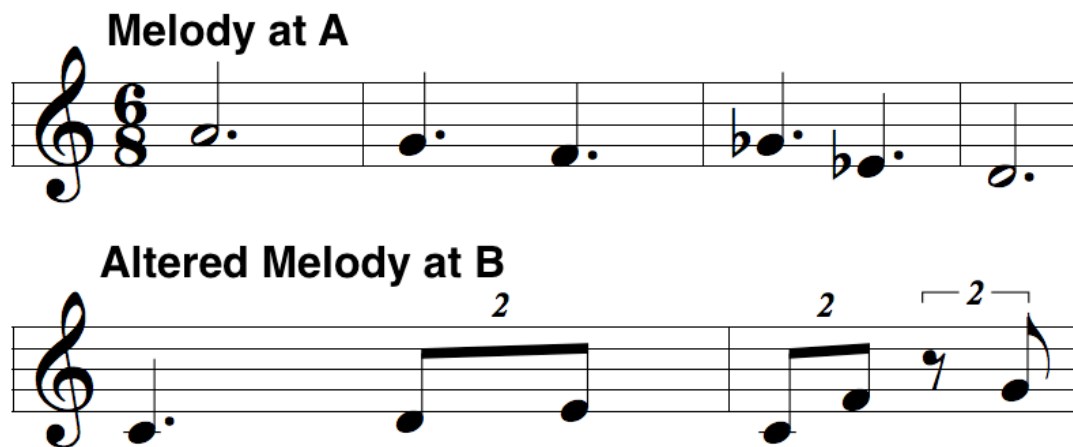
Broken the sword-flag
now dances fiery the flame
Sun is a drummer

Section	A	B	C
Measures*	1-8	8-19	20-24
Melody	S1, S2	A1, A2	None
Texture	Melody with accompaniment	Melody with accompaniment	Homorhythmic
Dynamics	<i>f</i>	<i>f</i>	<i>f</i>

“Kollane leek” is squarely in C major with frequent use of modal borrowing. After an initial melodic statement outlining a C major chord, Tormis immediately utilizes the parallel minor for measure three. Repeated C major triads sound in the alto voices for the next five measures, imitating the sound of the drummer. The B section abruptly

shifts to the parallel minor with the appearance of Ab major in measure eight, Ab being a VI chord in c minor. Repeated Ab major triads sound from measure eight to nineteen, this time in the soprano voices. The C section returns back to C major for the remainder of the movement.

The melody, which begins in the soprano 1 and 2, contains elements of both simple and compound meters. This coincides with natural cadence and text stress of the words. At section B, the melody moves to the alto 1 and 2, where it is not only shifted to the parallel minor, but also is inverted and augmented rhythmically. Example 21 illustrates the relationship between the initial melody and the restatement in section B.



Example 22, Melody and Altered Melody in “Kollane leek”

6. Hiliskevadel (In Late Spring)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA (div)	E4-B4 E4-G#4 G4-B4 E3-A#4	Estonian English trans.	Jaan Kaplinski Trans. Ritva Poom	1995, Edition Fazer, Fennica Gehrman Oy	Nature Patterns- Peninsula Women’s Chorus

Piip ammuskustus
Haopinul suigatas ätt

Pipe long since languished
Geezer on firewood now naps

Section	A	A'
Measures*	1-10	11-18
Melody	A2, A1	None
Texture	Melody with accompaniment	Melody with accompaniment
Dynamics	<i>pp-p-f</i>	<i>p-pp</i>

The final movement of *Kevadkillud*, “Hiliskevadel” brings the cycle to a close with imagery of an old man napping on a late spring day. It is in E major with only a tonic chord sounding the entire length of the movement. The soprano 1 and soprano 2 alternate between two different voicings of this E major (add 2) sonority. It is worth noting that the first movement of *Kevadkillud* also began on E, albeit the parallel minor.

After repeated alterations of the two E major voicings, the alto 2 presents the melody *in* brief, sparse, and separated segments. The alto 1 joins in measure 10, suddenly loud to reflect the contrast of the sleeping man and the sound of the cuckoo bird calling. A single alto one soloist continues to sing the imitative cuckoo motive in measure 11, gradually getting softer until the end of the piece. Just like the contrast of the forte dynamic at 10, the a sharp and F double sharp notes in the cuckoo call also paint the contrast between it and the sleeping man.

CHAPTER SIX: *SUVENMOTIIVID (SUMMER MOTIFS)*

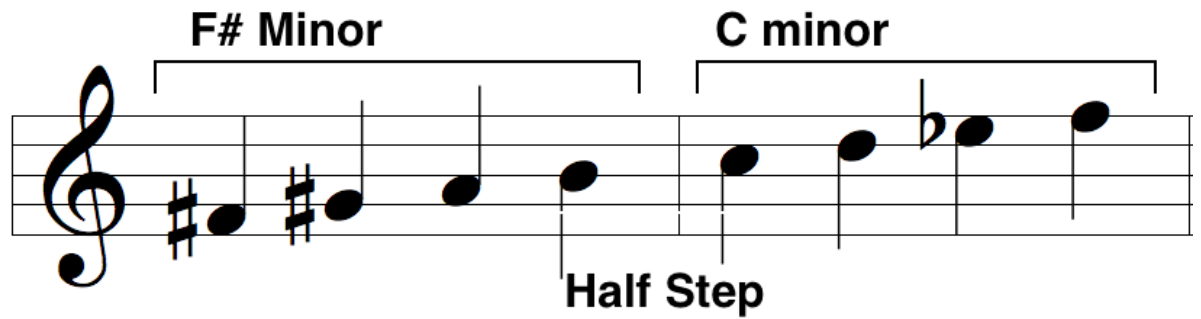
1. “Põuailm” (Dry Weather)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA (div)	F#4-A5 F#4-C5 C4-C5 F#3-C4	Estonian English trans.	Aleksander Suuman Trans. Ritva Poom	1995, Edition Fazer, Fennica Gehrman Oy	Nature Patterns-Peninsula Women’s Chorus

Lämbe põuailm	Sultry rainless day
Endiselt on lämbe põuailm	Once again a sultry rainless day
Tulesambad kahel pool	Pillars flaming either side
Pleekinud päikest	faded the sunshine
Alla surub vaikus	Down presses silence
oma raske kämbla	with its palm so heavy
Korstnasuits on kartulipõlul	Chimney smoke on fields of potatoes
Lämbe põuailm	Sultry rainless day
Endiselt on lämbe põuailm	Once again a sultry rainless day

Section	A	A’	B	A’’
Measures*	1-8	9-14	15-21	22-26
Melody	All	S1	A2-S1,S2-A1	All
Texture	Homorhythmic with occasional imitation	Homorhythmic	Antiphonal	Homorhythmic with occasional imitation
Dynamics	<i>f-mf-pp-f</i>	<i>pp,f</i>	<i>P</i>	<i>f-mf-pp</i>

“Põuailm” is based on the octatonic scale. Tormis also used this scale in the “Tuisk” movement of *Talvemustrid*. While “Tuisk” utilizes the octatonic scale’s alternating half and whole steps, “Põuailm” relies on the scale consisting of two minor tetrachords joined by a half step.



Example 23, “Põuailm” octatonic scale

From the start of the movement, a tritone leap from C down to F sharp not only establishes that dissonant interval as important, but it also sets up a dissonant harmonic vocabulary. Soprano 1 and alto 2 voices immediately ascend along the F sharp minor tetrachord in octaves creating a diminished chord. Measure 3 contains a B major flat 9 chord. The unique intervallic makeup of the octatonic scale results in most of the remaining sonorities being quite dissonant, as well.

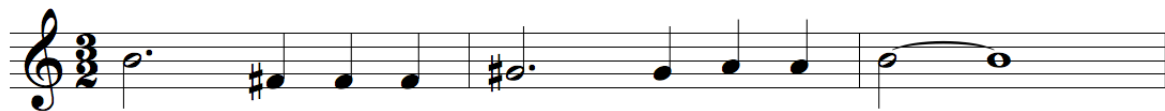
“Põuailm”’s melodic lines contain similar patterns of descending leaps and ascending steps. Example 23 shows the different versions of this motif.



m. 1



m. 2



m. 3



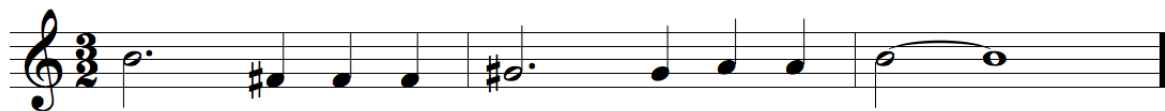
m. 7



m. 16



m. 20



m. 22

Example 24, Different Versions of Motif in “Põuailm”

The melodies at measures 1,2,7, and 20 are all the same intervals of a descending tritone followed by a major second and a minor second. Measure 16 is similar, but extends the

phrase by four beats, another whole and half step ascent, and a tritone leap down and back up. Measures 3 and 22 are perfect fourths down followed by the same ascending major second, minor second pattern thereafter.

2. “Äike” (Thunderstorm)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA (div)	C4-Db6 Bb3-F5 A3-Eb5 F3-D5	Estonian English trans.	Aleksander Suuman Trans. Ritva Poom	1995, Edition Fazer, Fennica Gehrman Oy	Nature Patterns- Peninsula Women’s Chorus

Tõusis üle metsa
Karukarva pilv.
Piksekihvad puusse lõi
Raksus terve ilm
Raius rahehoog
Ja vihma kallas kapaga.
Nõnda kestis, kestis...
Siis veel seenevihma sadas...
Sundis vikerkaar

Rising over forest
Brownish hued a cloud.
Spike of lightning striking trees,
Shattered all the world,
Cast a spate of hail,
Then pouring rain in bucketfuls.
Thusly lasted, lasted...
Then a misty rain a-falling...
Then a rainbow born.

Section	A	B	B'	B''
Measures	1-10	11-15	16-21	22-30
Melody	All	S1, S2	S1, S2	S1, S2
Texture	Homorhythmic	Homorhythmic duet	Homorhythmic duet	Homorhythmic duet
Dynamics	<i>p-mp-mf-f-ff</i>	<i>mf</i>	<i>f-ff</i>	<i>f</i>

Section	C	D	E
Measures	31-36	37-62	63-72
Melody	A1, A2	A2	None
Texture	Homorhythmic duet with pedal tone	Polyphonic	Homorhythmic
Dynamics	<i>f</i>	<i>f-p-mf-p-mf-pp</i>	<i>pp-f</i>

“Äike” (Thunderstorm) is a fairly long, high-energy movement which, true to its title, musically paints a picture of a raging storm. Initially, cumulative chording creates a polychord of Bb dominant 7 over Ab dominant 7. Octave A naturals suddenly interrupt this sonority in measure 8. Section B is in a pandiatonic D minor. Sections B’ B’’, and C repeat B thematic material in higher keys as shown in Figure 15. The remainder of the piece stays in g minor until end at section E. At this point, the polychord of Bb dominant over Ab dominant 7 returns.

Section	A	B	B’	B’’	C	D	E
Tonality	B b 7/A b 7	d	eb	f#	g	g	B b /a b 7

The main rhythmic motive that recurs in the melody is a dotted eighth note followed by four or six eighth notes. Starting in section B, the melody is in an assymetrical meter of 3 beats followed by 4 beats. This 7/4 meter is superimposed onto the 4/4 descending note accompanimental pattern in the alto 1 and 2 parts. These patterns are reversed in section C, with the altos singing the melody and the sopranos singing the accompanimental pattern above. At D, the altos sing the main rhythmic motive on static pitches in a 4-beat pattern while the sopranos sing the same pattern offset by 2 beats.

Example 24 illustrates this pattern of interlocking meters and intervals. At measure 41, the alto 2 enters alongside this interlocking pattern with an altered version of the melody from B. Not only is it augmented rhythmically, it is also set in hemiola against the main meter.

S 1
ra - he - hoog ja viih - ma kal - las ka - pa - ga, viih - ma kal - las
spate of hail, then pour - ing rain in buck - et - fuls, pour - ing rain in

S 2
ra - he - hoog ja viih - ma kal - las ka - pa - ga, viih - ma kal - las
spate of hail, then pour - ing rain in buck - et - fuls, pour - ing rain in

A 1
viih - ma - kal las ka - pa - ga, viih - ma - kal las ka - pa - ga,
pour - ing rain in buck - et - fuls, pour - ing rain in buck - et - fuls,

A 2
viih - ma - kal las ka - pa - ga, viih - ma - kal las ka - pa - ga,
pour - ing rain in buck - et - fuls, pour - ing rain in buck - et - fuls,

Example 25, *Äike*, mm. 37-38

3. “Suveöö” (Summer Night)

Voicing	Range	Text Language	Text Author	Publication	Recording
SSAA (div)	Eb4-D5 Eb4-D5 Ab3-Bb4 Eb3-Bb4	Estonian English trans.	Aleksander Suuman Trans. Ritva Poom	1995, Edition Fazer, Fennica Gehrman Oy	Nature Patterns-Peninsula Women’s Chorus

Istub suveöö mu kõrvale õuel
Ja kõneleb:
Vaata udu heinamaal
Istub suveöö mu kõrvale õuel
Ja kõneleb:
Vaata Kirjut kaera
Istub suveöö mu kõrvale õuel
Ja kõneleb:
Kuula rukki räaku

Sits the summer eve outside by me talking
low murmuring:
See now misty fields of hay
Sits the summer eve outside by me talking
low murmuring:
See now dappled oat-grains
Sits the summer eve outside by me talking
low murmuring:
Hear now crackling corn-cake

Istub suveöö mu kõrvale õuel
 Ja kõneleb:
 Vaata, Kuula.

Sits the summer eve outside by me talking
 low murmuring:
 See now, hear now.

Section	A	A'	A''	A'''
Measures	1-9	10-18	19-29	30-45
Melody	S2	A1	A2	All
Texture	Monophonic with cumulative chording	Monophonic with cumulative chording	Monophonic with cumulative chording	Monophonic with cumulative chording
Dynamics	<i>p</i>	<i>p</i>	<i>p</i>	<i>p-f-p-pp</i>

“Suveöö”, the final movement of the entire Loodispuldid, is in E flat major. It is the only movement in the *Suvenmotiivid* without any accidentals or key changes. After an initial *regilalul* in the soprano 2, the soprano 1 joins at the end of the phrase on “kõneleb” (murmuring). Using cumulative chording, the soprano 1 then holds each of the final three notes of the melody. This results in a cluster of major seconds from Bb to D. The soprano 2 then finishes the melody followed by an antiphonal response on the cluster in the soprano 1.

The A' section is similar. At measure 10, the alto 1 begins the same melody with the soprano 1 cluster still sounding from section A. The soprano 2 joins on “kõneleb” just as the soprano 1 did in the previous section, just a fifth lower. Using cumulative chording, the soprano 2 creates another cluster of major seconds from Eb to G. At this point, the overall cluster is Eb major 7/9/13.

Section A'' follows the same pattern, with the alto 2 singing the melody under the soprano cluster. The alto 1 joins again on “kõneleb” a fifth below the previous section. It holds out a cluster of major seconds from Ab to C. At this point, the cluster's sonority begins to shift away from a version of Eb major towards a predominant chord. The alto 2

CHAPTER SEVEN: SUMMARY AND CONCLUSION

Veljo Tormis is one of Estonia's most important composers of all time. With over 500 compositions, he has made a unique and valuable musical contribution to the Estonian culture—not only because of the vast number of works, but also because most of them either contain *regilaul* or text from 20th century Estonian poets.

A set of cycles representing all of the seasons and incorporating prominent Estonian poetry, Loodispuldid represents one of Tormis' most important works. It illustrates Tormis' maturing style as he utilized a variety of post tonal techniques like extended tertian harmonies, modal scales, pandiatonicism, clusters, and mixed meters. Tormis also employs his own orchestrally-derived techniques of carefully constructed simultaneous articulations along with cumulative chording.

Each cycle contains its own unique style and feel. *Sügismaastikud* is perhaps the most tonal of the four. Most movements are pandiatonic and one uses the whole tone scale. On a macro level, *Sügismaastikud* moves from soft in the earlier movements to a *fff* climax on the final chord of the last movement. *Talvemustrid* also begins at a very soft dynamic level on a unison D4, grows to multiple *ff* dynamics throughout, and ends back at a soft dynamic on Db. The cycle is more harmonically adventurous than *Sügismaastikud*, with consistent chromaticism, octatonic scale, and marked dissonance.

Suvenmotiivid only contains three movements, but continues the harmonic and rhythmic complexity of *Sügismaastikud*. The first movement, *Põualim*, immediately begins on a tritone with octatonic scale. Different meters occur simultaneously during the second movement, which also moves quickly through 4 keys. The final movement ends with orchestral voicing and a 10-note chord cluster. *Kevadkillud* contains six very

short movements, most of which are pandiatonic like *Sügismaastikud*. There is far less chromaticism and harmonic complexity than the middle two cycles, almost as if Tormis is bringing the set full circle. Moreover, the final movement of this cycle (and the entire set) is really just one major chord with embellishments.

As a set, Loodispuldid represents a thorough perspective of Tormis' mature style. The analyses done as a part of this paper reveal an incredible efficiency in his writing. Motives have purpose and context. Each movement possesses a well-defined harmonic language and rhythmic identity. A variety of formal structures exist, from binary to rondo. Even the many through-composed movements are expertly crafted with clear direction. Considering the relative lack of major works and choral cycles for female choirs, Loodispuldid stands as a monumental contribution to Tormis' body of compositions, the collection of works by Baltic State composers, and the historical choral *ouvre*.

PART II
PROGRAM NOTES

Mass in G Major, Franz Schubert

Franz Schubert composed a total of six Latin masses. The Mass in G Major is the second of the six and the only *missa brevis* (short mass). As opposed to the other five *missa solemnis* (full masses), The Mass in G Major is only scored for organ and strings. It was written in 1815 over a period of just six days for Liechtental church, that of Schubert's youth.

In the Mass in G Major, Schubert changes the order of phrases, repeats words, and omits certain phrases. Most notably, he leaves out "qui sedes ad dexteram Patris" (who sits at the right hand of the father) from the Gloria and "credo in unam, sanctam, catholicam, et apostolicam Ecclesiam" (I believe in one, holy, catholic, and apostolic church) from the Credo. Scholars have suggested this could have been due to his personal accidental omissions, local traditions, or most likely, his personal religious beliefs.

The *Kyrie* is marked *Andante con moto* and starts softly and immediately with a homorhythmic choral entrance. The "Christe" section features a soaring soprano solo, probably written for soprano Therese Grob, who performed at the premiere of the mass. The *Gloria* movement, marked *Allegro maestoso*, bursts quickly away from the *Kyrie* with a declamatory sixteenth note scalar motif and more homorhythmic choral passages. The *Credo* again contrasts the previous section with a *pianissimo* choral entrance over a steady quarter note bass line. The *Sanctus* contains a dotted sixteenth motif that propels the entire movement forward. At "osanna in excelsis", a fugue begins. The most

contrasting movement of the mass, the Benedictus is in 6/8 time. It also features soloists from all four voice parts. The “osanna in excelsis” returns at the end. The final movement, Agnus Dei, begins in the relative key of E minor for a slow and beautiful violin solo preceding an equally powerful soprano solo. The choir answers the soloists cry with “miserere nobis” (have mercy on us) and then “dona nobis pacem” (grant us peace).

Jubilate Deo, Benjamin Britten

Written rather late in his life in 1961, Jubilate Deo is one of about a dozen short choral works by British composer Benjamin Britten. The piece is strikingly different from the serious and dark operas that had made him famous by that time. Britten composed it as a companion piece to his Te Deum of 1934.

Like many works of the Second English Choral School, Jubilate Deo pays careful attention to liturgical function and textual integrity while allowing a certain amount of melodic fluidity and freedom. The tenors and sopranos sing a buoyant and joyful opening line in octaves, and then the basses and altos answer antiphonally. The meter shifts constantly to adapt to both the desired melodic shape and the stress of the text. The call and response of the two duetting parts occasionally overlaps into close canon that almost sounds like an echo.

A contrasting middle section is low in register, soft, slow, and pensive. The texture turns to chorale-style homophony. However, this section very quickly turns back to the spirit-filled energy and brightness of the opening and a return of the original melodic material. After a restatement of this, an even more brief return to the feel of the B section occurs on “world without end.” Once again, the A motive returns to close the piece with a flourishing “Amen.”

Soon Ah Will Be Done, Arranged by J.D. Frizzell

An arrangement of the traditional spiritual, Soon Ah Will Be Done was written specifically for the Men's Chorus at The University of Kentucky. Well versed in the famous spiritual choral arrangers like Moses Hogan, Jester Hariston, and William Dawson, I could not escape their notable influence on this setting. The most famous arrangement of Soon Ah Will Be Done is by Dawson, and I pay homage to this staple of the choral oeuvre at the end of the piece.

Soon Ah Will Be Done opens with a chant-like, repeated, and homorhythmic phrase in the full choir. A small ensemble enters soon thereafter with the harmonized melody. I openly acknowledge the style of Moses Hogan with this texture of small ensemble over full choir. Immediately jarring to someone familiar with the Dawson setting, the rhythms are not dotted. Instead, straight eighth notes drive the setting forward with a sense of desperation.

Big block chords of open fifths depict the longing of "I want to meet my mother" in the B section. This gives way back to the A material before the B section returns. This time, the choir and small ensemble call and respond with heavily accented quarter note entrances on "No more weepin' and wailin'." Instead of returning to the A section again, the B section repeats with "I want to meet my Jesus." While similar to the opening B section of "I want to meet my mother", it ends on the dominant harmony, setting up a pedal that builds in layers from the bass part upwards. Various parts enter one at a time with different motivic pieces from the melody. The result of all five separate layers ending at once is a polychord of G major and C minor, the dominant and tonic harmonies combined in a tension-filled climax.

The coda references the classic Dawson arrangement twice—first with the unison bass line on “I’m goin’ to live with God” (an octave lower and the opposite dynamic of the Dawson setting) and second with the Picardy third on “God.” However, the Picardy third quickly dissipates and resolves with a triple *forte* minor 9th sonority.

i thank You God, J.D. Frizzell

I composed i thank You God as a gift for my longtime voice and piano instructor George Butler, who is an award winning cellist. The virtuosic cello part running throughout the work is only successful when played by musicians of the highest caliber. For this performance, one of the students in the UK Men's Chorus is playing this part on the horse head fiddle, a cello-like instrument from Inner Mongolia.

Following a soft and ethereal opening on the piano and cello, the choir enters delicately in unison. This line expands upward in trajectory and splits into two parts as it crescendos on "most this amazing day." A wispy triplet figure accompanies the shift of text to "the leaping greenly spirit of trees." I utilize metric modulation frequently throughout i thank You God to seamlessly move through various time signatures and keys. This is designed to mirror the free verse form and contemporary style of the poetry. The piece continues with simple, stepwise unison and duet lines.

It builds to the first four-part harmony on "and of the gay great happening illimitably earth." The triplet figure, this time rhythmically diminished as the choir excitedly questions "how could touching tasting hearing seeing breathing any lifted from the no of all nothing human barely being doubt unimaginable You?" After that section reaches the climax of the entire piece, the piano suddenly returns to the soft material from the opening. The choir randomly speaks the text "i thank You God for most this amazing day" in an aleatoric fashion. Meanwhile, the cello combines various motive from earlier over these textures to create a static soundscape.

The coda combines the piano part from the very beginning of the work with the cello playing the initial melody. The vocal lines actually use a melody introduced by the

cello in the aleatoric section, making it seem like a kind of déjà vu for the listener— they've heard the melody, but through a very dense texture. This is designed to paint the text “now the ears of my ears awake, now the eyes of my eyes are opened.”

Jesu, Meine Freude, J.S. Bach

Jesu, meine freude is one of a few motets written by Bach. This is likely due to the declining popularity of the motet in worship services in Lutheran churches, for which the cantata had become the prevailing choral music of the early 18th century. If the cantata had become the dominant sacred choral form, one might wonder why Bach write motets at all. Like Jesu, meine freude, most of the motets were written for special occasions like funerals. This one was written for the funeral of Maria Kees, the wife of the postmaster of Leipzig. It is a chorale motet with recurring harmonizations of each chorale verse throughout.

In his role as *Kantor* of the *Thomaskirche* in Leipzig, Bach was in charge of facilitating music at all four Lutheran churches. This meant his choir and instrumentalists would have to split forces on Sunday mornings. However, for a special occasion like a funeral, he had his full set of musicians at his behest. Therefore, he voiced the largest movements of this motet with two soprano parts plus alto, tenor, and bass.

Bach organized Jesu, meine freude with a unique mirror structure connecting its eleven movements. The first and eleventh movements are the same harmonizations of the chorale. The second and tenth movements utilize the same musical materials. The third and ninth movements are both chorale harmonizations. The fourth and eighth movements are delicate trios. The central movement, number six, is an intricate double fugue.

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Frizzell, winner of the 2007 Intégrales Composition Contest, writes music for choir, orchestra, symphonic band, voice, handbells, chamber ensembles, and solo instruments. With music published by many major publishing houses, he has had best sellers throughout the world. Frizzell was chosen by the board of the Tennessee Music Educators Association as the 2011 Outstanding Young Music Educator. Additionally, he was awarded the Dr. Clair E. Cox Award for Teaching Excellence.

Frizzell is the Director of Fine Arts at Briarcrest Christian School in Memphis, TN. A leader in the contemporary a cappella movement, Frizzell is the co-founder and President of The A Cappella Education Association, a nonprofit dedicated to helping groups around the world. His high school a cappella group, OneVoice, is a SONY Recording Artist. They were the winners of the Macy's A Cappella Challenge judged by Pentatonix and contestants on America's Got Talent. Frizzell is also the Director of Education and Marketing for Camp A Cappella.

Frizzell is active as a presenter, adjudicator, clinician, and guest conductor. He is also the Southern Division ACDA R & S Chair for Men's Choirs. The board of the Cystic Fibrosis Foundation named him one of "Memphis' Finest" for his philanthropic efforts.