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## Kaija Saariaho and the Nordic Dream Zones

**Keywords:** Kaija Saariaho, Finnish composers, Finnish poetry, dream, modern music, *Kalevala*, Jean Sibelius, Johan Ludvig Runeberg, Elias Lönnrot, Finland, Sámi, Nordic cultures, mythology.

In line with the widespread, almost common-sense conviction of the relevance of the dream theme, the original idea of this essay was to explain Kaija Saariaho's (\* October 14, 1952, † June 2, 2023) style in relation to "European dream cultures" and to place it in a Finnish context.<sup>1</sup> While doubts about the relative importance of dreams for Saariaho (as inspiration, structural model, or aesthetic framework) are legitimate, new perspectives open up on the function of dreams in Finnish and other Northern European traditions, including mythology and literature. As a theme, the dream is as prevalent in the popular reception of Saariaho's work as sound and gender, but all of these three themes need to be challenged as heuristic and analytical guidelines. What follows lays the groundwork for a detailed analysis of the possibility of a Finnish dimension to Saariaho's approach to dreams. This paper asks what it means in Finnish discourse when dreams are mentioned as a metaphor for Saariaho's style. A similar study in another regional setting would facilitate a more global understanding of the associations generated by this category.

Brief interviews were conducted with the Finnish composers Harri Vuori (\*1957) and Tapio Tuomela (\*1958). The result was varied. In short, there has not been a general enthusiasm for dreams in Finland, but rather a critical trend, even though a number of composers such as Saariaho, Tuomela, Vuori and many others have produced fascinating dream-related pieces, large and small.

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<sup>1</sup> This paper is based on a lecture given at the international symposium of the Graduiertenkolleg "Europäische Traumkulturen" (University of Saarland, Saarbrücken, May 24–25, 2019): 'A Gateway to Secret Existences. Dream, Body and Soul in Kaija Saariaho's Music.' Hosted by Mauro Bertola. Cf. also Tomi Mäkelä: Tönende Atmosphäre. "Die Komponistin Kaija Saariaho wird siebzig". In: *Frankfurter Allgemeine Zeitung* 239 (October 14, 2022), p. 13; Tomi Mäkelä: "Ein Leben ohne Dogmen. Zum Tod der Komponistin Kaija Saariaho". In: *Frankfurter Allgemeine Zeitung* 128 (June 5, 2023), p. 12; Tomi Mäkelä: "Kaija Saariaho (1952–2023) – Kunst zwischen Mensch und Maschine: Erste Gedanken *post mortem*". In: *Musik & Ästhetik* 27, 4 (October 2023), p. 5–11; Tomi Mäkelä: "Kaija Saariaho: Die engagierte Individualistin". In: *Semper: Magazin der Semperoper Dresden* 3/2024–2025, p. 24; Tomi Mäkelä: "Kaija Saariaho – die Unberechenbare". In: *Innocence. Kaija Saariaho* [Programmheft], Semperoper Dresden, Premiere 15. März 2025, p. 42–47; Tomi Mäkelä: "Licht ohne Schatten: Kaija Saariaho – ein Porträt". In: *Festivalbroschüre Acht Brücken. Musik für Köln: Licht! (9. bis 18. Mai 2025)*.

The reluctance to dream has many causes. If the attitude is cultural, it could be due to the small size of the population and the tightness of communicative networks, either to the approach of leading personalities or to a collective tension. The latter could be explained by key factors of archetypal identity defined in contrast to the environment. For example, the awareness of the role of dreams in Sámi culture may have influenced the neighboring Finns over the centuries.

Like the Native North Americans, the Sámi people of northern Finland (Lapland), Russia, and Scandinavia were told to regard dreams as more significant and even “real” than the “visible” world.<sup>2</sup> (The idealistic, Platonic dimension of this thinking should be discussed elsewhere.) Traditional members of the culture expected everyone to act according to the dreams and to make our dreams or those of our spiritual leaders come true. Despite the pioneering work of the composer and folklorist Armas Launis (1884–1959), whose opera *Aslak Hetta* (1922) dealt with the Sámi musically and culturally, and who since 1908 has published extensively on their music<sup>3</sup> and helped to increase knowledge about them, the Finns have traditionally (and often chauvinistically) emphasized the cultural otherness of the Sámi, similar to that of the Sinti and Roma. In this network of attitudes, many Finns have preferred to be associated with civilization, rationality, and urban Western values rather than dream visions, beliefs, and archaic spirituality. As a result of strong political and educational efforts, however, Finnish culture is now integrating the Other, creating a modern myth of multicultural Finnishness, which is reflected in the emerging popularity of Sámi themes in the arts. This leads to cultural appropriation by artists who cannot claim to be members of the Sámi population. However, cultural appropriation is not necessarily presumptuous in a pejorative sense. A possible guide to assessing the degree of the inappropriateness is to observe the reactions among the people whose tradition has become the object of cultural appropriation – even if there is no birthright to cultural awareness.

The increased intensity of the implementation of details of Sámi culture may have either political or exotic reasons, rather than indicating a genuine and sustained interest, but it could still lead to dreams as a source of spiritual power and fertility. So far, the avant-garde score composers – “partiturmusiken” is a term often used in Scandinavia instead of “art music composer” etc. – have not fully exploited this opportunity. For example, Tapio Tuomela’s song for mezzo-soprano and small ensemble (piano and cello) or voice and orchestra, *Vuohenki luohti* (The Song of Vuohenki, 2001/2004), set to fragmented Sami texts by the legendary “joik” performer and poet Nils-Aslak

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<sup>2</sup> Cf. Randall Sexton & Ellen Anne Buljo Stabbusvik: “Healing in the Sámi North.” In: *Culture, Medicine and Psychiatry* 34(4) (December 2010), p. 571–589. Cf. [Chapter ref. to “Consult Fletcher”] “Dreams and Visions.” In: *Handbook of Indians of Canada*. Ed. by James White, Appendix to the Tenth Report of the Geographic Board of Canada. Geographic Board of Canada: Ottawa <sup>2</sup>1913, p. 132–133; here p. 133.

<sup>3</sup> *Lappische Juoigos-Melodien*. Suomalais-ugrilaisen seuran toimituksia 26. Suomalaisen Kirjallisuuden Seura: Helsinki 1908.

Valkeapää (1943–2001), contains a dream section (Figure 1, below), but dreams are generally hard to find in Tuomela’s oeuvre. Even in *Vuohenki luohti*, the dream is hidden from the hasty observer, as it is not mentioned in the main title or in the title of the section ‘Tranquillo dolce’. The composer mentions it in the official Music Finland presentation: “The middle section of the poem, from the first slow passage on, consists of a dream, in which the writer may be referring to a shamanistic trance.”<sup>4</sup> Such a state of mind might be quite challenging for an average Western performer, and worthy of an Alban Bergian footnote in the score; a “shamanistic trance” is not the only association one can have with “tranquillo dolce”. Another recent and prominent case of Finnish-Sámi inspiration is Lotta Wennäkoski’s (\*1970) *Uniin asti* (Until the Dreams) for choir and orchestra (2017), a song cycle for choir and orchestra with five poems in Finnish, Swedish, and North Sámi. Unlike *Vuohenki luohti*, the title of this work refers to dreams, but it is about the processes that precede dreams, not the dreams themselves.

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<sup>4</sup> <https://core.musicfinland.fi/works/vuohenki-luohti>.

Tranquillo dolce  $\text{♩} = 45$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Fg. 1  
Cb. 2  
Cor. 1  
Cor. 2  
Tr. 1  
Tr. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Perc.  
Pno.  
Voice  
Vi. 1  
Vi. 1  
Vi. 2  
Vi. 2  
Vla.  
Vcl.  
Cb.

Lyrics: *Nä - gü - än at - tin both - tit, om - mi - än ä - min deev - dit vuo -*

Dynamics: *p, pp, f, mp*

Articulation: *acc., div.*

Performance instructions: *2 soli, sempre poco marcato*

Figure 1. Tapio Tuomela: *Vuohenki luhti* (The Song of Vuohenki, 2001/04) for mezzo-soprano and a small ensemble (piano and cello), or voice and orchestra, text by Nils-Aslak Valkeapää, mm. 193–201. © Fennica Gehrman Oy, Helsinki. Used by permission.

## Elias Lönnrot's *Kalevala* and its mission

As a cultural reaction to Sámi conventions, Ahti Saarelainen (aka Lemminkäinen, the Lover, and Kaukomieli, the Far-Minded), the macho adventurer of the ancient Finns, as documented in Elias Lönnrot's *Kalevala* (in the 1835 and 1849 versions), declares before setting out for the otherness of Pohjola, ignoring the advice of his mother and Kyllikki, his wife:

En usko unia naisten | enkä vaimojen valoja.

1888: I discredit dreams of women, | Have no faith in vows of maidens!

1989: I don't believe women's dreams | nor the oaths of wives.<sup>5</sup>

The *Kalevala* was collected, edited and finalized by a dedicated physician and distinguished biologist who was also a freelance linguist and folklorist. This explains some of the negative connotations of the category of dream in *Kalevala*. Lönnrot (1802–1884) – one of the greatest universal genius of Northern European history – did not follow the model of Greek antiquity, where the benevolent perspective of the philosophers dominated the reception of dreams, or even Goethe, for whom, in the pre-revolutionary *Egmont* (1788), sleep was a way of solving problems and giving shape to things that were hardly possible in reality. It is the imprisoned Lamoral von Egmont's (1522–1568) dream of Clara ("Klärchen") as an allegory of freedom-not a prophecy but a mirage, a "brilliant apparition" accompanied by music-that leads to the conclusion of the tragedy. For Lönnrot, a rationalist and rural educator, it was dangerous to celebrate a "gefälliger Wahnsinn" ("pleasing madness") that would change the character of our existence and make us flee from reality "and cease to be". In his opinion, at least, his patients, clients, and some rural audiences could not afford such an attitude. In fact, even Goethe's *Egmont* could be seen as a criticism rather than a praise of taking dreams seriously. Goethe might have thought that dreams are simply produced by our brains in the state of sleep – similar to the effect of hallucinogenic drugs – rather than being a projection of the superhuman.

In the *Kalevala*, Väinämöinen asks Untamo (also called Untamoinen or Unto) to tell him his dreams and thus the whereabouts of the mythological figures Väinämöinen is looking for:

"Sano nyt, Untamo, unesi, | maku'usi, maan venyjä: | missä Ahtola asuvi, | neiot Vellamon venyvi?" | Sanoipa Untamo unensa, | maku'unsa maan venyjä [...].

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<sup>5</sup> Elias Lönnrot: *Kalevala*. Suomalaisen Kirjallisuuden Seura: Helsinki 1849, Canto 12: 57–58; All translations are either from John Martin Crawford: *The Kalevala. The Epic Poem of Finland*. Columbia Publishing Company: New York & London 1888) that is based on Franz Anton Schiefner's (oldest complete) translation: *Kalevala. Das National-Epos der Finnen*. Frenckell: Helsingfors 1852, or by Keith Bosley: *The Kalevala*. Oxford University Press: Oxford 1989.

1888: "Tell, Untamo, tell me, dreamer, Tell me, Indolence, thy visions,  
Where the water-gods may linger, Where may rest Wellamo's maidens?"  
Then Untamo, thus made answer, Lazily he told his dreamings [...].  
1989: "Tell now, O Dreamer, your dream, | O stretched in earth, your  
vision: | Here is Ahto-land | where do his Wave-wife's maids stretch?" ||  
Well, the Dreamer told his dream | the stretched in earth his vision: [...].  
(Canto 5: 9-11)

Untamo, *Kalevala's* only male dreamer (explicitly called "Dreamer" in the translations), is called both Kalervo's "brother" and his enemy. The name Untamo refers either to dreams ("unta" is the grammatical diminutive of "uni", dream, in modern Finnish) or to an archaic signifier of a Germanic male, i. e. a Western other and hostile invader. Untamo seems to live in the realm of dreams in the dangerous land of the Old Lady ("Akka") of Pohjola, the North. He may even be the personification of the male unconscious, i. e. "Kalervo's brother".

Dreams are criticized in the *Kalevala* as "maidens' vows", creating a gender dichotomy typical of the nineteenth century. Women in general, not only the "hags", have dreams (or: admit to having them and reflect on them afterwards); men pretend to rely on their senses and rationality and ignore their dreams; Untamo in Canto 5 is an exception. When Lönnrot quotes Kyllikki talking about her detailed and prophetic dream of a wild fire warning of an uncontrolled battle, he comes close to giving dreams some social credit:

Näin mä unta maatessani, | sike'in levätessäni: | tuli ahjona ajeli, | valkea  
välähtelihe | avian ikkunan alatse, | periseinän penkeretse; | siitö  
tuiskahti tupahan, | koskena kohahtelihe, | siltalauoista lakehen, | ikku-  
nasta akkunahan.

1888: In the evening I lay sleeping, | Slumbering I saw in dream-land |  
Fire upshooting from the chimney, | Flames arising, mounting skyward, |  
From the windows of this dwelling, | From the summits of these rafters, |  
Piercing through our upper chambers, | Roaring like the fall of waters, |  
Leaping from the floor and ceiling, | Darting from the halls and door-  
ways.

1989: I dreamed as I lay | as I soundly slept: | fire as a forge was driving |  
flame was flickering | right underneath the window | by the bank at the  
back wall; | from there it swirled in | as a rapid roared | from floorboards  
to roof | window to window. (Canto 12: 45-54)

In the third, abridged and somewhat less archaic version of the *Kalevala* (1862), the sentences are simple: "Ellös lähtekö sotahan! Näin mä unta maatessani: tuli ahjona ajeli, siitä tuiskahti tupahan, siltalauoista lakehen!" (There is no printed translation of this, but the idea is: "Do not go to war! I saw a dream while I was lying down: A fire came even into the living room.") In the 1849 version, the position of Kyllikki's husband Lemminkäinen is made clear:

Siitä lieto Lemminkäinen | itse tuon sanoiksi virkki: | “En usko unia nais-  
ten | enkä vaimojen valoja.”

1888: “I discredit dreams or women, | Have no faith in vows of  
maidens!” | Thus Lemminkäinen replies to Kyllikki’s prophecy, | based  
on a dream she had.

1989: There wanton Lemminkäinen | put this into words: | “I don’t be-  
lieve women’s dreams | nor the oaths of wives.” (Canto 12: 55–58)

This section appears in a brief form in the early 1835 version of the *Kalevala*,<sup>6</sup>  
where the following sentence (included in both versions with a minor, se-  
mantically redundant difference of an added “i” in 1849) is the closest Lön-  
nrot comes to the idea of troubling dreams:

Jo minua noiat noitu[i], noiat noitu[i], kyyt kiroili.

1888: Wizards often have bewitched me, | And the fascinating serpents.

1989: Witches have already bewitched me | witches bewitched, vipers cursed.

In Canto 28, Lemminkäinen’s mother seems concerned about the strange  
dreams her son may have had while wandering in foreign lands-especially  
after eating and drinking too much, as the holistic doctor Lönnrot eagerly  
notes:

Sanoi äiti Lemminkäisen: | “Mi sinulla, poikueni? | On sulle satunen  
saanut | Pohjolassa käyessäsi, | vainko liioin syötyäsi, | syötyäsi, juotuasi  
| olet öisillä sijoilla | nähnyt outoja unia?”

1888: Lemminkäinen’s mother answered: | “Wherefore then are thou  
indignant, | Thus annoyed, and heavy-hearted, | On returning from Pohy-  
ola? | Was thy feasting out of season, | Was the banquet-beer unworthy, |  
Were thy dreams of evil import | When asleep in darksome Northland?”

1989: Lemminkäinen’s mother said: | “What’s the matter, my offspring? |  
Has something happened to you | on your visit to Northland | or after  
eating too much – | eating and drinking too much – | have you had  
strange dreams | where you spent the night?” (Canto 28: 123–130)

Lemminkäinen answers:

Akat noita arvelkohot | öisiä unennäköjä! | Muistan yölliset uneni, | sen  
paremmin päivälliset.

1888: Aged women may remember | What they dream on beds of trou-  
ble; | I have seen some wondrous visions, | Since I left my Island-cottage.

1989: Let hags think about | those dreams in the night! | I remember my  
night-dreams | but my day-dreams more clearly. (Canto 28: 133–136)

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<sup>6</sup> Elias Lönnrot: *Kalevala taikka vanhoja Karjalan runoja Suomen kansan muinoisista ajoista*. Suomalaisen Kirjallisuuden Seura: Helsinki 1835, p. 84.

So if a male character in the *Kalevala* has dreams at all, at least there is nothing mysterious about them. (Nota bene: in this case, as in many others, the English translations of a rather simple *Kalevala* sentence have different meanings.)

In the long Canto 23 (dealing with good advice for Ilmarinen's bride) the elder sister gives the advice:

Kun lähet talosta tästä, | muista kaikki muut kalusi, | ne kolme kotihin  
heitä: | päivän-päälliset unonet, | emon armahan sanaset, | joka kirnun  
pettäjäiset! | Kaikki muista muuttelosi | unikonttisi unoha | kotoisille  
tyttärille, | kotiunin korvaselle! | Laulut heitä lautsan päähän, | ilovirret  
ikkunoille, | tyttöys tyvelle vastan, | huimuus hurstin hulpiloille, |  
pankolla pahat tapasi, | laiskuutesi lattialle!

1888: When thou goest from thy father | Thou canst take whatever  
pleases, | Only three things leave behind thee: | Leave thy day-dreams to  
thy sister, | Leave thou kindness for thy mother, | To thy brother leave  
thy labors, | Take all else that thou desirest. | Throw away thine incanta-  
tions, | Cast thy sighing to the pine-trees, | And thy maidenhood to  
zephyrs, | Thy rejoicings to the couches, | Cast thy trinkets to the chil-  
dren, | And thy leisure to the gray-beards, | Cast all pleasures to thy play-  
mates, | Let them take them to the woodlands, | Bury them beneath the  
mountain.

1989: When you leave this house | remember to take all your | other  
things, but leave at home | three – your daytime naps | your mother's  
dear words | your scrapings from every churn! | Remember all your  
chattels | but leaves out your weariness | for the daughters still at home |  
still at the home-stove corner! | Leave the songs upon the bench | the  
joy-tales at the windows | girlhood on the whisk handle | your wildness  
on burlap hems | on the stove seat your bad ways | your laziness on the  
floor. (Canto 23: 35–50)

Again, the translation does not quite capture the beauty and semantics of the original. In particular, the second reference to dreams (“unikonttisi”) seems to have been overlooked by both the 1888 and 1989 English translators. The extraordinary term “unikontti” in the *Kalevala* is translated by Bosley (1989) as “weariness”. He often tends to make the text easy to understand but less beautiful and unique. The same is true of his use of the expression “daytime naps” for “päivän-päälliset unonet” – a poetic term far removed from any contemporary or historical Finnish idiom. The first English translation of 1888 does not even try to find an adequate expression, but treats the text freely, however beautifully. The German semi-original of 1852, which at least Crawford used in his 1888 translation, uses the expressions “Träume, die man hat am Tage hat” and “Nur den Traumsack hinterlasse”. This is hard to top, both in form and semantics. The English translation of 1888 cuts a few



lines, so that line 51 of the English version corresponds to line 55 of the original; in fact, line 35 of the original is line 36 of the translation, so there is some structural shifting. The lining of the 1852 German version, the seldom mentioned but factual basis of the later English translations, is correct. The sentence is important enough to find its way into Lönnrot's short version of 1862 (p. 72), but only the first mention of dreams is included; i. e., lines 1–54 are combined into 15 lines, ending with lines 35, 37, 38 (on daytime dreams), and 40.

For Lönnrot, dreams were the dangerous and primitive other, not the beautiful universe of ideas or a doorway to a better future. It is as if Lönnrot himself, as the responsible editor and creator of a national culture and “soul”, associated the world of dreams with the influence of drugs. It may even be that he was reacting to a dream culture in the north, close to the regions where the Sami people live. These were the regions he knew best, whereas Goethe already lived in a highly developed society of courtly obligations, which obviously could not solve the problems of humanity with all the fancy rationalism and enlightenment of the seventeenth and eighteenth centuries. This experience makes Goethe's position ambivalent. Goethe includes some criticism of civilization, while Lönnrot is very much in favor of it. Despite his keen and observant mind, Goethe was aware of the limitations of daytime discourse, so he may have written *Egmont* as an encouragement to dreamers. We simply do not know. But his world and circumstances were fundamentally different from Lönnrot's. The latter had struggled from one of the poorest places in Europe, with unlikely access to higher education, to become a globally fascinating and multitasking academic – a leap far greater than the wealthy-born Goethe's move from Frankfurt am Main to Weimar. Not the dreams, but the fairy tales, fables, and “myths” that Lönnrot collected (and shaped before publication) were, in his view, a promising source of profitable inspiration for the Finnish people and artists, like a rich collection of dreams of Finnish peasants and craftsmen of Northern Karelia, but collectively filtered and refined by generations, and finally by a specialist in national well-being and health. Lönnrot passed on this attitude to the Finnish people. This is the cultural context in which the grandmother of Jean Sibelius (1865–1957), Katarina Borg, née Hartman, became concerned about the daydreaming and therefore unreliable boy<sup>7</sup> who was to become Finland's first true dream composer.

Dreams are also met with reservations by the prominent 19th-century poet Johan Ludvig Runeberg (1804–1877), who was highly respected throughout Scandinavia. For Runeberg, even more than for Lönnrot, the northern Sami culture was the foreign and threatening other. In the period of modern art (late realism, symbolism, fin de siècle, etc.), there is not a single poet or writer in Finland who is as outstanding as August Strindberg. His *Ett drömspel* (A Dream Play) of 1902 reflects Sigmund Freud's *Die Traumdeutung*

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<sup>7</sup> Cf. Tomi Mäkelä, *Jean Sibelius*. Boydell: Woodbridge 2011, p. 74.

(1900) and belongs to the exterritorial Viennese cultural milieu. Eino Leino's unique poem *Oi, uni, jumalten lahja* (Oh, dream, gift of goods) of 1900 from the collection *Hiihtäjän virsiä* (Psalter of the Skier) is a modest attempt. Despite its title, it elaborates (in rich classicism, in thirty lines) on the sleep that gives us rest, with nothing about divine visions during sleep. Curiously, the focus is on a mad sleepless man who wants sleep and dreams: “käy tänne kutsuttaissa, | luo uron unettomaisen, | tykö miehen mielipuolen!” (come here as we ask, | to the sleepless man, | beside the mindless man). Insomnia is diagnosed as the cause of severe neurosis (or psychosis). A similar attitude prevails in Leino's *Hymni Z. Topeliuksen haudalla* (Hymn at the Tomb of Zacharias Topelius) from the 1899 collection *Ajan aalloilla* (On the Waves of Time). It celebrates the man who rests after hard work. In the second stanza, the hard worker (in the case of Topelius, a historian, journalist and poet) becomes a national hero. Sleep and dreams are metaphors for death.

### Sibelius and his generation

According to the results of this study, only eleven Finnish composers wrote explicit dream titles before the Second World War. Sibelius, Finland's first significant dream composer, leads the statistics with two songs: the melancholy *Drömmen* (The Dream) of 1891 and the enthusiastic *Vad det en dröm?* (Was it a dream?) from 1902. A few other of his lyrics mention dreams, but not in the titles of the poems. *Drömmen* takes up a poem by Runeberg. In addition to Sibelius, the pianist-composer Selim Palmgren (1878-1951) and the Finnish-Swedish composer and critic Moses Pergament (1893-1977) also wrote songs for *Drömmen*, which were published in the collection *Sammlade skrifter* (Collected Writings, 1870). Pergament's is from 1915, when he was still living in Finland. (He became a Swedish citizen in 1918.). Palmgren composed a chorus (the date is unknown).

Tröttad lade jag mig ned på bädden,  
 Att i sömnen glömma sorg och saknad,  
 Men en dröm sig smög till hufvudgården,  
 Hviskande uti mitt öra detta:  
 “Vakna, hon är här, den sköna flickan,  
 Blicka upp, att hennes kyss emotta!”  
 Och jag slår med glädje upp mitt öga.  
 Hvar är drömmen? Som en rök försvunnen.  
 Hvar är flickan? Bortom land och sjöar.  
 Hvar är kyssen? Ack, blott i min längtan.

Tired, I lay down on the bed,  
 That in sleep, I might forget sadness and need,  
 But a dream crept up to the head of my bed, and  
 Whispered this in my ear:

“Wake up, she’s here, the beautiful girl,  
Look up, to receive her kiss!”  
And with delight, I slapped open my eyes.  
Where’s the dream? Like smoke – vanished.  
Where’s the girl? Beyond land and sea.  
Where’s the kiss? Ah, only in my longing.

Runeberg’s dreamer wants to sleep. A demon makes him believe that the object of his desire exists. Disappointed, the dreamer realizes that all the beautiful things he has just experienced were a projection of desire. All in all, the poem marks the educational modernist critique of dreaming articulated by a schoolmaster (responsible for Latin) and a senior university theology professor. This was Runeberg’s professional profile.

Another famous Runeberg poem, *Svanen* (Swan), points in the same direction:

Hvad mer, om än din lefnads dröm  
Ej sekler tälja får?  
Du älskat har på nordens ström,  
Och sjungit i dess vår.

What else would be your life’s dream | than to sail far away.  
You have loved the stream of the North | and sung in its fall.

The poem was first published in the early collection *Dikter* (Poems, 1830) as No. 14 of Part 1. The first musician to set it, in 1838, was the clarinet virtuoso Bernhard Henrik Crusell (1775–1838). A little later, Fredrik August Ehrström (1801–1850), a friend of the poet, included it in the cycle *Sju sånger av J. L. Runeberg* (Seven Songs of J. L. Runeberg).

The North and one’s relationship to it is combined with the symbolic figure of a swan in Runeberg’s *Norden* (The North, 1833; no. 27 of the “Idyll och epigram” in part 3 of the collection *Dikter*). Sibelius composed it in his late Runeberg cycle, op. 90 (1917). In this case the theme is not dreaming (“dröm”) but longing (“längtan”). Runeberg begins with a celebration of the south and ends with the longing of the suffering swans to return to the “enchanted” north:

Den som från södern  
Längtar, hans längtan  
Söker en himmel!

He who yearns from the South, | his yearning | seeks a heaven!

Josef Julius Wechsell, the poet of Sibelius’s song *Var det en dröm?*, had been known to theater audiences since the 1850s and 1860s, even in Stockholm. Due to a psychosis he spent the last forty-two years of his life in a clinic, but he had already managed to become a modern classic in the Finnish-

Swedish community, especially thanks to the tragedy *Daniel Hjort* (1862). This has already been mentioned above in connection with Palmgren's opera. Wechsell's *Var det en dröm?* was published in the collection *Valda ungdomsdiktar* (Selected Poems of Youth) in Åbo (Turku) in 1860:

Var det en dröm, att ljuvt en gång  
Jag var ditt hjärtas vän? –  
Jag minns det som en tystnad sång,  
Då strängen darrar än.

Jag minns en törnros av dig skänkt,  
En blick så blyg och öm;  
Jag minns en avskedstår, som blänkt. –  
Var allt, var allt en dröm?

En dröm lik sippans liv så kort  
Uti en vårgrön ängd,  
Vars fågling hastigt vissnar bort  
För nya blommors mängd.

Men mången natt jag hör en röst  
Vid bittra tårars ström:  
Göm djupt dess minne i ditt bröst,  
Det var din bästa dröm!

Was it a dream, that once upon a blissful time  
I was your heart's friend?  
I remember it like a silent song  
Whose melody still lingers on.

I remember you gave me a rose  
With a look so shy and tender,  
I remember the glistening of a parting tear.  
Was it all just a dream?

A dream like a wildflower's life,  
So brief in the verdant meadow,  
Whose beauty quickly withers away  
Within an ocean of new flowers.

But on many a night I hear a voice  
Through a stream of bitter tears.  
Hide this memory deep in your heart  
For this was your best dream.

This poem, composed by Sibelius with an innovative multi-layered piano texture, treats the category with more respect and more like a metaphor: From the point of view of the person in the poem, it is uncertain whether the

beautiful things he or she remembers are real or a dream. In the end, he or she is told that it was his or her best and most precious dream. The pedagogical criticism of Lönnrot and Runeberg does not quite apply to Wechsell's poem. It is quite exceptional.

Equally memorable is Sibelius' song *Illalle* (For the Evening, or For Ilta), set to a poem by August Valdemar Forsman (after 1906 Koskimies) from 1898. Forsman/Koskimies was a linguist, specializing in Finnish, Swedish and Latin. In 1926 he was appointed titular professor by the Finnish state. His field was the didactics of languages, and he worked for years as the director of a department in one of the most progressive Finnish grammar schools, connected with the University's Institute of Teacher Education. He made study trips to remote areas. In 1885 he observed the Sami people in the Inari region. He was a scholar, but the lyrics of *Illalle* have a hidden intimate meaning. Besides celebrating the evening as the entrance to the realm of ideas and dreams, in a sense better known from antiquity, the poem approaches a woman. Forsman is said to have used it to propose to Ilta Bergroth ("illalle" is the allative case of "ilta", but also a rare female name). Ilta was a student, born in the same town as the poet: Pihlajavesi in western Central Finland. They married in 1900, when she was twenty-one. In 1898 she was nineteen, he forty-two. Her family were prominent Evangelical Lutheran theologians and pastors, so his age was a consideration. However, it was to be a marriage between two talented and strong individuals. The poem addresses the girl as serious and full of pietas ("harras", second line of the first stanza) as well as a courageous and idealistic person ("pois aatteen maille itse kun ma emmin", third line of the second stanza). The state of dreaming is not directly mentioned in the original, but the idea of the night as the "land of ideals" or "land of dreaming" (or even: "land of visions") is crucial. All official translations in the score (by Alfred Julius Boruttau and Helmuth von Hase, Maria Pelikan and Joel Rundt) use the term dream in at least one line.

Oi, terve! tumma, vieno tähti-ilta,  
Sun haaveellista hartauttas lemmin  
Ja suortuvaisi yötä sorjaa hemmin,  
Mi hulmuaapi kulmais kuulamilta.

Kun oisit, ilta, oi, se tenhosilta,  
Mi sielun multa siirtäis lentoisammin  
Pois aatteen maille itse kun ma emmin,  
Ja siip' ei kanna aineen kahlehilta!

Ja itse oisin miekkoinen se päivä,  
Mi uupuneena saisin luokses liittää,  
Kun tauonnut on työ ja puuha räivä,  
Kun mustasiipi yö jo silmään siittää  
Ja laaksot, vuoret verhoo harmaa häivä –  
Oi, ilta armas, silloin luokses kiittää!

Come, gentle evening, come in starlit splendour,  
your fragrant hair so soft and darkly gleaming!  
Oh, let me feel it round my forehead streaming!  
Let me be wrapped in silence, warm and tender!

Across your bridge of magic, smooth and slender,  
my soul would travel towards a land of dreaming  
no longer burdened, sad, or heavyseeming,  
the cares of life 'd willingly surrender!

The light itself whose bonds you daily sever,  
Would flee, exhausted, seeking out those places  
where your soft hand all toil and strain erases.  
And weary of life's clamour and endeavour,  
I, too, have greatly yearned for your embraces.  
Oh, quiet evening, let me rest forever!

The most popular contribution of this kind, in the twilight zone of Finnish dream culture, is *Koulutie* (The Way to School, 1924) by Veikko Antero Koskenniemi, set by Sibelius for mixed chorus (1924). Koskenniemi was Finland's foremost Goethe scholar and translator. This poem emphasizes the contrast between a student and a dreamer. The conflict between the Finnish dream culture and the school culture is significant. Most important is the last verse:

Olen unessa useasti  
sinun kaduillas, koulutie.  
Ah, enkö ma hautahan asti  
myös koululainen lie?

Often I am dreaming  
on your streets, way to school.  
Ack, wasn't I until the grave  
most likely also a student?

An important piece of Finnish music before the Second World War is Ernst Linko's (1889–1960) *Uni* from *Neljä laulua Aune Linkon runoihin* (Four Songs to Aune Linko's Poetry). Another important but small dream composition is Aarre Merikanto's (1893–1958) piano piece *Uni* (Dream) from 1919. Merikanto also had plans for a symphonic poem with the same title, but he never finished it. *Valkea Uni* (A White Dream) of 1936, "Oli valkea hiekka ja taivas vaan" for female choir a cappella (text by Kyllikki Solanterä), exemplifies his more popular style of the 1930s. A representative of the same generation was Bengt Carlson (1890–1953), who wrote a piece for male choir and orchestra, *Den drömda armén* (The Army Dreamt of, 1920). The composer and conductor Armas Järnefelt (1869–1958), Sibelius's brother-in-law, composed *En drömmares sång till livet* (The Dreamer's Song to Life), with words by Jacob Tegengren, and *Unelma* (Dream), with words by Eino Pakarinen

(1902). The latter, however, means a desired daydream rather than an uncontrolled dream during sleep. Unfortunately, the completion dates of these smaller projects are not available.

Palmgren, who, after studying with Ferruccio Busoni and Conrad An-sorge, taught composition for five years (1921–1926) at the Eastman School of Music in Rochester (New York) as a substitute for Sibelius, who had originally been invited to teach there, was one of Finland's keenest dream composers in the early years of the twentieth century and a “starry-eyed dreamer” himself, but his compositions, apart from the piano concertos and a few solo piano pieces, are not well known even in Finland. Around 1903 he composed *Drömvisa* (Dream Song) for voice and piano, with words by Levi Erickson alias Jeremias i Tröstlösa or Levi Rickson. As early as 1898, Palmgren composed *Drömmen* (The Dream) to Runeberg's poem (see above), and later a *Drömvisa* (Dream tune) for piano (1921 or earlier). Most importantly, he arranged *Johan Fleming's Dröm* (Johan Fleming's Dream) as a separate number (song for high male voice and piano) from its original context in the patriotic opera *Daniel Hjort* (1910), based on Wechsell's drama (1863).

Johan Fleming's dream is told at the beginning of Act 4, Scene 1. Johan's mother Ebba Fleming, née Stenbock, was responsible for the government of Finland for a few months after the death of her husband Klaus Fleming in April 1597. In Wechsell's play she recites or sings: “Re'n sol går upp, | och flydd är ändtligt natten [...]” (The sun is already rising | and the night has finally fled!) Her son Johan then wakes up and cries: “Ack, vilken herrlig dröm! | Jag känner mig | Så styrkt, så glad!” (Oh, what a wonderful dream! | I feel | so strong and glad!) The dream he now recounts is inspired by his mother's allegory, but it has a historical meaning. It is about a better society, reflecting the situation in the late sixteenth century. But audiences in the 1860s surely understood it as a patriotic call with a reference to the unpopular Russian rule. The strategy is similar to Topelius' *Kung Karls jakt* (King Charles' Hunt), composed in 1852 as the first opera in Finland by Fredric Pacius (1809–1891)<sup>8</sup>, a piece that contains political subtexts within the framework of a historical comedy about King Carl XI of Sweden (1655–1697) visiting Åland. Ebba and Klaus Fleming's son Johan Fleming (1578–1599) was one of the rebellious nobles who supported King Sigismund of Poland and Sweden against Duke Carl alias Carl IX King of Sweden. The latter is famous for weakening the position of Finland in the overall flourishing Swedish empire of the time.

Much more important musically is Erkki Melartin's (1875–1937) *Traum-gesicht. Eine Symphonische Dichtung* (Dream Face; 1910), as it was called at its St. Petersburg premiere. Later the composer also called it “Symphonic Music”. When it was first performed in Finland in 1901, it was called “Öinen

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<sup>8</sup> Born in Hamburg and trained in Kassel, moved to Stockholm and 1835 to Helsinki. In the following, composers who were born and mostly (at least partly) trained outside the Finnish borders (Pacius, Pingoud, Englund, Rechberger, Bruk, Reinvere, Whittall) are marked in order to show how rare they are. Saariaho is one of the very few who have fully established themselves outside the country.

näky, sinfoninen runoelma” (A Vision of the Night, Symphonic Poem). *Traumgesicht* is “an atmospheric, dreamy score that conjures up nocturnal visions, with hints of Richard Strauss and, in places, echoes of Ravel’s *Daphnis et Chloé*”.<sup>9</sup> During the composition process, the names “Traumgeschichte” and “Yökuva” were used interchangeably. On the basis of surviving sketches, it has been concluded that the symphonic poem Melartin composed in an extraordinarily short time was essentially based on the incidental music he had written for Gabriele D’Annunzio’s (1863–1938) symbolist *Un sogno d’una mattina primavera* (A Dream on a Spring Morning) of 1905.<sup>10</sup> Today, D’Annunzio is famous for being an early authority on Fascism and a good friend of Mussolini. *Un sogno d’una mattina primavera* is about an unhappy love: A noble lady is driven mad by the murder of her lover, who died in her arms, bleeding profusely. Now everything red frightens her. Her doctor hopes that the brother of her former lover can help her. In fact, he can, and he inspires her to dreams of possible happiness. But it is for others; she herself simply wishes to be forgotten, to become unrecognized and part of nature. According to a letter Melartin wrote to his father in 1905, the Finnish Theater in Helsinki had asked him to compose the overture and intermezzo for the play.

Although the title does not say so, Melartin’s *Jungfru Maria i rosengård* (Virgin Mary in the Rose Garden, 1900) for male choir, with words by the Swedish genius Viktor Rydberg from 1891, is about *Maria drömmar i rosengård* (Maria dreams in Rose Garden). Rydberg was a radical monotheist in the era before freedom of religious expression was established in Sweden. His influence on the young August Strindberg was great, but he later became Strindberg’s subject.<sup>11</sup> The first four stanzas are about dreaming on the way from Tabor to Nazareth; the fifth stanza is about Mary’s awakening at Lake Kinneret in Galilee. The second verse is particularly beautiful:

Över jungfruns drömmar är himlen blå  
och sjunger i linden en fågelkör,  
medan höstmoln driva i flockar grå  
för klagande vindar därutanför.

Over the dreams of the virgin the heaven is blue  
and in the lime-wood a choir of birds is singing  
while autumn clouds drives in grey  
for crying winds are outside.

The most notable heavyweight of the generation immediately following Sibelius, Leevi Madetoja’s (1887–1947) orchestral suite of the ballet pantomime *Okon Fuoko* (1925–1927) begins with the movement “Okon Fuoko,

<sup>9</sup> <https://www.theguardian.com/music/2016/jul/21/erkki-melartin-traumgesicht-cd-review-hannu-lintu-ondine>.

<sup>10</sup> <http://erkkimelartin.fi/em/wp-content/uploads/2017/02/Traumgesicht-preface.pdf>.

<sup>11</sup> Birthe Sjöberg: *Dialog eller dynamit: Viktor Rydberg och August Strindberg – förtryckets fiender*. Gidlunds: Möklinta 2018.



unitaikuri” (Okon Fuoko, the Dream Wizard). In the panto-mime score, this part is instructively called “Yiai tells a dream” (scene 8). *Yiais laulut* (Yiais Songs I–II, 1929) is a set of two songs from Okon Fuoko’s pantomime score (Danish text by Poul Knudsen), the first of which deals briefly with the dream theme in the second verse: “Ak, Elskede, det er Drømme, | der lever, naar Du synger.” (Ah, my beloved, it’s a dream | that lives while you sing). Madetoja also wrote a choral *Kevätunta* (Spring Dream) to a text by Hilja Onerva Lehtinen (also called L. Onerva) from 1916. But here the dream is not a dream during sleep, but a daytime vision, which even in Finnish is called a dream only metaphorically. In the text (in the fourth stanza) the “uni” of the title turns out to be an “unelma”: “Oksat unelmista taipuu | onnen odotusta vaipuu” (The breaches bend through dreams | fall through longing for happiness). In accordance with the widespread, almost common-sense conviction of the relevance of the dream theme, the initial idea of this essay was to explain Kaija Saariaho’s style in relation to “European dream cultures” and to place it in a Finnish context.

Madetoja’s lesser-known national romantic contemporary Heino Kaski (1885–1957) had a strong affinity with dream cultures. He composed *Rêverie* for piano (n. d.), *Unikuva* (Dream Image) for piano (n. d.), *Unikukkani* (My Dream Flower) voice and piano (n. d.; text by Helge Hyrkkälä), *Unen maa* (Dream’s Land), voice and piano (n. d.; text by Ilmari Pimiä), and *Unen saari* (Dream’s Island), voice and piano (1951; text by Lempi Jääskeläinen). Smaller contributions are Oskar Merikanto’s (1868–1924) *Jag drömde en gång* (I dreamt once) for voice and piano (n. d.; text by Ernst V. Knape), Lauri Ikonen’s (1888–1966) *Juhannusunelma* (Midsummerdream) for voice and piano (n. d.; text by Erkki W. Hannikainen), and Arvi Punttila’s (1897–1972) *Uni* (Dream) for voice and orchestra (1941; text by Arvo Turtiainen), the latter being one of the very few dream-related compositions during the war. Punttila was a famous left-wing (socialist) pacifist.

## The Rise of Finnish Modernism

Quite a few of the postwar dream titles belong to the realm of popular music:

Lauri Saikkola (1906–1995): *Uni* (Dream) for voice and piano (1948); *Unen kaivo (II)* (The well of the dream) for voice and orchestra (1985; text by Kaarlo Sarkia, 1936)

Reijo Kemppe (1907–1997): *Unelmat eivät maksa mitään* (Daydreams are for free, 1974), popular song, of which two arrangements by others exist

Harri Bergström (1910–1989): *Untako vain* (Only a dream?) for voice and piano (1953)

Kullervo Linna (1911–1987): *Unikuva* (Dream image), Tango (n. d.; text by Pentti Raunio)

Toivo Kärki (1915–1992): *Joko uuvuit sä uneen* (Did you fall asleep), *Unelma Pielisestä* (Daydream of Pielinen) and *Unelma-vals* (Daydream-valse).

Kullervo Linna's *Unikuva* was sung to fame by Annikki Tähti (1929–2017) and Reijo Taipale (1940–2019). Leif Lindeman (\*1979) renewed its memory in 2014. The lyrics are about a comparison of memory with a dreamily beautiful matter:

Kuin unikuva kaunein tuo aika on,  
Sen onnelliset päivät jäi muistohon.

That time is like the most beautiful dream picture,  
Its happy days stayed in the memories.

In this poem, reality is repeatedly associated with fantastic images, not because of a real dream, but as a metaphor. From the point of view of the title research conducted here, it is surprising that this label (dream image) has not been used by any of the younger “score composers”. This may be due to the fact that everyone knew Linna's tango. The only exception is Heino Kaski (see below), but in a composition that is most likely earlier and that Linna might have known, but this cannot be verified at the moment.

Olavi Pesonen (1909–1993) is the oldest “score composer” of this era, with dream-related titles such as *Drömd lycka* (Dream Happiness) for male choir (n. d.; text by Swedish poet Erik Axel Karlfeld, *Unissanauraja* (Who Laughs in a Dream) for voice and piano (n. d.; text by Einari Vuorela), and *Yli unten Hellesponton* for voice and piano (n. d.; text by Eino Tikkanen).

One of the most prominent Finnish composers of all time, Erik Bergman (1911–2006), began early with dream titles: *Si drömmaren kommer där* (See the Dreamer Coming) for voice and piano (n. d.; text by the Swedish Gustaf Fröding), and then continued with *Barnets dröm* (The Child's Dream) for narrator, recorder and male choir (1963; text by the Finnish-Swedish modernist and socialist writer Elmer Diktonius), and *Dreams* (Echoes, Solitude and Restlessness) for children's or male choir, a cappella with soloists (1977; text by Elina Laakkonen). Also *Ögonblicket* (A Moment) for voice and piano (1995), a set of five songs, includes the song *En fågel fällde en flyktig skugga i Bud-dhas dröm (Ur Anuradhapura)* (A Bird Casts a Brief Shade on Buddha's Dream – From Anuradhapura; text by Solveig von Schulz).

Another important figure in Scandinavian and Finnish modernism was Einar Englund (1916–1999)<sup>12</sup>. He dealt with dream themes only in his incidental music: *Tag mig som en dröm* (Take Me Like a Dream, 1952; text by Walentin Chorell, a playwright with a strong influence on the legendary Finnish film industry, Suomen Filmitoimisto Oy from 1933–1965), and *Livet en dröm* (Life, a Dream, originally *La vida es sueño*, 1956) by Pedro Calderón

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<sup>12</sup> Born in Sweden, moved to Finland 1941 in order to study music.

de la Barca (1600–1681), a Spanish baroque writer, newly translated by the Swedish cultural historian Erik Blomberg in 1956.

Heikki Suolahti (1920–1936) – a great talent who was predicted to become a “new Sibelius” – wrote *Unten kalastaja* (*Sonetti III*) for voice and piano (text by Einari Vuorela), and *Unten kalastajat* (Fishers of Dreams) for voice and orchestra (text by Einari Vuorela), arranged by Tauno Hanikainen.

Even Einojuhani Rautavaara (1928–2016), who is by no means famous for overestimating the value of rationalism, used dream titles twice: *Dröm i katedralen* (Dream in the Cathedral) for voice and piano (1964; text by the Swedish poet Bo Setterlind, one of the founders of the anti-modernist, anti-materialist Romantiska Förbundet in Stockholm in 1957, also associated with so-called Swedenborgianism, a monotheistic Christian “church” based on the teachings of Emmanuel Swedenborg); and the Piano Concerto no. 3 (1998) with the programmatic title *Gift of Dreams* and three movements: Tranquillo, Adagio assai (as the main part) and Energico, perhaps related to dream phases. The latter was dedicated to Vladimir Ashkenazy, both as pianist and conductor.

Other composers of his generation worth mentioning are (1) Pentti Raitio (1930–2014): *Unen lintu* (Bird of Dream) for voice and piano (1958) and *Dream* for flute (1987), and (2) Jouko Linjama (1934–2022): *Kuin uni* (Like a dream) for voice and piano (cycle of twelve songs) based on Chinese poems (1994), translated by Pertti Nieminen (but not a single song has a title that refers to dreams), and *Unilintu* (Dreambird), fifteen inventions for women’s choir (1996); the texts were taken by Linjama from Finnish lullabies.

One of the aesthetic heavyweights is Aulis Sallinen (\*1935) with *Neljä laulua unesta* (Four dream songs) for voice and piano (1972–1973): *Unesta tehty mies* (Man made from sleep), *Kehtolaulu kuolleelle ratsumiehelle* (Cradle song for a dead horseman), *On kolme unta sisäkkäin* (Three dreams each within each), and *Ei mikään virta* (There is no stream), text by Paavo Haavikko. Later in life Sallinen composed *Hold fast your dreams* (1996) for children’s or mixed choir and the Symphony No. 7, *Dreams of Gandalf* (1998), referring to J. R. R. Tolkien’s novel *The Lord of the Rings* (1937–1949). The symphony does not depict the novel, but it is a document of the reading experience, translating the literary atmosphere and poetry into a musical expression.

Sallinen’s generation in Finnish music history also includes (1) Fridrich Bruk (\*1937)<sup>13</sup> with *Uniomena* (Dream Apple), a cycle for voice and piano (n. d.; texts by Pia Perkiö), No. 6 called *Uniomena*, and (2) Paavo Heininen (1938–2022) with *Musta kehtolaulu* (Black Berceuse), a cycle for voice and piano (2013). It includes *Runoilijan unet* (Dreams of the Poet; texts by Helvi Hämäläinen). In Heininen’s large and complex oeuvre, the theme also fea-

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<sup>13</sup> Born in Charkow (Ukraine), studied in Leningrad and emigrated to Finland 1973.

tures prominently in the opera *Silkkirumpu* (The Damask Drum, 1984; libretto by Eeva-Liisa Manner): In No. IX b: “Monologo IV” the poor gardener in love with a princess says:

Lyön rumpua. | Päivät ja tunnit kuluvat. | Rumpu vaikeni eilen ja vaikeenee tänään. | Aamu sarastaa, tulee ilta ja rumpu on vaiti. | Eikä hän jota odotan ilmesty edes unessa.

I beat the drum. | Days and hours pass. | The drum got silent yesterday and gets silent today. | The morning becomes, evening comes and the drum is silent. | And she whom I wait for doesn't emerge, no even in a dream.

Also worth mentioning are the highly entertaining (jazz-influenced) avant-garde dreamworks of Heininen's and Sallinen's generation:

Matti 'Rag' Paananen (1939–2022): *Morsiamen uni* (Dream of the bride) voice, melody and chords (2001) and *Unen kaivo* (Source of the dream) voice and chords (n. d.),

Heikki Sarmanto (\*1939): *The dream of it and the death* for big band (1972), *Three little dreams* for jazz orchestra (1973) and *Dreams hide* for voice and chamber orchestra (1996), and

Teppo Hauta-aho (1941–2021): *Sancho's dream* (Almost a serious fantasy) for double base solo (2012).

With a completely different cultural orientation come (1) Kaj-Erik Gustafsson (\*1942) in *Herää, nouse nukkumasta* (Wake up, get up from sleeping) for organ (n. d.), not quite a dream work, but close, and (2) Pehr Henrik Nordgren (1944–2008) with *As in a dream* for cello and piano (1974), *Akinosuke-no-yume* (The dream of Akinosuke) for piano (1977). The latter is a Japanese folk tale based on a Chinese original, made famous outside Japan by the Greek-Irish-American-Japanese writer Lafcadio Hearn with *Kwaidan. Stories and Studies of Strange Things* (1904) and *Distance-Dream* for cello and accordion (1997).

A famous figure was the eccentric conductor-composer Leif Segerstam (1944–2024) with his at least seven dream symphonies: No. 18 *Unelma – A dream* (1996), No. 47 *Dreaming again...before* (2000), No. 53 *Dreaming again...after* (2000), No. 54 *Dreaming again...because* (2000), No. 239 *YANG-HAI SHAMANIC DREAMS...* (2010), No. 244 *Northlightbeams sending comforting vibrations to the screaming Japanese souls caught in their nightmare...* (2011) and No. 329 *Minisinfonia* (“More dreamings by Sofia (a dog...)”; 2018) as well as *Sofia's dream* for violin or cello and piano (2014).

Besides other curiosities such as Herbert Lindholm's (\*1946) *Hefaisto's dream* for keyboard and Kantele (2014) and Kari Tikka's (1946–2022) *I'll always fight for the dream called my life* for voice and organ or piano (n. d.),

Hermann Rechberger's (1947–2022)<sup>14</sup> et al.: incidental music to William Shakespeare's *A midsummer night's dream* for a large special ensemble (1981) and the opera trilogy *Aika ja uni* (The age of dreams, 1993) by Rechberger, Olli Kortekangas (\*1955) and Kalevi Aho (\*1949) cannot escape the attention. However, the opera trilogy *Aika ja uni* (The age of dreams) is a complex but marginal piece of dream music: (1) *...nunc et semper* (...now and forever) by Rechberger, (2) *Marian rakkaus* (Love of Maria) by Kortekangas and (3) *Salaisuuksien kirja* (The Book of Secrets) by Aho, all texts somehow based on Paavo Rintala's autobiographical novel and libretto *Aika ja uni* (1993), premiered at the Savonlinna Opera Festival in 2000. The critics were discouraging. It is said that the composers subsequently made some changes for the (unlikely) case of a new production. Other dream music by these three important modernists, Rechberger, Kortekangas and Aho, does not seem to exist – apart from incidental music and a suite by Rechberger.

Mikko Heiniö (\*1948) created the opera *Riddaren och draken* (The Knight and the Dragon, 1999/2000) to a legend-based libretto by Bo Carpelan, which includes a scene (Act 2, Scene 3) called 'Prince Erik: Stig fram du min ungdoms dröm' (You stand up, my youth's dream). This 'church opera' was first performed in the Turku Cathedral. Equally interesting from our point of view is Heiniö's *The Bishop's spring dream* of 2015 for five male voices (i. e., five or fifteen singers) to a text by Juha Siltanen. The composer, himself a versatile essayist, writes:

"The music sets out with the 16<sup>th</sup> century Finnish 'Piae Cantiones' melody 'Tempus adest floridum', but floating in the stream are glimpses of a host of other reminders of spring (Bellman, Grieg, O. Merikanto, Mozart, Sinding, Sibelius, Stravinsky, Vivaldi...). The text, written specially for it by my opera librettist Juha Siltanen, describes how, while listening to this old church song, the bishop nods off to sleep and starts mishearing the words: in his dream, Latin is transformed into American English. He dreams he is travelling to springtime Florida on the same bus as a young girl called Allisson whom he, an old man, dares to admire only from afar."<sup>15</sup>

This means a complex treatment of the dream theme, including a broad historical perspective. Heiniö composed the piece in the middle of the period Jukka Paarma's tenure as archbishop of Turku, Heiniö's hometown and home to the medieval cathedral. Only the composer himself will know whether he had any events and anecdotes in mind when he wrote the piece, which is so clearly set in the contemporary world and so much alike his own circumstances in Turku, just a few steps away from the cathedral that dominates the city's visual and spiritual identity. Both Paarma and his predecessor John

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<sup>14</sup> He moved to Finland 1970, in order to complete his studies (after attending Conservatories in Linz, Bruxelles and Zürich).

<sup>15</sup> <https://core.musicfinland.fi/works/the-bishop-s-spring-dream-5e60fdcd-e32a-4449-800a-e8c50c2209e0>.

Vikström are not generally known to have had strong musical interests, but rather sports. That would fit with the lack of concentration when listening to music.

In the works of Heiniö's generation of Finnish composers, we have found the following dream-related titles, typically very few (one or two) by each composer:

- Peter Ohls (1948–2022): *Unelma* (Daydream) for voice and piano (1991)  
Jukka Tiensuu (\*1948): the piano concerto *Mind* (2000) with a third movement called "Water (Dream)" and *Unelmia* (Daydreams) for guitar and electronics (2016)  
Yrjö Mikkonen (\*1949): *Dream Moon* for chamber orchestra (1984), and *Unikuu* (Dream moon) for choir (1984)  
Harri Wessman (\*1949): *Uniloru* (Dream rhyme) choir with piano accompaniment (1976), text by the prominent Estonian Eha Lättemäe,  
Patrick Kosk (\*1951): *Der Raum Traum (der Najade)* (The Dream of space, of the Najades) for electronics (1994)  
Otto Romanowski (\*1952): *Two dreams* for electronics of 1997  
Tapani Länsiö (\*1953): *Uni, uneksi* (Dream, for a dream...) for mixed choir (1995), cycle of four pieces on Tuomas Anhava's translations of Tanka poetry  
Kai Nieminen (\*1953): *Unen maasta* (From the land of dream) for mixed choir (2002), text by Hannele Huovi, first movement "Uni"  
Carita Holström (\*1954): *Dreams* for clarinet, cello and piano (n.d.)  
Harri Suilamo (\*1954): *Unilouhikko* (Dream crag) for a large ensemble (2011), text by Harri Nordell  
Olli Koskelin (\*1955): *Sweet dreams* for voice and a small mixed ensemble with two synthesizers (1987)  
Timo-Juhani Kyllönen (\*1955): *Dream train* for violin and accordion (1982), and *Sleep my sweet dream* for violin and cello (2005).

## **Kaija Saariaho and the Younger Generation**

*Im Traume* for violoncello and piano (1980) marks the enormously important paradigmatic shift in Saariaho's writing, coming from a melody-oriented style to one of timbre. This piece is commonly seen as an attempt to reflect the sudden and dramatic changes in a dream; with bursts of color and a web of all kinds of meanings that seem to spiral out of control before anything is grounded. *From the Grammar of Dreams* or *Grammaire des rêves* [sic!] exists in several versions: originally for two sopranos (1988), later for soprano and electronics (2002) and also for soprano and alto. The texts are by Sylvia Plath: there are excerpts from *The Bell Jar. A Novel* (1963), published in French 1972, and fragments of the poem No. 37, "Paralytic", from the posthumous poetry collection *Ariel* (1965; published in French in 1978). On the other hand, the title refers to the neurocognitive research of William David

Foulkes of the Georgia Mental Health Institute, Atlanta, as a contemporary authority on dream theory. He published *A Grammar of Dreams* in the late 1970s.<sup>16</sup> His *The Psychology of Sleep* (1966) had already become a leading international contribution, as did *Dreaming. A Cognitive Psychological Analysis* (1985).<sup>17</sup> But only *A Grammar of Dreams* has a title that is also suitable for a piece of music.

Given Saariaho's academic milieu in Paris, it can be taken for granted that she was aware of Foulkes. But that says nothing about a deeper structural and conceptual influence. It simply marks a parallel. *Caliban's Dream* for a baritone and an instrumental ensemble (1993) was written for the fiftieth anniversary of the English composer Brian Ferneyhough. An ensemble from Amsterdam asked several of his former students to write a piece for the occasion. For her contribution, Saariaho used an excerpt from Shakespeare's *The Tempest*. We should remember that Caliban, who is partly of divine origin, is strongly associated with wild nature, in contrast to Prospero, the legitimate Duke of Milan. As the play progresses, Caliban becomes a humble servant of Prospero. Caliban gives one of the most remarkable speeches in the entire play in Act 3, Scene 2:

Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears, and sometime voices  
That, if I then had waked after long sleep,  
Will make me sleep again: and then, in dreaming,  
The clouds me thought would open and show riches  
Ready to drop upon me that, when I waked,  
I cried to dream again.

He is one of the most frequently quoted characters in *The Tempest*. The specific title *Caliban's Dream* is today better known as the title of the music for the opening ceremonies of the 2012 London Olympics by the band Underworld. Long before Saariaho's contribution, the title was used for an essay by the psychiatrist Norman N. Holland, who discussed Shakespeare psychoanalytically.<sup>18</sup>

Saariaho's *Dreaming Chaconne. Variation on a Chiacona of Giuseppe Colombi* for cello solo of 2010 was written to celebrate the fiftieth birthday of Anssi Karttunen. Thirty composers contributed a variation on the Chiacona

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<sup>16</sup> William David Foulkes: *A Grammar of Dreams*. Basic Books: New York 1978.

<sup>17</sup> Foulkes: *The Psychology of Sleep*. Scribner: New York 1966; Foulkes: *Dreaming: Cognitive-Psychological Analysis*. Erlbaum: Hillsdale, New Jersey 1985.

<sup>18</sup> Norman N. Holland: "Caliban's Dream." In: *The Psychoanalytic Quarterly* 37(1) (1968), p. 371–381. Republished in an anthology by M. D. Faber (ed.): *The Design Within: Psychoanalytic Approaches to Shakespeare*. Science House: New York 1970, p. 528–529.

by Giuseppe Colombi (1635–1694). They did not know who else had contributed. Finally, there is *Leinolaulut* (Leino Songs, 2017), especially No. 4: *Il-tarukous* (Evening Prayer) with a text celebrating “uni” (sleep or a dream).

Jouni Kaipainen (1956–2015) is an interesting Finnish dream composer, whose *Sisyfoksen uni* (Sisyphus Dreams [sic: original in singular, not “unet”!]) of 1994 is one of the most important contributions to the genre from Finland, even if it is unique in the composer’s oeuvre. Like Saariaho’s projects, it represents a sophisticated reflection on the theme: the discussion of Sisyphus as a role model for creative intellectuals, inspired by Albert Camus’ *Le mythe de Sisyphe* (1942),<sup>19</sup> as publicly recalled by Günther Grass in several interviews.<sup>20</sup> In a digital program note, the composer, known for his challenging essays, explains the project in Finnish – without bothering his readers with the history of French and German modernist intellectuals dealing with the same theme in the twentieth century:

Sisyphus of the Greek mythology was as a matter of fact a typical victim of the civilization: as a punishment for his capability and smartness he was damned to pushing a big stone upwards towards the top of a mountain. Whenever he managed to do so, it fell back down and the poor man had to start again from the beginning. What a life, forever!

Even if the myth does not tell anything about it, I tend to believe, that the talented Sisyphus [sisupussilla] had dreams [here plural even in Finnish] while he was endlessly pushing the stone, like most of us have. What they were about we can only guess, but it is not very far fetched that to finish the project and the perspectives after that were shining as a dream vision in the mind of the brave man – not to say anything about all the other things he could have done in the meanwhile.

My composition Sisyphus dreams is a kind of image of an imaginary Sisyphus’ day- and night-dreams (it did not matter to him what time it was). I could not quite avoid being part of the story myself. “That’s how it is” one may think studying the Greek fellow in spirits. Sisyphus could dream whatever he wanted but the most beautiful dream picture was a smooth place in the woods [pehmeä sammalmätäs; tuffet of moss as a symbol of the ecological and elemental integration with the surroundings]. At least it wasn’t Rolling Stones.<sup>21</sup>

Another interesting composer of this generation is Harri Vuori (\*1957) with three significant titles: *From day to dream* for tenor and viol (2001), four Shakespeare *Sonets* (No. 8, 14, 27 and 66), *Puhu minulle... unesta* (Talk to me about... the dream) for soprano (without words) and oboe, bass clarinet and French horn (2011), and finally the guitar concerto *Ctulhu’s dreams* (2016)

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<sup>19</sup> Gallimard: Paris 1942.

<sup>20</sup> E. g. Günther Grass: “Sisyphos oder Der Traum vom Gelingen. Gespräch zwischen Günther Grass, Oskar Negt, Johano Strasser und Horst Wernicke.” In: *L’80* (1985), 9, p. 19–36.

<sup>21</sup> <https://core.musicfinland.fi/works/sisyfoksen-uni-f247067f-159d-4c23-80c2-ad0a34a8783a>.



based on the pseudo-ecological, anti-anthropocentric Cthulhu mythology by H. P. Lovecraft. The Finnish translations of his complete works were published 2009–2014. Vuori's generation also includes Jouni Kuronen (\*1958) with *Murtuneitten unien maa* (Land of the broken dreams) for soprano and piano (1986) and *Mursun uni* (Dream of a sea horse) for voice, flute, bassoon and harpsichord (2002), as well as Jorma Styng (\*1958) with *Dream* for guitar (2017).

Markus Fagerudd's (\*1961) title *Bluesoresque I in F* for clarinet and two guitars (2013) with the subtitle "Dream of Bob Beamon" needs a comment. Beamon was the famous long jump champion from Queens, New York. Fagerudd may be playing with the term 'beamonesque,' meaning an athletic feat so dramatically superior to previous feats that it overwhelms the imagination. This may well be the "dream" in question. Indeed, the category of a dream as a vision of something almost impossible has been associated with Bob Beamon's achievements.

While Reijo Kekkonen (\*1961) composed only a *Joulu-uni* (Christmass dream) for female choir (2001), text by the composer, and Petri Kuljuntausta (\*1961) *Theremin Dream* sound art (1997), Jukka Viitasaari's (\*1961) are highly interesting subtitles. His *Strange dreams* is "based on the composer's recurring and one-off dreams" for a concert band (2009) with the movements (with added explanations): "House on the Hill" ("haunts the composer quite regularly: an empty house in which the Serpent already awaits the artists"), "Dream On!" ("is, sadly a one-time romantic dream [1998] about Jukka Viitasaari and Uma Thurman") and "Thunder in the East" ("is inspired by the stories told by the late Lauri "Grandpa" Viitasaari, a veteran of two wars with the Soviet Union"<sup>22</sup>). Only single dream titles come from the following artists:

Stefan Bartling (\*1963): *A cowboy's nightmare* for violin and guitar (1994)

Pauliina Isomäki (\*1964): *In her dreams* for orchestra (2009)

Veli-Matti Puumala (\*1965): *Hailin' dreams* for guitar (1991/92), a five-part cycle, first part with the title *Uni* (dream). *Inquieto* (attacca)

Kirmo Lintinen (\*1967): incidental music *Kesäyön unelma* (A midsummer night dream) for a jazz-ensemble with vocal based on Shakespeare (1993)

Paola Livorsi (\*1967): *Dream light, shadow stone* for a Noh performer and basset horn (2012–2013) upon exchange poems by the Japanese monks Ryokan and Teishin, from *Hachisu no tsuyu* (Dewdrops on a Lotus Leaf, 1835) and a verse by the classic Persian poet Hafez, "Patience can turn a stone into a jewel" (from *Divan*)

Tommi Kärkkäinen (\*1969): *Somnium fraude* for a large ensemble or orchestra (2003).

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<sup>22</sup> Explanations on <https://www.sheetmusicplus.com/title/strange-dreams-sheet-music/19225940>.

Puumala's *Uni* (dream). *Inquieto* (attacca) is an early and exceptional piece of his. Listening to it, the meaning of the title seems to be to mark the idea of hail (as a weather) as a program for a piece that could also bear the title prelude or impromptu. This is certainly "uni", not "unelma".

Among the younger dream title composers, Arttu Takalo (\*1971) is one of the most prolific with *Unien valtias* (The master of the dreams) for string quartet (1996), *Who will take your dreams away?* for orchestra (2000) and *Dreamworks* for jazz orchestra (2011). Perttu Haapanen (\*1972) has written two dream pieces: *En dröm* (A dream) performance music for women's choir (2004), text by the composer and *A private eye's dream* for mezzo-soprano, violin, accordion and chamber orchestra (2007–08); Aki Yli-Salomäki (\*1972) has also written two dream pieces: *Uneen* (Into a dream) for an orchestra (2015) and *Uinukainen...* (A little dreamer..., fantasy name related to the concept of dream) either for string orchestra or a string quartet (2015). Most of those born in the early 1970s have only one relevant title:

Ilkka von Boehm (\*1972): *Dream layers* for a piano quintet (2007)

Juha T. Koskinen (\*1972): *Sogni di Dante* for seven instruments (2004)

Kimmo Laaksonen (\*1972): with *Japanilaisia unia* (Japanese dreams) for flute (2016)

Lauri Toivio (\*1972): *Uni* (Dream) for two flutes and string orchestra (2000), adapted from the incidental music for *B. H. Crusell Superstar*

Kari Ikonen (\*1973): *Unia* (Dreams) jazz for soprano sax, four flugel-horns and four trombones (1997)

Olli Virtaperko (\*1973): *Metsä ja uni* (Forest and the Dream) for cello (2004), a four-minute fantasy on timbre and gradual changes of tone colour

Mikko Nisula (\*1974): *Salaperäisiä unia* (Mysterious dreams, 2005) for soprano, piano (with triangle) and string orchestra to texts by Edith Södergran with the movements "Ihmeellinen meri", "Kiertotähdet", and "Lyyrani"

Pasi Lyytikäinen (\*1975): with *Uni* (Dream, 2000) for clarinet and piano

Matthew Whittall (\*1975)<sup>23</sup>: *pine tree, dreaming* for a string sextet (originally for accordion, 2008), referring to the Zen-Buddhist tradition and sensuality.

More prolific in terms of dream titles is Tomi Räisänen (\*1976) with *Almtraum* (2006) for oboe, trombone and cello, *Dreamgates* for toy pianos and tape (2006) and *Delirium nocturnum* for orchestra (2006), not quite a dream but close. An interesting individual case is Ville Raasakka (\*1977). The composer calls the *Traeumerei* (Daydream) for cello and tape (2016) a "documentary piece about sleep disorders for amplified cello and soundfile", adding an interesting explanation:

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<sup>23</sup> Before moving to Finland 2001 in order to complete his studies, he learned in Montreal, Vanier College (University of Massachusetts) and Stony Brook University.

The texts in this piece are fragments from people suffering from insomnia and sleep paralysis, typically frustrated by doctors unable to provide help instead of only medication. Sleep paralysis seizure often includes an awake-like episode with sensations of irritably loud everyday sounds and a horrifying unrecognizable visitor. The text whispered by the visitor in this piece is the poem *Nacht lag auf meinen Augen* (Night lay upon my eyelids, 1826, by Heinrich Heine). The field recordings in the sound-file are taken from various apartments.<sup>24</sup>

The detail is remarkable considering that this is Raasakka's only piece with a dream title to date.

While Anastasia Salo (\*1980) composed only *Unissah on järvenselgy* (The lake in dream) for soprano and chamber orchestra (2009), Lauri Mäntysaari (\*1982) has three contributions: *Sininen uni* (Dreams in blue) for orchestra (2000), *Unikuvia* (Dream pictures, 2010) with the instructive movements "Levoton uni", "Sininen uni", "Unirytmii", "Uniaika" and "Herätys!" (Peaceless dream, Blue dream, Dream rhythm and Wake-up!), and finally *Jeesus lapsen uni* (The dream of the child Jesus) for mixed choir (2017; text by the composer). Here, too, we can observe a complex interest in the subject, reflecting the worldwide academic interest in dream cultures,<sup>25</sup> for example in medicine and psychology, which has been developed and eagerly popularized in Finland.

Anna Huuskonen (\*1983) has apparently composed only *Unen enne* (2012, Forecast of a dream; texts by Harry Salmenniemi) on the subject, for soprano, flute, oboe, violin, and double bass. At least in quantitative terms, one of the most dream-related Finnish composers is Timo Natri (\*1985) with *Endlich träumen II* for guitar (n. d.), jazz, *Love in my dreams* for guitar (n. d.), *Manne's dreams* for electric guitar, electric bass and drums (n. d.), *Naked dreams* for electric guitar, electric bass and drums (n. d.) and *Forgotten dreams* for jazz ensemble (n. d.). The same is true for Toby Natri: *Endless dream* for piano (n. d.), *My last dream before ending* for piano or for traditional piano quintet (n. d.), *Solo for sweet dreams* for flute and piano (n. d.) and *Unlimited dreams. Six pieces* for piano (n. d.): *Prophezing, Euphorbialeae, Gipfel Erreichen, Guillotine, Fufantiili, and You can't promise anything.*

## Summary

Looking at Finnish music of all times, about four out of five composers have no connection to dreams in the titles of their works. Few Finnish composers have written more dream titles than Saariaho, who has four. Segerstam's

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<sup>24</sup> <https://core.musicfinland.fi/works/traeumerei>

<sup>25</sup> E.g. Annikki Kaivola-Bregenhøj: *Kerrotut ja tulkitut unet. Kulttuurinen näkökulma uniin*. Suomalaisen Kirjallisuuden Seura: Helsinki 2010.

seven “symphonies” with dream titles, plus another semi-symphonic work, oscillate between musical mass production and open concepts of score composition. Most Finnish composers with dream-titles have three or fewer entries. Very few use the dream-title in an innovative way, beyond calling a small piece a “dream” or “Träumerei”. These observations support the impression that the dream is not a particularly popular theme in Finland, but rather one that is treated with reservations. Dreaming is not an aspect of the common idea of “Finnishness”. However, dream titles are not rare in Finnish post-war music history. Hardly any major or main works were composed with the title “dream” before the war. Erkki Melartin’s *Traumgesicht* (1910) is an exception.

As for the members of Suomen Säveltäjät r.y.<sup>26</sup> or other composers listed by Music Finland, many of them in jazz, folk or popular music or sound design, we can find dream-related titles in the catalogues of about 80 of all times. Some of the listed “Finland’s composers” are neither “Finnish” nor living in Finland, and some are members of several other national unions. In some cases (especially in the case of jazz composers) no official catalog of compositions was available, except for individual entries and recommendations.

Dream titles could not be found in the catalogs of about 380 composers, including famous ones of the past:

Bernhard Henrik Crusell, Ilmari Hannikainen, Robert Kajanus, Yrjö Kilpinen, Uuno Klami, Toivo Kuula, Oskar Merikanto, Ernst Mielck, Friedrich Pacius, Ernest Pingoud<sup>27</sup> and Väinö Raitio,

as well as more recent and contemporary composers:

Henrik Otto Donner, Kimmo Hakola, Eero Hämeenniemi, Joonas Kokkonen, Ilkka Kuusisto, Magnus Lindberg, Jyrki Linjama, Usko Meriläinen, Olli Mustonen, Jorma Panula, Uljas Pulkkis, Osmo Tapio Räihälä, Jüri Reinvere,<sup>28</sup> Erkki Salmenhaara, Esa-Pekka Salonen, Jarmo Sermilä, Ahti Sonninen and Tapio Tuomela.

The survey is based on the documentation provided by the Finnish Composers’ Union on the Internet and by Music Finland, as well as (where necessary) additional research on the Internet, dictionaries, catalogs, and in the media. The research was conducted in January and February 2019. The lists of living composers are more conclusive than the others for obvious reasons, mainly due to the increased awareness of the importance of documentation,

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<sup>26</sup> Finland’s Composers registered society; often translated as Finnish Composers’ Union or The Society of Finnish Composers

<sup>27</sup> Born in St. Petersburg, moved to Finland 1918, after completed studies in St. Petersburg and Leipzig.

<sup>28</sup> Born in Estonia, studied in Tallinn and Warszawa before moving to Finland 1992 and 2005 to Germany.

regardless of the immediate success of a piece. Some composers do not have their compositions listed on the Union pages, but on a private website. The lists of some older and lesser known composers were selective.

Toivo Kuula (1883–1918) is listed here as a composer without a dream title, but one can find a piece by him called “Picture of a dream”:<sup>29</sup> A foreign artist has given a new title to one of Kuula’s three piano pieces *Satukuvia pianolle* (Fairy Tale Pictures, sometimes translated as “Folk Tale Pictures”) from 1915. This case takes us beyond the problem of the term “dream”, which in English means both real dreams and visions and wishes (daydreams). These semantic fields are clearly separated in the Finnish language. The word “uni” means only dreams while we are asleep, “unelma” means both dreams and wishes. However, the terms are sometimes confused for poetic reasons, when “uni” is used as a metaphor for “unelma”. This subtle difference is difficult to translate. The word “daydream” is a good start, but it implies an unnecessary limitation, since one can have daydreams during the night while awake; nightmares are also possible during the day. No doubt other languages might help to find even more irritatingly overlapping or interestingly parallel semantic fields. In the following, both “uni” and “unelma”, “dream” and “daydream” will be considered, also with regard to titles or title research, in French “titrologie”.<sup>30</sup> This is to respect those contemporary theories of dreaming that emphasize the similarity of the states of mind during sleep and waking: indeed, the mental system as a whole that produces dreams is the same that we need for thinking and feeling during the day.

Swedish terminology is also important for many Finnish composers, at least for native Swedish speakers. We had to pay attention to compositions connected with the Swedish term “drömmen”. It can be translated as dream, with the problematic double meaning. Dictionaries give the correct translation of the Finnish word “unelma” as the Swedish term “en dröm”. “En dagdröm” means “a daydream”. Some contemporary Finnish composers prefer foreign titles or have composed for events abroad, so a Finnish composition may well be called “dreams” or “les rêves” or “sogni” and even “somniaum” instead of “uni” or “dröm”. Russian and Sámi, the most important true minority languages of Finland, are also used in some titles. Very rare in classical music history (of Finland or elsewhere), but still part of our topic, is the term “nightmare”. It is more common in popular music, especially in hard rock and heavy metal. The urban neologism “daymare”, meaning a nightmarish fantasy experienced while awake, was not found in the Finnish sources, but should be observed in the future.

Sometimes a dream is not called a dream, but it takes place in a prominent way on the stage, a tradition that begins with Goethe’s *Egmont*. In Joonas Kokkonen’s (1921–1996) *Viimeiset kiusaukset* (The Last Temptations, 1975;

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<sup>29</sup> <https://musescore.com/user/27057308/scores/5004484>.

<sup>30</sup> Cf. Claude Duchet: “‘La Fille abandonnée’ et ‘La Bête humaine.’ Éléments de titrologie romanesque.” In: *Littérature No. 12: Codes littéraires et codes sociaux* (December 1973), p. 49–73.

libretto by Lauri Kokkonen), Paavo Ruotsalainen, the legendary Lutheran revivalist, Pietist leader and peasant, at the end of his life has a dream vision of his former wife, now dead. She calls him to join her on the “island”, the Finnish Isle of Death. Cases of this kind are probably to be found in several Finnish operas. However, there is no research comparable to Liisamaija Hautsalo’s essay on lullabies in Finnish opera.<sup>31</sup> The character of the pieces with dream-related titles oscillates between conceptual sophistication and the presence of a composition in concert life. The youngest generation of composers of musical scores can rarely be associated with the theme – more often with jazz artists. The theory would be that the effect of cultural aversions starting with Kalevala is less strong on them than on academic musicians and traditional or avant-garde “score composers”. For the latter, Finland is defined more by its fabulous educational system than by the wide fields of mixed cultures in the far northeast of Europe, including fruitful interaction with the Sámi. Some, like Saariaho, have been influenced not by the Sámi but by modern Western academics interested in dream research and philosophy, and have produced wonderful dream works.

**Tomi Mäkelä**, after several professional years in Finland (Helsinki, Turku) and since 1994 in Essen and Cologne, 1996–2009 professor of musicology at the Otto-von-Guericke-University of Magdeburg, and since 2009 at the Martin-Luther-University of Halle-Wittenberg; author of (e.g.): *Saariaho, Sibelius und andere – Neue Helden des neuen Nordens: Die letzten 100 Jahre Musik und Bildung in Finnland*. Olms: Hildesheim etc. 2014; *Friedrich Pacius: Ein deutscher Komponist in Finnland*. Olms & Svenska litteratursällskapet: Hildesheim etc. & Helsingfors 2014; *Jean Sibelius und seine Zeit*. Laaber: Laaber 2013; *Jean Sibelius*. Transl. Steven Lindberg [cf. „Poesie in der Luft”. Breitkopf & Härtel: Wiesbaden etc. 2007]. Boydell: Woodbridge (Suffolk) 2011; *Klang und Linie von Pierrot lunaire bis Ionisation. Studien zur Wechselwirkung von Spezialensemble, Formbildung und Klangfarbenpolyphonie*. Peter Lang: Frankfurt am Main etc. 2004; editor of (with U. Harnisch, A. Landgraf, U. Poetzsch and T. Ramer-Wünsche): *“Und alle Sphären klingen”*: *Musikgeschichtliche Entdeckungen und Reflexionen*. Kassel, Basel etc.: Bärenreiter 2025; editor of (with C. Kammertöns and L. E. Ptasczynski): *Friedrich Wieck – Gesammelte Schriften über Musik und Musiker: Aufsätze und Aphorismen über Geschmack, Lebenswelt, Virtuosität, Musikerziehung und Stimmbildung*. Peter Lang: Frankfurt am Main etc. 2019. The most recent book publication, including Finnish material: *Sichtbare, denkbare und hörbare Töne: Inszeniertes Musikgeschehen im Tonfilm zwischen The Jazz Singer und Anora*. Peter Lang: Lausanne etc. 2025.

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<sup>31</sup> Liisamaija Hautsalo: “Kehtolaulutopos suomalaisessa oopperassa.” In: *Etnomusikologian vuosikirja 22* (2010), p. 83–107.