

Conceptualisation of Karelian and Finnish Runic Heritage: A Case Study (Based on Musical Material of the Cantata *Kanteletar* by Edward Patlayenko and the Oratorio *Kalevala* by Roman Zelinsky)

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ABSTRACT: Two masterpieces are viewed below, works by contemporary Karelian composers. The lyrical genre of Elias Lönnrot's *Kanteletar* has attracted Edward Patlayenko, disciple of the Petersburg composers' school. He selected 6 of 652 runes from *Kanteletar*, translated by Yosif Brodsky, Valery Bryusov, Aino Hurmevaara. His musical masterpiece was conceived as dispersed double fugue with songs-intermedia.

Kalevala by Roman Zelinsky is based on the Russian translation of *Kalevala* epos by Leonid Belsky. It outlines the keynote runes of the epos: No. 7, 9, 44, 42. Roman Zelinsky, ethnographer, musicologist, raised in Slavonic culture, intended to comprehend, conceptualise the cultural space of the Finno-Ugric region. Deeply focusing on ethnic identity of Finno-Ugric culture, in 1984 he participated in the expedition through the *Kalevala* region dedicated to the 150th anniversary of *Kalevala* (1985).

Based on sociological and psychological particularities of the composers, the distinctive features of their music masterpieces are being outlined.

KEYWORDS: *Kalevala, Kanteletar, Karelian composers, folklore, culture of Finno-Ugric region*

INTRODUCTION

THE Karelian-Finnish epos *Kalevala* is one of the most distinguished pieces of literature. In fact it's a phenomenon. It is a collection of runes by folk singers, narrators from Finland, Karelia. A well-known Finnish scholar of the first half of the 19th century Elias Lönnrot collected most of the runes in Northern Karelia and published them under the title *Kalevala* in 1835. And thus, he revealed a great spiritual culture of Northern Finno-Ugric ethnic group, created an encyclopedia of folk life.

Lönnrot initiated a new poetic genre, which has had a great influence on the world literature, including Russian, on such poets as Sergei Gorodetsky, Nikolai Klyuev, Sergei Yesenin. The influence of *Kalevala* was so great, that the process of making national epics is still going on.

The Karelian-Finnish epos has colorful and original characters: Väinämöinen, Lemminkäinen, Ilmarinen, old Louhi, the beautiful Nasto;

images of Sampo, Deer golden horns. Actually musical images are associated with these characters.

Besides, there are a lot of works in the field of Karelian art – fine arts, ballet, music, which are related to this topic, e.g., compositions of Gelmer-Rainer Sinisalo, Ruvim Pergament, Karl Rautio, Petr Kozinsky, Alexander Beloborodov, Edward Patlayenko and other composers, paintings and illustrations of Georgij Stronk, Sulo Juntunen, Tamara Jufa, Myud Mechev, Alisa Poret.

Nowadays we have accumulated an enormous amount of historical, philological, research material on *Kalevala*. The great research work is carried out by the Institute of Language, Literature and History of Karelian Research Center Russian Academy of Sciences. The international conference on the *Kalevala* in the context of the regional and world culture devoted to the 160th anniversary of its full edition took place in June 2009 in Petrozavodsk and gathered 65 scientists from all over the world. The articles and research of Vera Nilova, Tamara Krasnopolskaya, Roman Zelinsky, Elena Markova reflected the modern level of art study concerning the epos *Kalevala* (cf. *The Kalevala in the Context of Regional an Global Culture* 2010).

We will focus on compositions by Edward Patlayenko and Roman Zelinsky. We will present a case studies on these works, referring to the poetic texts, the structure and instrumentation. The goals are:

- to present 2 significant compositions of the Karelian composers, bearers of the Russian culture Edward Patlayenko and Roman Zelinsky;
- to demonstrate different approaches to the musical interpretation of the Karelian-Finnish epos *Kalevala* and lyric poetry collection *Kanteletar*.

PATLAYENKO AND SYMPHONY-CANTATA KANTELETAR

The creative work of Edward Patlayenko is large-scale, varies in genres and attracts researchers. Karelian musicologists always paid attention to his new works and different aspects of his work: more than 40 articles are devoted to his compositions.

Patlayenko was born on 9 March 1936. Being very famous and deeply appreciated not only in Karelia but in the whole Russia and abroad (especially in Finland, Norway and other North-Western countries) he has been awarded many titles. So, he is a Professor of Petrozavodsk State Conservatory named after A. K. Glazunov, an Honored Artist of Russia (1987) and Karelia (1984).

In 2002 he got the Order of Peoples' Friendship. He is the Laureate of the Republic of Karelia in the field of culture, art and literature (2002) as well. Edward Patlayenko became a Member of the Composer's Union of Russia since 1965.

Edward got his music education in the Music College of Stavropol (oboe), the Department of woodwind instruments (class of I. Antonov). In 1963 he graduated from the Leningrad State Conservatory (class of Professor Oles Chishko) as musicologist and composer. I.e., Edward Patlayenko is a direct representative of the Petersburg composer's school.

In 1963, at the age of 27, he came to Karelia, being the author of the *Three Songs of Lel* based on the fairy-tale *The Snow Maiden (Snegurochka)* by Alexander Ostrovsky (for mezzo-soprano and piano) and *Frescoes* based on *The Tale of Igor's Campaign (Slovo o polku Igoreve)*, for baritone and orchestra words by Victor Sosnora.

During the first year in Petrozavodsk he taught theoretical subjects and composition (1963–1967) at a Music College. With the starting of the Petrozavodsk branch of the Leningrad State Conservatory in 1967, the composer began teaching theoretical subjects at the department of the music theory and composition. His main scientific interests are connected with the history of Russia and Karelia.

In 1963 Patlayenko created a Symphony-cantata *Kanteletar* for soprano, baritone and orchestra, op. 15, and dedicated it to his teacher at the Leningrad State Conservatory Oles Chishko.

For the first time in Russian music Patlayenko turned to texts from the collection of folk poetry *Kanteletar* by Elias Lönnrot. The works based on the texts of *Kanteletar* appeared later and everything was written in the genre of chamber music, e.g., Svetlana Leonchik *Lyrical Songs from Kanteletar* for mezzo-soprano and the piano, Petr Kozinsky *Songs from Kanteletar* for mezzo-soprano, alto flute and bassoon, Georgij Sardarov *Simon's Songs from Kanteletar* for 6 choirs, *a cappella*.

Kanteletar by Elias Lönnrot includes 662 songs in Finnish (in lyric, epic poetry, ballade, wedding, shepherds songs, childrens and girlish songs, lullaby). Lönnrot also added 42 tunes to the first edition of *Kanteletar* (1840). Patlayenko chose only 5 texts of *Kanteletar* in Russian translations for the symphony-cantata. The composer used the translations by Yosif Brodsky, Valery Bryusov and Aino Hurmevaara. He also chose one song from *Kalevala* translated by Karelian poet Alexei Titov.

The nature of Karelia and new impressions were so strong that already in August the composer wrote a symphony-cantata and in early 1964 it was presented at the Composer's Union of Karelia, followed by recommendations to record it. Surprisingly, it took Patlayenko only 3 months to compose it.

The first performance of the Symphony-cantata was held on 1 December 1966 at the Sixth Plenum of the Karelian Branch of the Composer's Union of the RSFSR. The performers were: Victor Kalikin (baritone), Nina Zabelinskaya (soprano) and the Symphony Orchestra of Karelian Radio and Television conducted by Isaiah Sherman. The premiere was a tremendous success. The feedback of Andrei Petrov was quite positive. Thus, he noted "the successful combination of modern language with the popular theme". And he added that "the composition may decorate any concert in any city of our country" (quoted after Vaganova 2009).

In 1965 Edward recorded this composition on the Karelian radio with the conductor Alexander Dmitriev. This recording was considered to be the best of the year. In 1967, *Kanteletar* was recorded for the Fund All-Union Radio.

In 1976 there was the second performance with the Symphony Orchestra of Karelian Radio and Television conducted by Mikhail Izmailov, with soloists Victor Kalikin and Victoria Gladchenko (Karelian Philharmonic season 1975–1976).

The third public performance of *Kanteletar* took place in the Third All-Russian Andrei Petrov Festival with the Karelian Philharmonic Symphony Orchestra, *Bolshoi Theatre* soloists Irina Ozerova and Alexander Polkovnikov, conductor Mikhail Golikov (St. Petersburg) on 18 December 2009.

In one of the interviews Edward Patlayenko noted: "*Kanteletar* may be considered as one of my best works along with the Fourth Symphony, *Symphonic Runes*, three vocal cycles based on the lyrics by Sologub, Akhmatova and Sappho" (Patlayenko 2010a).

Symphony-cantata *Kanteletar* continues the epic line of Patlayenko's compositions. The motives of *Kanteletar* were transformed into *Symphonic Runes* based on *Kalevala* (1965). Coming from *Kanteletar* Edward Patlayenko goes further and studies *Kalevala* deeply. He considers *Kalevala* to be a great book. In 1983 the composer creates *Book-Song* for hunting horn, English horn and piano, op. 37, that is stated as the hymn to Books. They are: 1st *Song of Hills and Valleys* (to *Rigvede*), 2nd *Song of Seas and Deserts* (to *Ecclesiastes*) and 3rd *Songs of Woods and Lakes* (to *Kalevala*).

Edward Patlayenko is an erudite person, gifted poet, collector and expert on painting and literature. So his poetic gift, fantasy and imagination are reflected in his music works. Edward Patlayenko creates his own world of *Kalevala*, the author's model is inspired by the wonderful lyrics of folk poetry in translation of Russian poets-symbolists and contemporaries.

His papers stored in the library of the Petrozavodsk State Conservatory are the evidence of the composer's poetic gift and help us analyze his works and set priorities. The most remarkable articles written by Patlayenko are: *Rol' russkoi literatury v èsteticheskom i nraavstvennom*

*vospitanii molodogo kompozitora (The Role of Russian Literature in the Aesthetic and Moral Up-Bringing of a Young Composer, 1986), Biblioteka molodogo kompozitora: Rekomendatel'nyy spisok proizvedeniy russkoi khudozhestvennoi literaturi – v pomoshch molodomu muzikantu (The Library of a Young Composer: A Reference List of Works of Russian Literature Aimed at Helping in the Literary Education of a Young Musician; manuscript, 1986), Rukovodstvo k sochineniju instrumental'nogo soneta (A Guide to Writing Instrumental Sonnet, 2000). Patlayenko is the author of the libretto of his oratorio-symphony *Rus and the Sword (Rusiya i mech)*.*

Edward Patlayenko has the preference to large concert forms, especially the symphonic genre, but they are often mixed with cantatas and vocal: the symphony-cantata *Kanteletar*, the *Symphonic Runes* based on *Kalevala*, the oratorio-symphony *Rus and the Sword*, a Choral symphony, *Frescoes* (vocal and orchestral) based on *Kalevala* and others (cf. Bochkareva 2009: 64–65). At the same time, the opportunity to invent new structural principles, to combine different forms of arts has always attracted Edward Patlayenko: the connection and interaction between poetry and music (*Wreath of Sonnets*), mathematics and music (*Geometric Variations*), painting and music (*Frescoes*).

The composer appeals to the popular genre roots: crying, lamentations, incantations, song-tunes and lullaby in the symphony-cantata *Kanteletar*. Thus, the Song I of *Kanteletar (You Call, Call Cuckoo)* resembles an instrumental folk tune very much, but in fact it is the author's style. It was the composer's idea not to use any folk melodies, but we see that it is not exactly so.

The inclusion of the herdsman folk tune intonation, taken from the collection of folk songs, into the theme of the Song I of *Kanteletar* by E. Patlayenko and its further free development along the whole symphony-cantata forms the base of the composer's method. His method of working with intonation has much in common with Igor Stravinsky's approach to the folk material.

The entire score of *Kanteletar* by Edward Patlayenko is original in its sounding. The composer does not use harsh wind instruments (the trumpet and the trombone) – “they are not needed”, as he says (Patlayenko 2010a). The score contains classical woodwinds: flute, oboe, English horn, 2 horns, tuba. Also, he uses the alto flute, harp, celesta. Orchestral timbres play a very particular role in the composition. The composer considers sounds as the reflection of images, beauty and color.

Kanteletar consists of 8 movements (Prelude, 6 songs and Interlude). The genre of *Kanteletar* as mentioned above is symphony-cantata representing synthesis of 2 genres, mixed genre. The symphonic origin of *Kanteletar* is primary. The concept of the symphony includes features of sonata-symphony cycle. So 6 songs perform different functions: Allegro, slow

movement, Scherzo, Finale with Coda (see table “Structure of symphony-cantata *Kanteletar*). One could mention that using song genre in the form of *Kanteletar* resembles the style of Baroque cantatas. It is especially clear in the score of Song V.

In the form of the whole the peculiarities of Edward Patlayenko’s structural thinking are seen. He prefers polyphonic forms. So in the whole symphony-cantata represents a double fugue with separated exposition. Songs are like interludes, and the fugue consolidates the form entirely. As the composer says, “this is the core structure” (Patlayenko 2010a).

Movement	Tempo	Symphony	Fuga
Prelude	Adagio (48–50)	Introduction	Exposition of the 1 st theme
Song I	Moderato (72–80)	Primary area	
Song II	Moderato sostenuto (69–72)	Secondary area	
Song III	Allegretto (96–100)	Scherzo	
Song IV	Adagio (48–50)	Slow movement	
Interlude	Allegro moderato (112)		Exposition of the 2 nd theme, development section
Song V	Moderato (80)	Slow movement	
Song VI	Allegro (112–116)	Finale with Coda	Final movement

Table. Structure of symphony-cantata *Kanteletar*.

Working with the text of *Kanteletar* Edward Patlayenko uses the range of associations and patterns, focused on his own author’s intonation.

Roman Zelinsky, on the contrary, treats the folklore language “from inside” (using the term by Genrikh Orlov), he does not use quotations, the rethinking of the folklore is strongly pronounced, due to the scientific interest of the folklorist, researcher in the field of the Bashkirian and Karelian folklore. Many years of folklore research influenced his creative method. Despite the different approaches, the styles of the composers in his compositions show some features of interaction that may be subconscious. Here we can see the phenomenon of the artistic interchange.

Although, both composers used the folklore text translated into Russian, Roman Zelinsky strived to use the rhythm of *Kalevala* lyrics (metrics), pronunciation and features of alliteration. As he noted, “the most important [in the folklore research expeditions] is that we have recognized an authentic way of song intonations, we managed to fix stylistic specialities of *Kalevala* pronunciation, and we have seen the living environment of this ethnical group” (cf. Zelinsky 2010).

Edward Patlayenko focuses on the general contents. He abstracts from the peculiarities of the language and concentrates on the image-emotional

harmony of the original source. The ethnic origin of the source is put on the back, nevertheless there is obvious interaction with the culture of *Kalevala*.

As we have mentioned above, Patlayenko prefers to use polyphonia as a connection core of the whole form. The other interpretation of the genre and form can be seen by analysis of Zelinsky's compositions, where polyphony is included as the particular method in the work on the material.

ROMAN ZELINSKY AND RUNIC ORATORIO KALEVALA

Roman Zelinsky was born on 25 July 1935. Composer, musicologist, ethnographer, Doctor of Arts and Professor of Petrozavodsk State Conservatory named after A. K. Glazunov, Zelinsky became a member of Composer's Union of Russia already in 1973. He graduated from Lvov Conservatory (class of Professor Stanyslav Ludkevich) in 1967 and postgraduated from Leningrad State Institute of Theatre, Music and Cinematography. Roman Zelinsky came to Petrozavodsk State Conservatory after his work in Ufa State Institute of Arts and began teaching polyphony and other theoretical subjects in 1980.

His main musical works are listed below: Symphony No. 1 (1967); No. 2 (1970); No. 3 – *Symphonic Tale of Väinämöinen* (1983); Suite for chamber orchestra and 4 woodwinds (1968); *Kalevala* (runic oratorio, 1990); *Spring* (choral poem by texts of Yalmary Virtanen, 1988); string quartets No. 1 (1969), No. 2 (1983); vocal cycles by texts of Mustay Karim, Alexander Blok, Taisto Summanen, Nikolai Klyuev, Grigorij Skovoroda, Gavrila Derghavin, Tatiana Bernshtam and other compositions (cf. Bochkareva 2009: 33–34).

His main scientific interests are connected with folklore. Roman Zelinsky collected folklore samples in the North of Karelia places visited by Lönnrot. As a result of the expeditions there are runic oratorio *Kalevala* and edition *Karel'skie pesni Kaleval'skogo kraja* (*Karelian Songs of Kalevala's Land*) by Zelinsky in 2008. These are materials from the expeditions devoted to the 150th anniversary of *Kalevala* edition.

The runic oratorio *Kalevala* is based on the Russian translation of *Kalevala* epos by Leonid Belsky. It outlines the keynote runes of the epos: No. 7, 9, 44, 42. Zelinsky, raised in Slavonic culture, intended to comprehend, conceptualise the cultural space of the Finno-Ugric region, deeply focusing on ethnical identity of Finno-Ugric culture.

Louhi Spell, for chorus and symphonic orchestra was written in 1984 and published in *Kantaty sovetskih kompozitorov* (*Kantatas of Soviet Composers*. Leningrad: Muzyka, 1988). It took the composer 4 months of work to finish it. The first performance was presented by the Chorus of Petrozavodsk State Conservatory and the Karelian Radio and Television symphonic

orchestra conducted by Edward Chivzhel in 1985. An interesting fact is that the composer made the folk musical instruments for the premiere of the composition by himself. The orchestral score includes folk percussion: *triangolo, tamburino, raganella, frusta, travicelli, tavola, campanelli*.

Later the work on the composition was continued towards the runic oratorio *Kalevala* for mixed choir, reciter and the orchestra (1995). It consists of four movements, where *Louhi Spell* becomes the closing one. The key moments of the epic are reflected in its composition, which is as follows:

1. *Väinämöinen Lamentation*
2. *Iron Charm*
3. *The Birth of Kantele*
4. *Louhi Spell*

By the composer's intention, the composition follows a symphonic principle: slow to fast (*Adagio, Allegro vivace, Andante, Andante con moto*). The theme of *Louhi Spell* resembles the folk style. As for the musical language, it is supported by some widely used rhythmic formulas, which are typical of his style and may be in some sense compared to the style of Béla Bartók.

Speaking about the structure of the runic oratorio, the composer noted:

First sketches of melodic runes looked like motets, but [...] sonata-symphonic form seemed to be more appropriate, where the first movement had monothematic sonata structure with fuga replacing of development section, the second – scherzo (compound ternary form with trio), the third movement inclines to be in binary form, and the fourth movement – finale, formed in a compound binary form with repeated text, starting with rondo form followed by free imitation. Outermost parts are connected by intonation (Zelinsky 2010).

Roman Zelinsky has enriched his composer's method by studying the folk songs, analyzing and recognizing the folklore texts and runes. Thus, he used the technique of shifting melody on minor intervals (thirds, seconds), e.g., *Louhi Spell*. In *Väinämöinen Lamentation* the composer applied the method of "chain melody" ("cumulative melody"), when the clausal of the melody line is carried to the initial of the following melody line and this process is iteratively repeated (Zelinsky 2010).

Both composers use the heterophony technique, but Edward Patlayenko applied it as a hidden method in orchestral inclusions and polyphonic voices, whereas Roman Zelinsky outlined it as a special effect on extreme, culmination points of the form.

CONCLUSION

So, in this case study we tried to demonstrate two approaches of handling folklore. One of them is taking 'from inside', as some kind of ethnographer, that is: making the acquaintance with the new culture by learning its own language. The other one is understanding the codes of culture by viewing them 'from outside' on different levels: typological, structural, systematic.

Both these ways help one approach insight of any culture as a holistic unity, natural product of faith, customs and traditions of each national identity.

So Karelian-Finnish epos stimulated the development of the Russian culture: it got enriched with the original compositions and the Russian music by presenting new musical interpretations of the Karelian epos, promoted it to the world.

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APPENDIX 1.

POETIC TEXTS OF SYMPHONY-CANTATA KANTELETAR

Song I (baritone)

Translation by Yosif Brodsky

Ты сыграй-пропой, девица,
Дочка стройная соседа,
На своей точеной дудке
Раскатись веселой трелью,
На своей точеной дудке
Раскатись веселой трелью,

Очаруй девичьим пылом,
Звуком сильным и красивым.

Song II (soprano)

Translation by Valery Bryusov

Баю-баюшки-баю,
Баю дитятке пою,
В санки сна его кладу.
Сон, приди, возьми его
В золотые свои санки,
В свои праздничные санки,

Медным полем покати,
По свинцовому пути.
На серебряную гору,
На вершину золотую,
В златолиственный ивняк,
В золотистый березняк.

Song III (soprano, baritone)

Translation by Yosif Brodsky

Кто живился летним маслом?
Кошка жадная живилась.
Где же кошка? – Под амбаром.
Где амбар? – Свалился на землю.
А, где ж земля? – Скатилась в воду.
Где вода? – Соловьи выпил.
Где соловьи? – Да на пойме.
Пойма где? – Коса скосила.
Где коса? – В пенек воткнули.

Где пенек? – Да черви съели.
Черви где? – В зобу петушьем.
Где петух? – Сидит под елью.
Где же ель? – Топор спросите.
Где топор? – Лежит под стенкой.
Как его достать оттуда?
Да осиновой жердью,
Коромыслом из березы.

Song IV (baritone)

Translation by Aino Hurmevaara

Ой ты, старче всемогущий,
Ты владыка наш верховный,
Дай покой стране Суоми,
Мир пошли в страну Карьяла!
Чтобы замер на дорогах
Плач и стоны стихли,
Чтобы в пойму не вторгалась
Роща и не глохли нивы.

Song V (soprano)

Translation by Aino Hurmevaara

Если б шел ко мне мой милый,
Поспешал бы мой любимый,
Я, как дымка, поднялась бы,
искоркой я полетела б,
К милому бы подбежала.
И в глаза б ему взглянула.
Пламенем бы полыхнула,
Шею обвила б руками.
Пусть холодную, как камень;
В губы я б поцеловала.
Даже меченые смертью.

Song VI (soprano, baritone)

Translation by Alexei Titov;

from the Kalevala)

Ты покличь, покличь, кукушка,
Пой, с песочной грудкой, птица,
Птаха с грудкой оловянной,
Чтобы ясным стало небо,
И леса прекрасней стали,
Взморье сделалось богаче;
Край родной стал плодородным!

APPENDIX 2.

POETIC TEXTS OF RUNIC ORATORIO KALEVALA. MOVEMENT IV. LOUHI SPELL (RUNE 42).

Translation by Leonid Belsky

ЧТЕЦ:

Старый, верный Вяйнемайнен
По морю плывёт спокойно,
С ним кователь, Ильмаринен,
А второй был Лемминкяйнен.
Путь окончивши далёкий,
Чёлн поставив, входят в избу.
И хозяйка Сариалы
Распросила у прибывших:
“Что, мужи, пришли поведать,
Что расскажете, герои?”

Старый, верный Вяйнемайнен
Дал в ответ слова такие:
“Речь героев здесь о Сампо.
Поделить его пришли мы.
Если ты делить не хочешь,
Что б мы взяли половину,
Всё тогда возьмём мы Сампо,
Унесём насильно в лодку”.

Лоухи, Похьёлы хозяйка,
Очень сильно обозлилась,
Похьёлы народ сзывает,
Молодых парней с мечами,
Всех героев с их оружием,
Вяйнемайнену на гибель.

Старый, верный Вяйнемайнен
Тотчас к кантеле подходит
И на нём играть садится.
Все заслушались люди,
Кто дивился, засыпает,

Детям, старцам – сон навеян
Вяйнемайнена игрою.

Он пошёл тогда за Сампо,
С ним кователь Ильмаринен,
Третий с ними Лемминкяйнен.
В глыбе Похьёлы скалистой,
В недрах медного утёса
Взяли там большое Сампо,
Отнесли его на лодку.
Чёлн мужи толкают в море,
На течение – стодосчатый.

“Повернись, ты, чёлн к отчизне,
А к чужбине стань спиною!
Ты, волна, качай кораблик,
Ветер, ты, гони мне лодку!”

Встала Похьёлы хозяйка,
От дремоты пробудилась,
Тут к скале она подходит,
К двери медного утёса,
И, придя туда, сказала:
“Горе, горе мне несчастной!
Здесь была рука чужая,
Все поломаны замочки,
И открыта дверь твердыни.
Неужель исчезло Сампо
И похищено насильем? ”

Лоухи, Похьёлы хозяйка,
Вся от злобы распалилась,

А кто слушал, тихо дремлет.
Видит: власть её слабеет,
Пропадает также слава,

К Богу тотчас обратилась,
Удугар она так просит:

ХОР:
“Дева мглы, тумана дочка!
Ты, просей туман сквозь сито,
Ниспошли, ты, мглу густую,
С неба дай сгущённый воздух,
Ты, пусти пары густые
На хребет морей блестящих,
По открытому простору,
Чтоб засел там Вийнемайнен,
Чтоб застрял Сувантолайнен!

Если ж этого всё мало –
Ой, ты, Укко, Бог верховный,
Золотой мой царь воздушный,
Мой серебряный владыка!
Сделай бурю, непогоду,
Силу воздуха, ты, вышли,
Подними волненье, ветер,
Против этой лодки в море,
Чтоб засел там Вийнемайнен,
Чтоб застрял Сувантолайнен!”

Если ж этого всё мало,
Ику-Турсо, ты, сын Старца!
Подними главу из моря,
Подними из волн макушку,
Калевы мужей низвергни,
Утопи друзей потоков,
Пусть те злобные герои
В глубине валов погибнут.
В Похьелу верни, ты, Сампо,
Захватив его с той лодки!