

MARIANNE GUSTAFSSON BURGMANN

**The Finnish church concert 1850–1917 and Middle-European positions: one aspect of the foundational period of Finnish music culture and an overview of the organ repertoire performed**



During the period of political autonomy under Russian rule, spiritual concerts were an important part of constructing Finnish music culture. How does the organ repertoire of the church concerts from the period 1850–1917 differ from the repertoire of our current time, and when the repertoire took shape, what were the reasons behind this progress? The author examines the organ repertoire of the church concerts during the period of autonomy through an exploration of the spiritual ideas of the time. The research material consists of the concert programmes, concert commentaries, and other writing in newspapers, which refer to the attitudes and events that took place during the period of autonomy. The newspapers and concert programmes are located in the digital archive of newspapers at the Finnish National Library and at the Sibelius Museum.

In addition to providing education in organ playing at cantor-organist schools, the German conservatory-model in the *Helsingin musiikkiopisto* (Helsinki School of Music) made it possible for Finnish organists to receive basic music education in Finland. The solid musical education of Richard Faltin and Oskar Merikanto and their academic network in Europe helped provide their organ students with opportunities to study abroad. Upon coming back to Finland they shared their knowledge and the new musical influences by teaching and playing concerts.

This article visualises this academic network and the transnationality of European musicians of the time, which made it possible for the new European influences to spread quickly to Finland. Alongside the narrow-minded concept of church music, influenced by German idealism and Pietism, the new symphonic organ style at the end of the nineteenth century emancipated the organ from being only a ceremonial instrument to becoming a concert solo instrument. The old and the new musical aesthetics do not seem to be in juxtaposition to each other in the nineteenth century, but rather all music was to be performed. German as well as French symphonic music then became established in Finland after the examined period.

*Keywords:* organ music, church concert, transnationality, idealistic music aesthetics, spiritual programmatic music, decanonisation of music

*About the author:* Marianne Gustafsson Burgmann is a guest researcher at the Sibelius Academy, and is working on her postdoctoral project “Organ Music, Philosophy, and Metaphysics”.

HANNA CHORELL

**Winterreise as a journey of a female singer – being an artist during the covid pandemic**



This article presents a singer's perspective on Franz Schubert's *Winterreise*. *Winterreise* has drawn performers, scholars, and audiences alike for nearly two centuries, and much scholarship is dedicated to it. However, in the context of German song, the singer's experience as a source of meaning has mostly been overlooked in scholarship, as the research is often focussed on listening and score-analysis. This article seeks to fill this gap by focussing on the singer's experience as a source of meaning-making.

I employ Karen Barad's agential realism as a theoretical framework to explore the ways that *Winterreise* materialised and formed meaning as a material-discursive phenomenon in my performance, which took place during the Covid-19 pandemic. Agential realism shifts the focus from a fixed work and its representations and meanings to the performance and its dynamic materialisations. The case study shows how the Covid-19 pandemic, myself as a professional female opera singer, and *Winterreise* intra-acted and emerged as material-discursive phenomena, giving new meaning to each.

*Keywords:* Artistic research of singing Lieder, *Winterreise*, Karen Barad, Covid-19 pandemic, gender performance

*About the author:* Hanna Chorell is a doctoral researcher at the Sibelius Academy of the University of the Arts Helsinki. Her artistic research focusses on gender performance in song recital context.

## REPORT

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JENNA RISTILÄ

**Towards more equality for musicians. Symposium report: Gender and Musicianship in North(-)/Eastern Europe 12.–13.2.2024**

The symposium "Gender and Musicianship in North(-)/Eastern Europe" was organised at the Helsinki Music Centre on February 12–13 in 2024. The event was the fourth such collaborative effort of the History Forum of the University of the Arts Helsinki, the DocMus and MuTri doctoral schools of the Sibelius Academy, and the Finnish research association Suoni ry. This two-day symposium included lectures and lecture-recitals by researchers from nineteen different European and North American universities. Many of the presentations seemed to offer answers to the question "what can we do to promote equality in music". This report documents the symposium through four such answers: we can re-evaluate history, fix structural problems, renew performance practices, and commission new works in equality-enhancing ways.

*Keywords:* Gender, musicianship, equality, symposium

*About the author:* Jenna Ristilä is a pianist and a doctoral researcher at the Sibelius Academy of the University of the Arts, Helsinki. Her artistic research focuses on Finnish composing women from the 19th century until today, and on feminist music analysis. She is a member of the research association Suoni ry.

## LECTIONES PRAECURSORIAE

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TUURE KOSKI

### **Broken time freed the bass for a new role in jazz comping**

In my doctoral research, I focused on broken-time bass comping in jazz. Broken time is an accompaniment concept in bass playing that evolved in jazz music in the 1950s and 1960s. The research led me to conclude that the mastery of broken-time comping has great potential for enhancing and enriching the expressive repertoire of the jazz bassist. My doctoral degree consisted of four concerts, a recording released as a CD, and a written thesis about three bass players: Scott LaFaro, Jimmy Garrison, and Ron Carter.

*Keywords:* broken time, double bass, jazz, rhythm

*About the author:* DMus Tuure Koski is a freelance bassist who plays a wide range of music on both electric and double bass.

EMILIA LAJUNEN

### **The dancing violinist and key violinist as a musician-composer and today's tradition bearer**

In her lectio praecursoria, Emilia Lajunen opens up her practice-based artistic research project, which focuses on the role of archival sources in the praxis of the historically informed dancing and composing musician, thus bringing a new perspective to the study of contemporary folk musicianship. Central to the research is observing the musician's simultaneous playing and dancing, and the related phenomenon of multichannel listening as identified by the researcher.

*Keywords:* archival recordings, musician's simultaneous dancing and playing, musician's embodiment, tradition bearer, composing, artistic research

*About the author:* Dr. Emilia Lajunen is a well-known professional Finnish folk musician. She is Fiddler Teacher-in-charge in the Folk Music Department of the Sibelius Academy of Uniarts Helsinki.

PAOLA LIVORSI

### **Bridging human and instrumental vocality**

My artistic research explores the relationship between human and instrumental voice, as seen from an embodied and performative point of view, starting with my experience as a violinist and composer.

Voice is a unique mark of human identity, and human and instrumental voice are both unique expressions of personal and musical identity.

I investigated the question of *voicelikeness* through five multidisciplinary art projects. The research proposes the re-evaluation of vocal layers in varying contexts.

*Keywords:* voicelikeness, artistic research, in-between, relationality, embodiment, performative space

*About the author:* Paola Livorsi is a composer and researcher based in Helsinki. In 2024 her music will be performed at the Tampere Biennale and in the concert series Retrospect-Futurospect.

LAURA SIPPOLA

### **Make a song about the world. A retrospect of my lectio seven years back**

In this essay, I revisit and reflect on my previously unpublished lectio praecursoria from seven years ago: the examination of my artistic doctoral degree on singer-songwriter music took place in September 2017. The artistic research project consisted of recitals, recordings, and a written thesis. Besides exploring the creating of a song, I discussed the artist profile of a singer-songwriter as the author and performer of songs. A singer-songwriter is a composer, a lyricist, a vocalist, and an instrumentalist, but I also identified a fifth element, personal participation, which permeates the other four elements. What I still find essential is my conclusion that the more tangible the things are that I write songs about, the more space there is to read between the lines. Presence is the main thing: it carries the story to where it is supposed to.

*Keywords:* singer-songwriter music, artistic practice of songwriting

*About the author:* DMus Laura Sippola is a singer-songwriter and a teacher of songwriting.