

SASHA MÄKILÄ

Leevi Madetoja's Piano Trio Op. 1 (1909) – a young composer's forgotten masterpiece and its four manuscripts



Leevi Madetoja (1887–1947) gained recognition in Helsinki with his Piano Trio Op. 1 in May 1909. Though formally a student of Jean Sibelius, Madetoja composed the trio largely on his own. Only the last two movements were performed at the premiere, with the full work debuting in October 1909. The trio became part of several pianists' chamber music repertoires, particularly Karl Ekman, who performed it often during Madetoja's lifetime.

A publisher for the trio was not found, so it existed only as manuscript copies for decades. In the 1940s, when Madetoja felt his creative powers waning, he decided to publish earlier works, including the piano trio, which he sold to Fazer. He created new transcriptions for the publisher, resulting in two manuscript versions of the trio – the original 1909 autograph and a 1944 copy – which are preserved in the National Library of Finland. Research later uncovered a third, previously overlooked manuscript in the Sibelius Academy Library.

This article examines the creation, performance, and publication history of Madetoja's piano trio and analyses its surviving manuscripts from a music philological perspective, focusing on the chronology of the sources and their connection to the trio's performance history.

Keywords: Leevi Madetoja, chamber music, music philology, music history

About the author: Dr Sasha Mäkilä is a visiting researcher at the University of the Arts Helsinki Research Institute and an orchestra conductor. His primary research focus is the orchestral music of Leevi Madetoja. In addition, he is interested in questions related to conducting technique and pedagogy, conductorship, and Russian music culture. <https://orcid.org/0000-0002-8810-7966>

ELENA MÎNDRU

Exploring the second chorus in vocal jazz: a study of Sarah Vaughan's melodic variation



This article explores the characteristics of the second exposition of the melody in vocal jazz performances that use the same lyrics, referred to here as the second chorus. The tradition of the second chorus in jazz, influenced by African music, emphasises variation; it originated in early New Orleans parades and evolved through big bands into more intimate vocal jazz settings. This practice is a crucial element in vocal jazz, which allows singers to explore and experiment with their vocal delivery and to showcase their interpretative and variational skills.

A case study analysing the interpretative approaches of legendary singer Sarah Vaughan is included in this article. Selected recorded tracks from Vaughan's album *Live at Mister Kelly's* were transcribed and analysed, comparing them with the original published lead sheets. The musical analysis focuses on Vaughan's interpretation of the melody and the variations she employs during the second chorus. Her mastery of this practice, through innovative rhythmic and melodic variations, interplay with the band, and expressive use of lyrics, enhances the musical narrative and captivates the audience. The main research question is: What musical gestures and tools does Sarah Vaughan use in her recapitulation of the melody in the second chorus of jazz songs?

Keywords: vocal jazz, second chorus, melodic recapitulation, melodic variation, Sarah Vaughan, second head

About the author: Elena Mîndru is a jazz vocalist and a Sibelius Academy doctoral student who researches vocal jazz, performs globally, and composes. In 2015 she co-founded the International Jazz Voice Conference.

LECTIONES PRAECURSORIAE

LUCY ABRAMS-HUSSO

Contemporary clarinet repertoire from Finland and the United States: new ways of artistic expression and a study of sociocultural differences

This doctoral research project examined artistic and sociocultural aspects of Finnish and American contemporary music performance practice in repertoire for clarinet. The main themes that emerged from this research were notation as culture practice, shared ownership, performer agency, and performance practice as a reflection of cultural values. The doctoral degree consisted of three live performances, a CD recording entitled *Duel*, and a dissertation, *The Musical Anthropologist*.

Keywords: clarinet repertoire, contemporary music, Finland, United States, performance practice, artistic research, autoethnography

About the author: Lucy Abrams-Husso is a Helsinki-based freelance clarinetist and researcher specialising in classical and contemporary music in solo, chamber, and orchestral settings.

PIA SIIRALA

The Chukchi Personal Song of north-eastern Siberia as a turning point in musical thought

Becoming acquainted with the music of the indigenous people of north-eastern Siberia has been a turning point in my perception of music, and has made me question what music is at a fundamental level. In my fieldtrips to north-eastern Siberia I studied the music of the Chukchi and other indigenous peoples. This doctoral project centred on my particular interest in the Chukchi Personal Song, in which music is part of their persona.

Keywords: composing, Chukchi, artistic research, aspects of hearing, Personal Song, Arctic

About the author: Dr Pia Siirala is a violinist, composer, and researcher who is studying the musical tradition of the Chukchi and other indigenous peoples in north-eastern Siberia.