

Editorial

The Conference *György Ligeti Symposium Helsinki 2017* focused on the issues of performance, music-analytical and stylistic approaches to Ligeti's music as well as Ligeti's influence on the music of our time and more. Proposals on other aspects of Ligeti's music were welcomed as well. Alongside scholarly presentations, the organizing committee of the DocMus Doctoral School of the Sibelius Academy, University of the Arts Helsinki encouraged performers to submit proposals for lecture recitals.

The event was organized in collaboration with the contemporary music festival *Musica nova Helsinki 2017*, on 10–11 February 2017.

The Keynote Speakers were professors Jonathan W. Bernard, Fredrik Ullén and Lukas Ligeti. The symposium consisted of twenty lectures altogether, three of which were lecture concerts. In addition to scholarly presentations and lecture recitals, the symposium programme comprised a number of concerts, including the complete cycle of György Ligeti's Piano Etudes as well as contemporary music influenced by Ligeti. An exhibition of Ligeti's connections and visits to Finland was also displayed at the Helsinki Music Centre, illustrated with photos and featuring a lecture that Ligeti gave in 1990 in Helsinki, among others, which was recorded by the Faculty of Musicology, University of Helsinki.

The writings in this issue include five peer-reviewed articles based on the lectures given at the Symposium, a transcription of the Keynote Speech by Lukas Ligeti and two reports of Doctoral School events at the Sibelius Academy.

Composer Lukas Ligeti, as one of the three keynote speakers, shares rather personal insights on his father György Ligeti. Ewa Schreiber's article "The structure of thought: On the writings of György Ligeti" identifies and characterises the key thematic areas in Ligeti's writings and demonstrates their role in his works. In his article "Aspects of Pitch Organization in György Ligeti's Piano Étude No. 8, Fém", Marcus Castrén examines the idea of harmonic families that regulate the pitch organization of the piece. In "Aspects of melodic and rhythmical textures in György Ligeti's micro and macro polyphony", Manos Papayotakis focuses on the exploration of the methods which György Ligeti applied to generate various interactive textures in a number of his works.

Elisa Järvi's "In the penprints of György Ligeti in Basle: Historical Aspects of Performance Notes in Piano Etudes 1–6" discusses the tempo markings and performance instructions in Ligeti's piano etudes and explores differences among editions and manuscripts of Ligeti's works as well as his own corrections and comments. Finally, Jan Lehtola draws a picture of Ligeti as an organ composer in "György Ligeti and organ music: traditional reformer or revolutionary discoverer? Ligeti's organ music and its influence on organ-playing technique".

In addition to the articles from the Ligeti symposium, this issue includes two conference reports. Guadalupe López-Íñiguez's "Transforming Musicianship: Understanding 19th-century Historical Style and its Implications for Learning" covers an event held at the Sibelius Academy on 12 November 2018 to bridge the widely-recognised gap between period and modern instrumentalists on the one hand and scholarship on the other, through spoken presentations and demonstrations on historical instruments. In his report, Juha Ojala introduces the latest event – "Sibelius Academy Research Days" – an annual exhibit of ongoing doctoral projects by doctoral students of the DocMus and MuTri Doctoral Schools.

The editors of this special issue of *Trio* wish you many captivating moments in reading this publication. The work that has gone into it has been both challenging and rewarding, despite the upheaval to the already-crowded schedules of our daily lives.

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