

TRIO

Vsk. 11 nro 1-2

Joulukuu 2022



LUKAS FOSS, Conductor
Marian Anderson, Narrator

MOZART Symphony No. 40, G minor, K. 550
Molto allegro
Andante
Minuet: Allegretto
Allegro assai

***TCHAIKOVSKY** Francesca da Rimini, Opus 32

COPLAND A Lincoln Portrait
MARIAN ANDERSON

***RAVEL** Daphnis and Chloé, Suite No. 2

*Recorded by the New York Philharmonic
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Taiteellisen tutkimuksen arkihuolia

Tätä pääkirjoitusta kirjoittaessani aivan jouluaaton 2022 tuntumassa toivon, että voisin jo laulaa Alpo Noposen sanoin: ”Arkihuolesi kaikki heitä!” Leevi Madetojan tutulla rakkaalla sävelmällä. Runotekstin vapaudella muodostetut omituiset sanajärjestykset ja oudot sanat aiheuttivat epätoivoisia hetkiä kansakoulun tokaluokkalaiselle vuonna 1970, äidin avusta huolimatta. Kuinka vaikeilta tuntuivatkaan runon sanankäänteet: ”Mieles nuorena nousta suo”, ”Yöhön maailman raskaaseen”, ”Viel on auvona ihmisten”, ”Päilyy järvet ja kukkii haat”, ”Siintää onnelan kaukomaat”. Sävelmän olin oppinut jo paljon aiemmin – vaan olinko kuitenkin? Muistan pohitineeni jo viimeistään varhaisteininä, kummalla kahdesta tavasta kuuluu laulaa viimeinen tavu säkeessä ”Kylmä voisko nyt olla kel-LÄ”.

Sasha Mäkilä kertoo artikkelissaan ”Arkihuolesi kaikki heitä? Vielä kerran kysymyksestä cis vai a Leevi Madetojan Joululaulussa, op. 20b n:o 5”, että hänen säveltäjän autografiksi tulkitsemansa nuotti antaa yksiselitteisesti lä-tavulle laulettavaksi säveleksi a:n. Kuitenkin Madetojan tekemässä kuoroversiossa sävelenä on cis. Toisaalta säveltäjä on omakätisesti kirjoittanut omistamaansa painettuun yksinlaulukappaleeseen a:n olevan virhe. Sasha Mäkilä päätyy musiikkifilologisessa tutkimuksessaan lopulta a:han. Perusteiden joukko on moninainen kattaen laulun käsikirjoitusten ja versioiden vertailun, säveltäjälle tyypillisen tavan tehdä korjauksia sekä kumituksia ja lopulta vielä Madetojan terveydentilan vaikutuksen hänen viimeisten vuosiansa korjauksien luotettavuuteen.

KÄSITYKSET TAITEELLISESTA TUTKIMUKSESTA TUTKIMUSKOHTENA

Mieko Kanno, Guadalupe López-Íñiguez ja Heidi Westerlund tekevät tärkeän suomalaisavauksen keskustelussa säveltäjien tekemästä taiteellisesta tutkimuksesta ja tohtorikoulutuksesta. Artikkelissaan ”Composers’ reflections on the relevance of artistic doctoral education in Finland: From self-development towards knowledge exchange and knowledge creation” he toteavat taiteellisen tutkimuksen idean olleen vieraampi musiikkialalla ja erityisesti klassisessa musiikissa kuin muissa esittävisissä taiteissa ja kuvataiteessa. Tutkimus tarjoaa kiinnostavaa uutta tietoa taiteelliseen tohtorintutkintoon tähtäävien säveltäjien näkemyksistä tutkimukseen sekä tohtorikoulutukseen ja inspiroi ajatukseni eri suuntiin haarautuville poluille. Miksi juuri

Suomessa on kestänyt niin kauan sulattaa taiteellinen tutkimus osaksi korkeimman musiikkikoulutuksen ja myös ammattimuusikoiden itsensä arkista elämismaailmaa? Kuuluuhan Sibelius-Akatemia kuitenkin eurooppalaisen taiteellisen tohtorikoulutuksen edelläkävijöihin.¹

Sitten välähti: jännemkö jonkinlaiseen ansaan, kun 1980-luvulla uutta tutkintoa luodessamme pyrimme soveltuvien esikuvien puutteessa ja perinteitä ehkä liikaakin kunnioittaen matkimaan tiedemaailman ”lainalaisuuksia” ja ”sääntöjä” – sellaisena kuin ne meille näyttäytyivät nykykatsannossa kapeakatseisemmalla 1990-luvulla? Sama asia on pohdituttanut minua viime vuosina, kun olemme tohtorikouluissa uudistaneet aikoinaan luotuja arviointi- ja muita käytänteitämme. Olemme joutuneet huomaamaan, kuinka tiede- ja taidemaailma, vaikka niissä paljon yhteistä onkin, eivät joka suhteessa ole eivätkä voikaan olla yhteismitallisia.

TIETEEN JA TAITEEN VÄLINEN DEMARKAATIO LINJA

Mistä sitten löytyvät tiedemaailman yhteiset ja yleiset lait ja säännöt, joita tohtorikoulussa olemme noudattaneet – jopa aika orjallisesti? Kerronhan vaikkapa viitatus- ja lähdeluettelokäytäntöjä tohtorintutkintoa tavoitteleville opettaessani, että tieteessä on yhtä vähän yhteisiä kirjoitettuja sääntöjä kuin taiteessa. On vain erilaisia käytäntöjä, jotka vieläpä ovat koko ajan muutoksessa. Pian kuitenkin aloin epäillä, olemmeko kuitenkin tohtorikouluissa olleet aina niin orjallisia. Ehkä menimme-kin harhaan juuri siinä asiassa, jossa olisi pitänyt olla tiukka: siinä, miten tutkimus määritellään taiteellisessa tutkimuksessa, mikä on tutkimusta ja mikä ei.

Yleisesti hyväksytyin tiedemaailman säännöstö löytyy *Frascati-käsikirjasta*. Nimensä käsikirja on saanut Italian Frascatista, jossa sen laati OECD:n yhti varsin salaperäiseltä ja läpinäkymättömältä vaikuttava NESTI-ryhmä (National Experts on Science and Technology Indicators). Käsikirjan ensimmäinen painos ilmestyi 1963, ja nykyisin se sekä YK:n että EU:n tunnustamana määrittää osaltaan hallitusten tiede-, tekniikka- ja innovaatiopolitiikkaa ja näiden tilastointia. Käsikirjan uusimmassa, kuudennessa painoksessa taiteisiin liittyvä tutkimus esiintyy osana tieteenalaluokituksen kuudetta kategoriaa, humanistista ja taiteeseen liittyvää tutkimusta (OECD 2015, 59).²

Pohtiessaan taiteellisten käytäntöjen tutkimuksellisuutta käsikirja tekee eron tai-

¹ Ensimmäinen säädös musiikin tohtorin tutkinnoista tuli voimaan elokuussa 1980 Sibelius-Akatemian omalla asetuksena. Siinä tutkinto oli joko ontologisesti tai metodologisesti taiteellinen: puhtaasti tieteen sijasta oli tarkoitus paneutua joko ”taiteellisiin suorituksiin” ja ”taiteellisen työn kehittämiseen” – tai soveltaa ”tieteellisen tutkimuksen ja taiteellisen toteuttamisen menetelmiä” ja siten synnyttää ”valmius luoda uutta tietoa” (Suomen säädöskokoelma 563/1980). Asetuksessa ei käytetä ilmausta ”taiteellinen tutkimus”.

² Frascati-käsikirja puhuu koko ajan tutkimuksesta ja kehittämistoiminnasta (t&k), kun innovaatioita käsittelee myös NESTI-ryhmän laatima erillinen opus, *Oslo-käsikirja* (OECD/Eurostat 2018). Tässä kirjoituksessa puhun yksinkertaisuuden vuoksi t&k:n sijasta pelkästään tutkimuksesta.

teita tukevaan tutkimukseen (*research for arts*), taiteellisen ilmaisun tutkimukseen (*research on art*) ja taiteelliseen ilmaisuun (*artistic expression*). Viimeksi mainittu ei käsikirjan mukaan lähtökohtaisesti, ilman erityistä evidenssiä, ole tutkimusta, sillä se ”tavoittelee uutta ilmaisua pikemminkin kuin uutta tietoa” eikä ole välttämättä kommunikoitavissa (emt. 65). Taiteellinen ilmaisu voi kuitenkin olla tutkimusta, mikäli kaikki viisi tutkimukselle asetettua kriteeriä täyttyvät: (1) uusien tulosten tavoittelu (*novel*), (2) perustuminen omaperäisiin käsitteisiin ja hypoteeseihin (*creative*), (3) tulosten ennalta määräämättömyys (*uncertain*), (4) suunniteltu ja budjetoitu (*systematic*), (5) tulosten toistettavuus (*transferable³ and/or reproducible*) (OECD 2015, 46–48).

En ryhtynyt selvittämään, miten pohdinta ”taiteellisen käytännön tunnustamisesta tutkimuksena” on löytänyt tiensä Frascati-käsikirjaan; ilmaisua ”taiteellinen tutkimus” se ei käytä kertaakaan. Löysin kuitenkin kuluvan vuoden 2022 kesäkuulle päivätyn kirjeen, jolla eurooppalaisten taidealan korkeakoulujen ja muiden kattojärjestöjen konsortio, mukaan lukien Society for Artistic Research, lähestyy NESTI-ryhmää ja sen syyskuussa pidettävää kokousta.⁴ Konsortio ehdottaa, että humanististen ja taiteeseen liittyvien tieteiden alakategorian nimi *Arts* (*arts, history of arts, performing arts, music*) muutetaan muotoon *Studies on the arts* ja että muodostetaan kokonaan uusi, taiteelliselle tutkimukselle ominaiseen tiedontuotantoon keskittyvä seitsemäs tieteenalakategoria *Arts* asianomaisine alakategorioineen.⁵ Perusteena konsortio toteaa ykskantaan, että alan konferensseissa sekä tieteellisissä lehdissä julkaistu taiteellinen tutkimus täyttää Frascati-käsikirjan tutkimukselta edellyttämät kriteerit. Lisäksi taiteellinen tutkimus on institutionalisoitumassa osaksi yliopisto- ja korkeakoulututkimusta. (*Frascati Manual 2022*.) Konsortion tavoitteena on oikeutettu tarve saavuttaa taiteelliselle tutkimukselle tasa-arvoinen, tilastoituun tietoon perustuva asema tieteellisen tutkimuksen kanssa niin urakehityksen, lainsäädännön kuin rahoituksenkin suhteen (*Vienna Declaration on Artistic Research 2020*).

SÄVELLYS JA SEN ESITTÄMINEN OVAT INNOVOINTIA

Eurooppalaisten taidealan kattojärjestöjen kanta näyttäisi olevan selvä ja aiheet pontevat.⁶ Kannon, López-Íñiguez ja Westerlundin aineisto kuitenkin paljas-

³ *Transferable* tarkoittaa tässä yhteydessä tulosten kommunikoitavuutta (*knowledge transfer*).

⁴ Mistä konsortio on saanut tietää kokouksesta, on toistaiseksi arvoitus: NESTI-ryhmän pandemian jälkeiset sivut OECD:n verkko-osoitteessa uinuvat eivätkä kerro kokouksesta mitään: <https://community.oecd.org/community/nestiweb>

⁵ Ikävä kyllä tarkemmat tiedot ovat kirjeen liitteessä, jota en onnistunut tavoittamaan. Konsortion Frascati-kirjeen taustalla olevaan saman konsortion *Wienin taiteellisen tutkimuksen julistukseen* kohdistuvasta kritiikistä ks. <https://onlineopen.org/what-is-wrong-with-the-vienna-declaration-on-artistic-research>

⁶ Taideyliopiston isännöimässä ELIA-konferenssissa 23.–26.11.2022 Trion alati valpas toimitus tosin kuuli,

taa, että samalla kun säveltäjät yhtäällä pitävät arkistakin työtänsä tutkimuksena tai vähintäänkin sitä edellyttävänä, toisaalta heistä vain osa pitää sitä *taiteellisena* tutkimuksena. Kirjoittajat analysoivat taiteellisen tohtorikoulutuksen koulutuksellisetutkimuksellisia mahdollisuuksia ja tulkitsevat säveltäjien näkemyksiä ammatillisesta kehitymisestään Argyrisin ja Schönin (1974) yksi- ja kaksikehäisen oppimisen (*single- ja double-loop learning*) sekä Paavolan ja Hakkaraisen (2005) monologisen, dialogisen ja trialogisen oppimismetaforan avulla. Kirjoittajat tunnistavat tutkimuksensa säveltäjissä kahdenlaista innovointia, toki osin päällekkäistä. Asteittaista innovaatiota harjoittavat ne säveltäjät, jotka näkevät tohtoroitumisen itsensä kehittämisenä (monologinen lähestymistapa) tätä kehittymistä tukevassa yhteisössä (dialoginen lähestymistapa). Yksikehäiseksi näiden säveltäjien oppimisen tekee se, että olemassa olevia tietorakenteita vain korjataan ja täydennetään. Radikaali innovaatio taas edellyttää syvällisempää, paradigmaattista muutosta, joka ylittää totut tietorakenteet ja yltää arvojen ja yhteisten käytänteiden tasolle ja siten edellyttää kaksikehäistä oppimista. Trialogiseksi näiden radikaalisti innovoivien yhteiskunnallisen vastuunsa tunnistavien ja aktivismiin taipuvaisten säveltäjien tapa oppia tekee uusien artefaktien ja käytäntöjen valmistaminen yhteisöllisessä prosessissa, jolloin myös luodaan yhteistä jaettua tietoa. Loppupäätelmissään kirjoittajat kuitenkin toteavat, että tutkimuksen säveltäjät sen kummemmin kuin taiteellista tutkimusta harjoittavat instituutiot eivät tee eroa tiedon *tuottamisen* ja sen *luomisen* välille eivätkä säveltäjät myöskään tunnista yhteisöllisessä oppimisessä tapahtuvaa innovointia. Mistä tämä voisi johtua?

Vastaus on mielestäni luettavissa säveltäjien käsityksistä luovan työnsä luonteesta – ja olen heidän kanssaan samaa mieltä: he pitävät säveltämistään episteemisenä toimintana, tiedon tuottamisena. Miten säveltämistä, äänellistä informaation tuottamista nuoteiksi tai soivaksi esitykseksi voidaan pitää episteemisenä toimintana? Mitä eroa todellakaan on tiedon tuottamisella ja luomisella suhteessa luovaan toimintaan (tai yhtä hyvin suhteessa oppimiseen tai tutkimukseen)? Vastaavat sanat englannin kielessä tarjoutuvat synonyymeinä: *construction, production, creation*. Sävellyksen valmistamisessa tarvitaan ja tuotetaan erilaatuisia tiedon representatiota (Bruner, 1966; Pohjannoro, 2022a; Pohjannoro & Rousi, 2018) ja sävellykset tehdään muiden esitettäväksi. Musiikkielämä ja sen eri yhteisöt ammattikuntineen, erityisesti muusikot, ovat läsnä sävellyksen teossa konkreettisella tavalla sävellyksen kehollis-materiaalisena vastuksena, keksintää rajoittavina ja innoittavina elementteinä silloinkin, kun säveltäjä työskentelee yksin (Pohjannoro, 2022b; ks. myös Hogg, 2011).

Ei siis ole (liian) kaukaa haettua väittää, että yksinäisinkin säveltäminen voi olla yhteisöllistä toimintaa juuri Paavolan ja Hakkaraisen (2005) tarkoittamassa dialogisessa ja trialogisessa merkityksessä: yhtä paljon kuin säveltäjä on läsnä esityksessä

että suhtautuminen aloitteeseen oli ollut nuiva.

ja sen harjoittamisessa, on muusikko läsnä sävellysajattelussa, tietoisesti tai tiedostamatta. Säveltäjä ja muusikot luovat – innovoivat – artefaktin, musiikkiesityksen, yhdessä ja heidän välisensä kommunikaatio, tiedon siirtyminen (*knowledge transfer*) mahdollistuu molemmille yhteisten tietorakenteiden, käsitteellistämisten, aistikaanavien ja heikosti sanallistettujen käytänteiden (*practices*) kautta. Kuten Kanno ja kumppanit osoittavat, säveltäjä ei useinkaan tunnista säveltämisen taustalla olevaa yhteisöllisyyttä, joka pohjautuu sävellystoiminnan pitkälti tiedostamattomiin äänen ja sen tuottamisen materiaalis-fyysisiin lähtökohtiin (Pohjannoro, 2022b). Tämä ei tietysti tarkoita, etteikö säveltäjä olisi monin tavoin tietoinen riippuvuudestaan muusikoiden taidoista, tavasta tulkita nuottikuvaa ja ylipäättänsä ottaa sävellys esitettäväksi. Musikoinnissa (*musicking*, ks. Small 1998) tarvittava moninainen tietämys antaa useimmiten riittävän pohjan eri musiikkiammattikuntien yhteiseen ymmärrykseen. Tämä tieto on yhtä hyvin analyttis-teoreettista kuin ideologis-esteettistä, kehollista (aistimellista ja motorista) kuin symbolista (notaatio). Kaikkein eniten se on äänen muotoamista, jossa säveltäjä kuvittelee ja koostaa ääniä dramaturgin tavoin pakottaen ne liikkumaan ja toimimaan miten haluaa. (Hatten 2018; Pohjannoro 2022b; Pohjannoro & Rousi 2018) Ja tämän musiikin ”liikkeen” on tarkoitus ”liikuttaa” myös kuulijaa, tietysti muusikko mukaan lukien.

MITÄ JOS MUSIIKKI EI LIIKUTA?

Niinpä onkin monin tavoin turmiollista, mikäli säveltäjän ja muusikon tietämykset eriytyvät toisistaan. Näin on todennäköisesti käynyt myös New Yorkin musiikkielämässä tultaessa kohti 1970-lukua, jolloin konserttielämää kuitenkin hallitsivat säveltäjä–kapellimestarit Leonard Bernstein (1958–1969) ja Pierre Boulez (1971–1977). Lucy Abrams-Husso selittää artikkelissaan ”The institutionalisation of ‘Uptown’: Contemporary orchestral music practices in New York City 1960–1975” kaupungin kahden keskeisen konsertti-instituution, filharmonisen orkesterin ja Carnegie-salin muuttuvaa aikalaismusiikin tarjontaa. New Yorkin sodanjälkeisen musiikin esteettiset ideologiat jäsenyivät Abrams-Husson tekstissä kiintoisasti kaupunginosien mukaan, Theodor Adornon (2002) ja *Village Voicessa* tätä siteeranneen Kyle Gannin (2006) ohjaamina: *Downtown* edustaa kokeilevaa estetiikkaa (Cage, Feldman, La Monte Young, Ono jne.) ja *Midtown* usklassista ja -romanttista postmodernismia (esim. Copland, Corigliano, Barber, Bartók, Bernstein ja Stravinsky). *Uptown* taas edustaa eurooppalaisen intellektuellin ja kompleksisen, vakavan ja modernistisen sarjallisen estetiikan kyllästävä ja akatemisoitunutta tyyliä (mm. Berio, Carter, Ligeti, Messiaen, Stockhausen ja Varèse).

Abrams-Husson vuosiin 1960–1975 kohdistuvan arkistotutkimuksen perusteella New Yorkin konserttitarjonta keskittyi viimeistään 1970-luvun vaihteesta alkaen yhä enemmän klassis-romanttiseen perusohjelmistoon aikakauden oman musiikin

kustannuksella. Ohjelmistoon jäänyt aikalaismusiikki painottui *Uptown*-tyyliseen modernistiseen musiikkiin sen sijaan, että olisi aiempien vuosikymmenten tavoin esitelty yhdysvaltalaisia säveltäjiä laajalla esteettisellä kirjolla. Erityisesti Boulezin ylikapellimestarikaudella alkoi myös aikalaismusiikin eristäminen muusta konserttimusiikista. Filharmoninen orkesteri ryhtyi tuottamaan modernistiseen musiikkiin keskittyviä erityiskonsertteja, joista lopulta jäivät jäljelle vain populaarit puistokonsertit. Aikalaismusiikkia laajemmalla kattauksella ryhtyivät nyt soittamaan tähän erikoistuneet orkesterit ja yhtyeet. Seurauksena modernististen säveltäjien ja toisaalta suuren yleisön sekä monen muusikon välinen yhteinen kokemus- ja ymmärryspohja alkoivat kaveta. Tärkeä tekijä kuilun leviämässä New Yorkissa oli myös Boulezin asenne, jonka Abrams-Husson siteeraama Noubel (2014, 398) kuvaa perustuneen ”eurooppalaisten [atonaalisten ja sarjallisten] mestariteosten jatkona eteenpäin kehitelyyn ankaraan estetiikkaan, jossa kommunikaatio ja saavutettavuus ovat sivuosissa”.

Modernistisen ideologian lievennyttyä monet säveltäjät ja muusikot ovat sittemmin palanneet musiikillisen kommunikaation eetokseen suuntautuen moniarvoisesti erilaisiin estetiikkoihin ja luopuen ”musiikin ja elämän” erottamisesta toisistaan, kuka enemmän kuka vähemmän. Näin on tapahtunut myös Suomessa niin yksittäisten tiukkoina modernisteina aloittaneiden säveltäjien kuin kokonaisen säveltäjäsukupolvienkin kohdalla. Osa uudesta säveltäjäpolvesta on kuitenkin edennyt vieläkin pidemmälle pyrkien eroon musiikillisen autonomian lisäksi myös taiteen itseisarvoisuudesta kohti yhteiskunnallista vastuunottoa ja jopa aktivismia. Kiinnostavaa on, että kestävyysajattelu ja säveltäjien yhteiskunnallinen vastuu näyttäisivät Kannon ja kumppaneiden aineistossa liittyvän ”pelkän säveltämisen” sijasta nimenomaan säveltäjien tohtorikoulutukseen, katsottiin sen sitten olevan taiteellista tutkimusta tai ei.

Niin tai näin, taiteellinen tutkimus joutuu tutkimuspoliittisesti etabloituakseen sovittamaan itsensä monen tiedemaailman muun tiedemuotin lisäksi Frascati-käsikirjan määritelmään ’tutkimuksesta ja kehittämistoiminnasta’. Tutkivien taiteilijoiden kannattanee siis artikuloida kysymyksenasettelunsa ja tuloksensa sen kriteeritöt täyttäväksi ja tehdä tämä taiteellisten edellytysten pohjalta ja näihin tukeutuen. Tämä toteutuukin tohtorikoulutuksessamme nykyisin jo lähes poikkeuksetta. On viisasta tunnistaa ja tunnustaa yleisten tutkimuksen kriteerien noudattamisen tärkeys pyrkiessämme kohti rakenteellista tasa-arvoa tieteellisen tutkimuksen kanssa.

Näenkin, että tutkimuksellisuus taiteellisissa tohtorintutkinnoissa ja taiteellisessa postdoc-tutkimuksessa lunastetaan aina uudestaan. Voisimmeko kuitenkin jo lakata epäilemästä taiteellisen toiminnan mahdollisuuksia tuottaa tietoa? Epäilyn sijasta kiinnittäisimme huomion siihen, mikä tekee taiteellisesta praktiikasta tutkimusta. Suuntaisimme huomiomme tutkintoihin ennen tohtoriopintoja, erityisesti juuri nyt Taideyliopiston laatiessa ensimmäistä yhteistä opetussuunnitelmaansa. Miten saisimme taiteellisen tutkimuksen idean kasvamaan jo kandi- ja maisteritasolla? Miten

saisimme ohjattua Sibelius-Akatemian kandi- ja maisteriopintojen kirjallisia töitä taiteellisen tutkimuksen kehykseen – kuten jo tehdään ainakin osassa ammatikorkeakouluista? Tunnistetaanko koulutuksessamme tarpeeksi eri musiikillisten toimijoiden tiedon jakamisen ja kehittelyn merkitys myös erilaisissa musiikillisissa ryhmissä, yksilöopetuksen lisäksi?

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LUCY ABRAMS-HUSSO

The institutionalisation of “Uptown”: Contemporary orchestral music practices in New York City 1960–1975

INTRODUCTION

The aim of this paper is to investigate how contemporary music composition aesthetics and performance practices in orchestral music came to be defined and institutionalised in New York City through the 1960s and 1970s. The geographic distinctions commonly referred to as Uptown and Downtown identify separate networks of American contemporary music that sprouted in New York City already in the 1950s and developed across the United States in the second half of the twentieth century. Previous research on the topic has focused predominantly on individual composers, networks of composers, and academic institutions. This article investigates the topic as it relates to orchestral culture in New York’s two largest performance institutions: the New York Philharmonic and Carnegie Hall. I propose that the division of contemporary music practices and the ultimate institutionalisation of Uptown is inextricably linked to changing orchestral practices in New York City in the late 1960s and 1970s.

Using the digital programme archives from the New York Philharmonic and Carnegie Hall, I analysed contemporary programming in orchestral and large ensemble concerts from 1960 to 1975. From this data, one observes that orchestral contemporary music programming in New York City decreased in this period, that the performance of contemporary music became less stylistically diverse, and that “contemporary music”, as a genre, came to be increasingly defined as European and modernist. I therefore conclude that changing orchestral practice was a major contributing factor in the division and institutionalisation of contemporary musical practices in New York City.

THE DEVELOPMENT OF AMERICAN ORCHESTRAL PRACTICE: A BRIEF HISTORY

Why focus on orchestral practice? Because by the mid-twentieth century, classical music culture in the United States had become synonymous with the orchestra. It

was the orchestra, like the opera house in much of Europe, that “was the central institution pursuant to a musical high culture” (Horowitz 2007, 187–188). However, when the first orchestras were founded in the United States at the end of the nineteenth century, wind bands were considered the “most popular and ubiquitous instrumental organization in nineteenth century America” (Levine 1990, 104). Orchestras and winds bands also had an interchangeable repertoire, with bands performing a large amount of classical orchestral European repertoire.

The first American orchestras were the Philharmonic Society of New York founded in 1842 (known today as the New York Philharmonic), the Boston Symphony founded in 1881 and the Chicago Symphony Orchestra founded by 1891. There existed a commonality amongst the first American orchestras in that they focused on Germanic repertoire and consisted predominantly of German and Austro-Hungarian conductors and musicians. In contrast to the American military and wind band traditions, the orchestra was “a mutant transplant [...] deep roots were not importable, nor in the main were they newly cultivated” (Horowitz 2005, xiii). Despite their foreign origin, new orchestras developed across the United States and gradually displaced wind bands as the dominant institution of classical music.

Unlike their European counterparts, American orchestras are funded primarily through private sponsorship. Rather than being supported by a government body, with the musicians being employed by the state, wealthy individuals bankrolled America’s first orchestras. That gave those persons the power to shape the roster and repertoire of the ensembles. The stockbroker Henry Lee Higginson, who funded the Boston Symphony from 1881 until 1919, referred to the orchestra as “his yacht, his racing stable, his library and his art gallery” (Levine 1990, 123). Higginson maintained a “strong preference for the work of classic Austro-German composers”, even fearing he would have to hire a French-born conductor during World War I (Levine 1990, 126).

German-born Theodore Thomas, who was the concertmaster and conductor of the Philharmonic Society of New York before going on to start the Chicago Symphony, considered “the pantheon” of composition to already have been established through the music of Bach, Handel, Mozart and Beethoven. Thomas disagreed with the notion that modern composers would represent the music of the future (Levine 1990, 118). The common performance practice established at the end of the nineteenth century was one of a limited repertoire that focused on compositions by well-known German and Austro-Hungarian composers.

As more orchestras were founded, distinct regional practices developed in cities like Los Angeles, San Francisco, and Minneapolis, and orchestral repertoire expanded into the twentieth century. The early twentieth century saw the development of a rich American compositional tradition that was experimentalist and aesthetically non-European in the works of composers like Henry Cowell (1897–1965), Carl Ruggles (1876–1971), George Antheil (1900–1959), and Ruth Crawford Seeger

(1901–1953). The World Wars, however, brought a great influx of European composers, conductors and performers to the New World, many of whom established careers in the United States by canonising the European master composers of the eighteenth and nineteenth centuries. Across the United States, different orchestral performance and programming practices developed amongst the large orchestras, depending often on the Music Director (chief conductor) of the orchestra. As was the case when the first American orchestras were founded, European conductors continued to lead American orchestras through the nineteenth and twentieth centuries.

There were some European conductors, like Leopold Stokowski (1882–1977), Dmitri Mitropoulos (1896–1960), Otto Klemperer (1885–1973) and Serge Koussevitzky (1874–1951), who regularly programmed works by American composers and believed strongly in playing works by living composers in addition to the older classical and romantic masterworks. As director of the Philadelphia Orchestra, Stokowski “led more premieres than any other conductor of his time” (Horowitz 2008, 180), while in Boston, Koussevitzky “tireless promoted”, for example, Samuel Barber (1910–1981), Howard Hanson (1896–1981), Roy Harris (1898–1979), Walter Piston (1894–1976), and William Schuman (1910–1992) (Horowitz 2008, 191). These conductors were admittedly less interested in “ultra-modern” composers like Edgar Varèse (1883–1965), Igor Stravinsky (1882–1971), and Arnold Schoenberg (1874–1951), but they performed a significantly wider repertoire than Arturo Toscanini (1867–1957) who led the New York Philharmonic from 1928 until 1936. Toscanini shrank the Philharmonic’s repertoire, focusing exclusively on nineteenth century masterworks and perpetuating a strong culture of performance.¹ As Horowitz writes in *Artists in Exile*, “at a time when other American orchestras were more than doubling their quota of contemporary works, [Toscanini] was more than ever linked to Beethoven” (Horowitz 2008, 206).

While Toscanini continued to be an overwhelming presence in New York City cultural life until the NBC Orchestra disbanded in 1954, the pendulum of conservatism in the Philharmonic began to swing in the other direction. Stokowski and Mitropoulos were appointed co-principal conductors of the New York Philharmonic in 1949, and Mitropoulos was appointed Music Director in 1951. By the time American conductor and composer Leonard Bernstein (1918–1990) took over as music director in 1958 (until 1969), the New York Philharmonic was performing over fifty contemporary works a season and including contemporary repertoire in over fifty percent of all their concerts.

One additional factor that has historically affected programming practices in

¹ Joseph Horowitz has described “culture of performance” to mean a practice of classical music whereby performance is an end in itself. The idea refers to a focus on repeated, standardised performances of a core canon of repertoire (Horowitz 2007). It is related to Lydia Goehr’s notion of the “work concept” and the value of some perceived fidelity to the score (*Werktreue*) (Goehr 2007, 100).

American orchestras has been the aesthetic division of so-called popular and serious music. At the end of the nineteenth century, wind bands made little distinction between popular and serious music in their concerts. The founding orchestras, however, made distinct efforts to separate the styles, declaring orchestras a place for serious, “high” art. For example, the Boston Pops were established in 1885 so that the classical orchestra (the Boston Symphony) could focus only on “serious” music (Levine 1990, 121). As late as 1935, Virgil Thomson reacted to George Gershwin (at the time, the most popular American composer), by saying: “I don’t mind his being a light composer, and I don’t mind his trying to be a serious one. But I do mind his falling between the two stools” (Thomson 1981, 25). The programmatic separation of serious and popular diversity is related in many ways to the separation of contemporary styles in the second half of the twentieth century.

UPTOWN, [MIDTOWN], AND DOWNTOWN IN NEW YORK CITY

New York City has the highest concentration of classical musicians and institutions in the United States, serving a large and accessible population in a geographically defined area with high population density. According to the census bureau, the population of New York City in 1960 was 7,781,984, which made it the most populous city in America by far (Chicago, the second largest city, reported a population of 3,550,404) (“Population of Cities” 1960, 1). So while New York City is only one of many large American cities, it serves as both an important case study and a potential indicator of national trends.

Historically, the geographic separation between Uptown and Downtown Manhattan has been characterised by economic difference. Through the nineteenth and most of the twentieth centuries, upper Manhattan was more upper class with higher income levels, home to the Rockefeller, Morgan, Vanderbilt, and other wealthy American families. Downtown was home to poorer residents, who often lived in tenement housing. At the end of the nineteenth and beginning of the twentieth century, music heard in Uptown would have included European classical instrumental music and opera at venues like Carnegie Hall (opened in 1891), The Academy of Music (established in 1854), the Metropolitan Opera (founded in 1883), while music produced in Downtown was often Yiddish songs, various ethnic music, and other popular music (Ferris 1993).

The boundaries between neighbourhoods in Manhattan are not, nor have ever been, official, but Uptown typically refers to north of 59th Street (the southern end of Central Park) while Downtown refers to Manhattan below approximately 23rd Street. The area in between is called Midtown. In reference to American contemporary music of the second half of the twentieth century, Downtown music was a term adopted to refer to the New Music movement that began around 1960 when

Yoko Ono sponsored and organised a music series alongside La Monte Young and Richard Maxfield (Gann 2006, xiii). The term Downtown was adopted to refer to composers and performance artists of various styles including minimalism, conceptualism, performance rock and improvisation, whose performances took place outside of the dominant classical music institutions like Columbia University, the Juilliard School, the New York Philharmonic and Carnegie Hall. Uptown composers, by contrast, wrote “complicated music in European genres” (Gann 2006, xiii).

In New York City, Tom Johnson, the music critic of the *Village Voice* from 1971 to 1982, is credited as the first to give substantial coverage to Downtown music (Gann 2006, xv). Following Johnson, Kyle Gann wrote for the *Village Voice* from 1986 to 1991, and in 2006, published one of the leading texts on the subject, *Music Downtown*. Gann argues that Uptown, Midtown and Downtown can be considered as the three compositional approaches outlined by Theodor Adorno in his 1953 article “On the Contemporary Relationship of Philosophy and Music”:

Composers have the agonizing choice. They can play deaf and soldier on as if music were still music [Midtown]. Or they can pursue the leveling on their own account, turn music into a normal condition and in the process hold out for quality when possible [Downtown]. Or they can ultimately oppose the tendency by a turn to the extreme, with the prospect of...becoming desiccated as a specialty [Uptown]. (Adorno 2002, 136.)

Uptown music refers to the musical culture of academia, which was modernist, pro-serialist and European in style. Downtown music, on the other hand, was postmodern, anti-serialist, and in many ways, anti-European in aesthetic. Midtown has become an added stylistic distinction to refer to composers like John Corigliano, Joan Tower, John Harbison, Ellen Taaffe Zwilich and Joseph Schwantner “who [wrote] orchestral and chamber music in intuitive, nonsystematic idioms comparable in form and feelings, if not always in musical materials or style, to European works of the 19th century” (Gann 2006, 2). As more Uptown composers became relegated to the academic institutions of Columbia University and similar from the 1970s, Midtown was used to refer to composers who retained links to Lincoln Center (home of the New York Philharmonic) and the Juilliard School.

USING ORCHESTRAL PROGRAMMING DATA

Previous studies examining the development and prominence of contemporary music aesthetics, particularly of serialism in the United States after World War II, have focused on individual composers and ties between serial aesthetics and the cultural environment of the Cold War (Brody 1993, Shreffler 2005, Ansari 2014). These studies highlight the importance of understanding American serialism and

American post-war musical modernism more generally as an “intentionally oppositional stance” to both Communism and a strong belief in cultural diversity to combat the perceived dangers of mass culture (Shreffler 2005, 238). They also argue that serialism’s intellectual cultural status “helped precipitate the revival of musical modernism, an increasing respect for scientific approaches to composition, and a corresponding loss of prestige for neoclassicism and other nonserial approaches” (Ansari 2014, 361).

In his 1990 study “The Myth of Serial ‘Tyranny’”, Joseph Straus aimed to use empirical data from academic positions, grants and awards, music publishing, published reviews, and released recordings to argue against the claim that serialism “dominated the musical scene” in post-war American contemporary musical life (Straus 1990, 302). In response, Anne Shreffler argued that Straus’ conclusion minimised the important ideological shift that took place in musical thinking after 1945 and that “statistics cannot deal with pieces of music and their reception or the ideological associations of styles” (Shreffler 2000, 32). Programming, however, can help provide this missing ideological context and highlight with greater specificity trends in performance practice. It is an important empirical data source that can contribute to better understanding of post-war contemporary music practices in the United States.

While comprehensive studies of orchestral programming are rare, they are an important reference for understanding trends in musical aesthetics, regional practices, as well as diversity in conductors, soloists and composers.² For this study, I focus specifically on programming data from the two largest public performance institutions in New York City: the New York Philharmonic and Carnegie Hall. The goal is not to assess the supremacy of any given style or ideology, but rather to provide data that is overlooked when the discussion is limited to individual composers, personal networks, or contemporary music as it relates to American academic institutions.

THE NEW YORK PHILHARMONIC 1960-1975

The Shelby White & Leon Levy Digital Archives of the New York Philharmonic contain programmes of all concerts performed since December 7, 1842. Using the archive, I examined and catalogued all New York Philharmonic Orchestra concert programmes from January 1, 1960 until December 31, 1975. Unlike in today’s modern symphony orchestras, which perform usually from September until May or June, the New York Philharmonic during this period performed year-round.

My focus was on the performance of what would have been considered contem-

² William Weber’s *The Great Transformation of Musical Taste* (2008) was one of the first comprehensive programming studies, focusing internationally on the period 1750–1875. Current studies include Ricky O’Bannon’s “By the Numbers” series for the Baltimore Symphony (<https://www.bsomusic.org/stories/by-the-numbers-conductors/>) and my own contemporary programming reports (<https://www.lucyabrams.net/news>)

porary music *at that time*, a historical version of the studies I currently undertake yearly of contemporary music programming in large American and Northern European orchestras. I defined new music, in this historical frame, as compositions written around 1925 or afterwards. This parallels the window of about forty years that I use to define contemporary music in my current orchestral studies. Using the digital records, I noted all contemporary compositions performed by the New York Philharmonic between 1960 and 1975 including composer, title, conductor, type of concert (subscription, gala, summer, tour, etc.), and whether it was a premiere performance.

The period of 1960–1975 was important for the New York Philharmonic for many reasons. First, they opened their own concert hall at the Lincoln Center in 1962, having previously performed at Carnegie Hall. The opening of Lincoln Center was a huge cultural milestone for the city of New York, as well as a nationally recognised event. Second, the 1967–1968 season celebrated the 125th anniversary of the New York Philharmonic. This was marked by several special programmes and the commissioning of nineteen new works for the orchestra, more commissions than in any of other year of this study. Finally, this period had two different music directors who significantly shaped the performance practices of the orchestra. American conductor, composer and educator Leonard Bernstein served as music director from 1958 until 1969 and from 1971 until 1977, the orchestra was led by French composer and conductor Pierre Boulez (1925–2016). In the interim year, 1969–1970, George Szell (1897–1970) served as musical advisor to the orchestra, though both Bernstein and Boulez performed with the orchestra that season.

NEW YORK PHILHARMONIC PROGRAMMING DATA 1960-1975

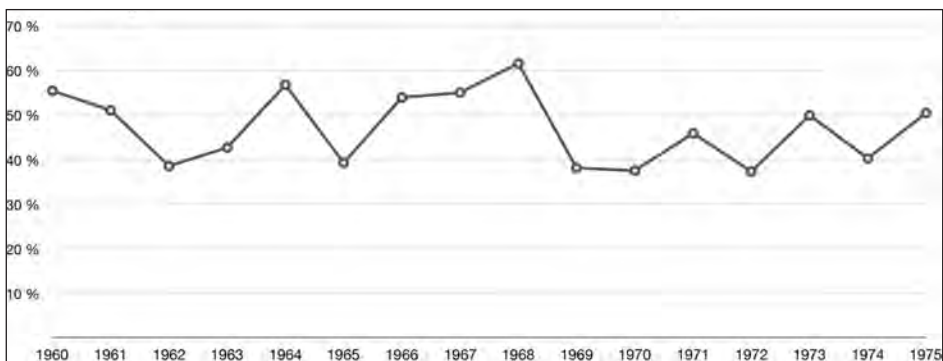
On average, the New York Philharmonic performed at least one work composed after 1925 on fifty percent of their concerts from 1960 to 1975. What changed over this fifteen-year span was the number of new works performed per year, the new music composers performed, and the ways in which new music was presented to the audience.

The number of contemporary compositions yearly by the Philharmonic fluctuated, as can be seen in Graph 1. The most new compositions, fifty-nine, were performed in 1966, while the least, twenty-three, were performed in 1973. In general, the number of compositions performed yearly declined on average from 1960 to 1975. Despite the downward trend in the number of new works performed, the average percentage of concerts that featured at least one new work remained level overall during this fifteen-year period, as can be seen in Graph 2.

While audiences were exposed to newer music at roughly the same frequency, the number of new compositions they heard was significantly reduced. Whereas



Graph 1. The number of compositions composed after 1925 performed by the New York Philharmonic yearly between 1960 and 1975. Source data: New York Philharmonic Shelby White & Leon Levy Digital Archives.



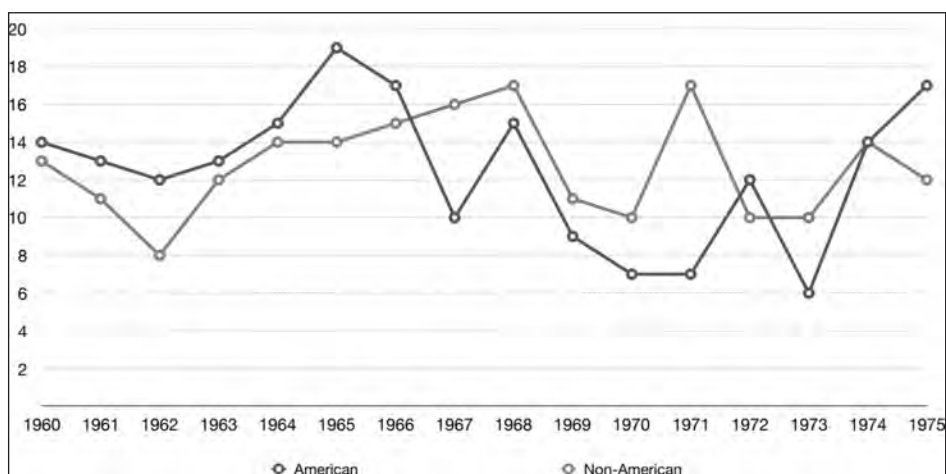
Graph 2. The percentage of concerts given by the New York Philharmonic that contained at least one composition composed after 1925. Source data: New York Philharmonic Shelby White & Leon Levy Digital Archives.

concerts in the early 1960s often included multiple contemporary compositions, concerts in the 1970s more often contained only one contemporary work. However, special “New Music” concerts featuring multiple works were introduced in the 1970s. This change will be discussed later in the section “Special Concerts”..

Fewer new works performed resulted also in less stylistic variety. If one examines all the contemporary composers performed by the New York Philharmonic yearly during this span, one can observe a huge stylistic variety particularly from 1960 to 1966. For example, in 1964 audiences would have heard works twenty-nine different contemporary composers including Downtown composers Earle Brown (1926–2002), John Cage (1912–1992) and Morton Feldman (1926–1987), Midtown composers like Lukas Foss (1922–2009) and Alan Hovhaness (1911–2000), and

European modernists like György Ligeti (1923–2006) and Iannis Xenakis (1922–2001). In 1966, audiences would have been exposed thirty-two different composers including Uptown Milton Babbitt (1916–2011) and Elliott Carter (1908–2012), Boulez, Heitor Villa-Lobos (1887–1959), Midtown Aaron Copland (1900–1990) and Foss, as well as Salvatore Martirano (1927–1995) and Varèse. By contrast, in 1971, only seven Midtown composers like Bernstein, Copland and Andre Kostelanetz (1901–1980) were presented alongside seventeen European composers including Witold Lutoslawski (1913–1944), Olivier Messiaen (1908–1992), Luigi Nono (1924–1990), and Karlheinz Stockhausen (1928–2007).

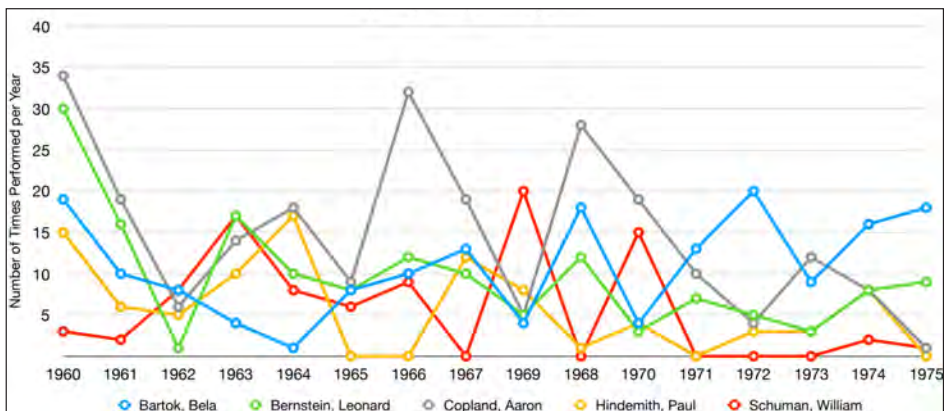
While American and European contemporary composers were equally represented, on average over these fifteen years, the peak of American compositional performance at the Philharmonic was in the mid-1960s. Towards the end of the 1960s, more European contemporary composers were featured, as one can see in Graph 3.



Graph 3. The number of American and non-American composers performed yearly by the New York Philharmonic between 1960 and 1975. Source Data: New York Philharmonic Shelby White & Leon Levy Digital Archives.

Finally, we examine the most performed composers by the New York Philharmonic 1960–1975 in the Graph 4. The five most performed contemporary composers were Copland, Bernstein, Bela Bartók (1881–1945), Paul Hindemith (1895–1963), and Schuman. Copland, Bernstein, Schuman, and even Hindemith, could be considered aesthetically Midtown composers who worked in neoclassical and neoromantic styles and composed predominantly tonal music in traditional forms. Of the five, Bartók was the most stylistically modern. Bartók was the only composer of these five who was dominantly featured after Boulez took over as music director.

Other stylistically Midtown American contemporary composers who were per-



Graph 4. The five most performed contemporary composers by the New York Philharmonic from 1960 to 1975 by number of times they were performed per year. Source Data: New York Philharmonic Shelby White & Leon Levy Digital Archives.

formed very frequently in the 1960s were Harris and Hovhaness. Both were performed significantly less after 1969. One can observe a similar trend with European composers Igor Stravinsky and Francis Poulenc (1899–1963), who were performed more in the 1960s than in the 1970s.

NEW YORK PHILHARMONIC “SPECIAL CONCERTS” 1960–1975

Most New York Philharmonic concerts were performed in a concert hall, but there were also “special concerts” that were held in other venues around the city. Spearheaded by Philharmonic administrator Carlos Moseley, Parks Concerts in July and August began in the Bernstein years (Robin 2015). The initial goal of the Parks Concerts was public outreach and to increase accessibility by offering free or very low-cost concerts. The Philharmonic also performed a series of summer stadium concerts from 1960 to 1964 at Lewisohn Stadium at the City College of New York. Unlike the summer offerings of many large American orchestras, these were not designed to be pops, or popular, concerts. The chairman of the Philharmonic, David M. Kaiser, was quoted in *The New York Times*: “We will not do anything in the nature of pops concerts. The idea is to give the people of the city the same kind of fare our subscribers get during the regular season” (Robin 2015).

Image 1 shows an example of a Stadium concert programme from 1960 and Image 2 shows an example of an outdoor Park Concert programme from 1968. In both examples, one finds older symphonic masterworks by Mozart, Borodin, Ravel and Tchaikovsky alongside more contemporary compositions by Ginastera, Bernstein and Copland.

In addition to summer concerts, Promenade concerts began in spring 1963. Although these concerts were intended “to approximate the plan of ‘Pops’ concerts in Boston” (the famous Boston Pops performed by Boston Symphony Orchestra), the programmes were not unlike the Stadium or Parks concerts (“Series Planned by Philharmonic”, 1962). The programmes below, Image 3 and Image 4, show a combination of older classical repertoire alongside mid-twentieth century repertoire.

The Stadium, Park and Promenade concerts of the 1960s programmed more contemporary works by American composers than European composers. They also tended stylistically towards what would have been referred to twenty years later as Midtown, with heavy emphasis on the works of Bernstein, Copland, Gershwin, and Hovhaness.

The Special Concerts of the 1970s under Boulez were innovative and different from those of the 1960s. The Prospective Encounters series was intended to bring concerts out of Philharmonic Hall and into the downtown. They were first held at New York University and later at Cooper Union, both in lower Manhattan.

Saturday Evening, July 9th at 8:30 4411344
(In case of rain before intermission this concert will be postponed until the next clear night)

Conductor: MAURICE LEVINE
Soloist: EARTHA KITT

- An Outdoor OvertureCOPLAND
- Group of Songs by Kurt Weill
 (In Commemoration of the Tenth Anniversary of the
 Composer's Death)
 - Lost In The Stars*, from "*Lost In The Stars*"
 - Trouble Man*, from "*Lost In The Stars*"
 - Mack the Knife*, from "*The Threepenny Opera*"
 - Barbara Song*, from "*The Threepenny Opera*"
 - Speak Low*, from "*One Touch Of Venus*"
 MISS KITT
- Dances from the Ballet, "Estancia"GINASTERA

I. <i>The Land Workers</i>	III. <i>The Cattle Men</i>
II. <i>Wheat Dance</i>	IV. <i>Malambo</i>
- Group of Songs:
 - Tierra Va Tembla*MERCERON
 - Angelitos Negros*MAGISTE
 - The Blues*, from "*Black, Brown and Beige*"ELLINGTON
 - Finjan*OVADIA
(First Public Performance)
 - B'arvot Ha Negev*TRADITIONAL HEBREW
 - Ki M'Tzion*PUGATCHOV-HELFMAN
 MISS KITT
 - INTERMISSION -
- Polovetsian Dances, from "*Prince Igor*"BORODIN
- Songs for Orchestra from "*West Side Story*"BERNSTEIN-MASON
- Group of Songs:
 - Mountain High, Valley Low*, from "*Lute Song*"SCOTT
 - Uska Dara*TRADITIONAL TURKISH
 - April in Portugal*FERRAO
 - Just an Old Fashioned Girl*FISHER
 - Beat Out Dat Rhythm on a Drum*, from
"Carmen Jones"BIZET-HAMMERSTEIN
 MISS KITT

STADIUM CONCERTS REVIEW 29

Image 1. Concert program, 9 Jul 1960, Program ID 11344, New York Philharmonic Shelby White & Leon Levy Digital Archives.

NEW YORK PHILHARMONIC
 LEONARD BERNSTEIN, MUSIC DIRECTOR

Second Season of
**OUTDOOR CONCERTS IN THE PARKS
 OF THE CITY OF NEW YORK**

LEONARD BERNSTEIN, LUKAS FOSS, ALFRED WALLENSTEIN, CONDUCTORS

Tuesday, August 2, 8:30 P.M. Sheep Meadow, Central Park, Manhattan
 Thursday, August 4, 8:00 P.M. Botanical Garden, Bronx
 Saturday, August 6, 8:30 P.M. Crocheron Park, Queens
 Monday, August 8, 8:30 P.M. Clove Lakes Park, Staten Island
 Wednesday, August 10, 8:30 P.M. Prospect Park, Brooklyn

LUKAS FOSS, Conductor
Marian Anderson, Narrator

MOZART Symphony No. 40, G minor, K. 550
 Nocturne
 Andante
 Minuet, Allegretto
 Menuetto alla

***TCHAIKOVSKY** Francesca da Rimini, Opus 32

COPLAND A Lincoln Portrait
MARIAN ANDERSON

***RAVEL** Daphnis and Chloé, Suite No. 2
 *Recorded by the New York Philharmonic
 Swanway Piano

These admission free concerts are sponsored by:
CITY OF NEW YORK through the Office of Cultural Affairs of the Department of Parks
 Hon. John V. Lindsay, Mayor; Hon. Thomas P. F. Housing, Commissioner of the Department of Parks
 and Cultural Extension of the City; Hon. Henry J. Stern, Director, Office of Cultural Affairs

THE JDS. SCHLITZ BREWING COMPANY and THE NEW YORK PHILHARMONIC SYMPHONY SOCIETY
 The traditional shell especially created for these concerts has been named by the City the "MINI-VUE"
 GUGGENHEIMER SHELL in honor of the late Mrs. Charles S. Guggenheimer.
 Chairs permitted only in designated areas. If it is requested that the audience leave the park area promptly
 at the conclusion of the concert. Please deposit debris in waste baskets provided.

Contributions are vitally needed to help meet the cost of presenting these outdoor
 concerts. Gifts of all sizes, tax deductible, will be gratefully appreciated. Please make
 all checks payable to New York Philharmonic-Outdoor Concerts, (New York Philharmonic,
 Broadway & 65th Street, New York 23, N.Y.)

FORTHCOMING CONCERTS IN THIS SERIES

Under the Direction of ALFRED WALLENSTEIN	Friday, August 12, 8:00 P.M. Botanical Garden, Bronx	Soloist: RUDOLF FIRSIKOVY, piano
Friday, August 13, 8:30 P.M. Crocheron Park, Queens	Thursday, August 15, 8:30 P.M. Clove Lakes Park, Staten Island	Friday, August 16, 8:30 P.M. Prospect Park, Brooklyn
Friday, August 17, 8:30 P.M. Clove Lakes Park, Staten Island		

Conductor for "The Season for Seasons":
BERNSTEIN
 Music Director: **BERNSTEIN**
 Music Director: **BERNSTEIN**
 Music Director: **BERNSTEIN**
 Music Director: **BERNSTEIN**

Image 2. Concert program, 2 Aug 1966, Program ID 6529, New York Philharmonic Shelby White & Leon Levy Digital Archives.

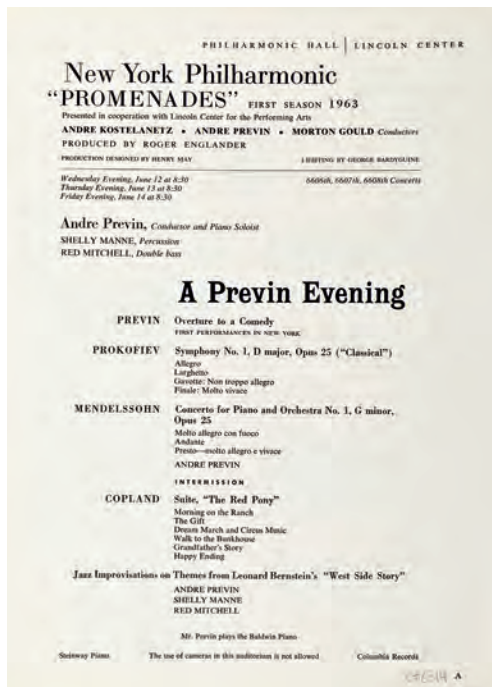


Image 3. Concert program, 12 Jun 1963, Program ID 6314, New York Philharmonic Shelby White & Leon Levy Digital Archives.

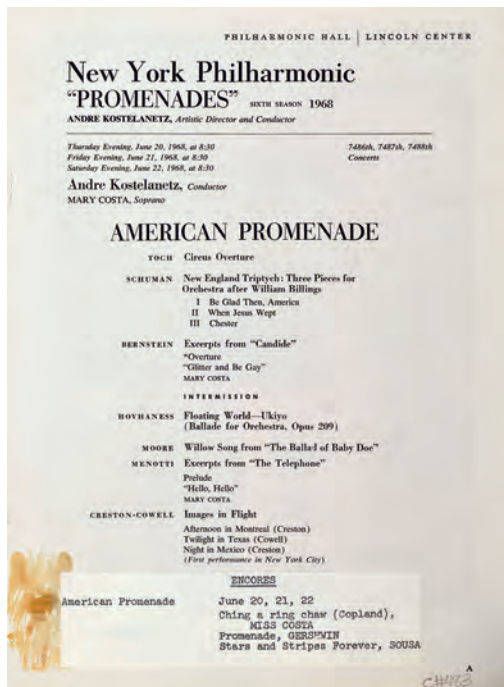


Image 4. Concert program, 20 Jun 1968, Program ID 483, New York Philharmonic Shelby White & Leon Levy Digital Archives.

Images 5, 6 and 7 show examples of Prospective Encounters programmes. Repertoire for these concerts was exclusively contemporary by modernist composers like George Crumb (1929–2022), Peter Maxwell Davies (1934–2016), and Babbitt. Performances included some musicians from the Philharmonic, but more often other ensemble and extra players, serving in many ways as a precursor to the New Music concerts now commonplace in most large American Orchestras.

Boulez also introduced Informal Evening Concerts, whose goal was to educate listeners and promote active listening through both spoken lectures and repetition. These concerts were held across the street from Lincoln Center, at the Juilliard School. They focused on a single composer, sometimes even a single piece played multiple times. Featured composers were mostly of the Second Viennese school, but also included more contemporary modernists like Carter and Varèse.

Images 8 and 9 are two sample programmes from Informal Evening concerts. In Image 8, one can see a concert featuring Alban Berg's (1885–1935) *Chamber Concerto* (1923–1925). In the first half, excerpts were performed from the work and following intermission, it was performed in its entirety. The programme shown in Image 9 demonstrates a concert focused entirely on Carter's *Concerto for Orchestra*

Image 7. Concert program, 5 Dec 1975, Program ID 1729, New York Philharmonic Shelby White & Leon Levy Digital Archives.

PROSPECTIVE ENCOUNTERS

Presented by the
New York Philharmonic
PIERRE BOULEZ, Music Director

Friday Evening, December 5, 1975 at 8:00
The Great Hall, Cooper Union

Pierre Boulez, Conductor

LUCIA DLUGOSZEWSKI "Abyss and Cares" (world premiere)
 GERARD SCHWARZ, *trumpet*

<i>flute, piccolo</i> Renée Siebert Trudy Kane	<i>violin</i> Kenneth Gordon Stanford Allen Hanna Lachert Barry Finclair
<i>oboe</i> Albert Goltzer Eugene Box	<i>cello</i> Gerald Appleman Evangeline Benicetti Kermit Moore
<i>clarinet, bass clarinet</i> William Shadel	<i>piano</i> Paul Jacobs
<i>French horn</i> John Cerminaro	<i>bass trombone</i> David Taylor
<i>trumpets</i> David Langfritz	

DONALD MARTINO "Nocturno"
 Ralph Menickson *viola*
 Gerald Appleman *cello*
 Richard Fitz *percussion*
 Paul Jacobs *piano*

Renée Siebert <i>flute, piccolo, alto flute</i> Peter Simonauer <i>clarinet</i> William Shadel <i>bass clarinet</i> Kenneth Gordon <i>violin</i>	HARRISON BIRTWISTLE "Verses for Ensembles"
<i>flute, piccolo, alto flute</i> Renée Siebert	<i>French horn</i> John Cerminaro
<i>oboe, English horn</i> Albert Goltzer	<i>trumpets</i> Gerard Schwarz Mark Gould
<i>clarinet</i> Peter Simonauer	<i>trombone</i> David Langfritz David Taylor
<i>bassoon, contrabassoon</i> Leonard Hindell	<i>percussion</i> Gordon Gottlieb Richard Fitz Joseph Passaro

James Chambers, *Orchestra Personnel Manager*

This project is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, Washington, D. C., a Federal agency.

Next Prospective Encounter: Friday, May 14 at 8:00

Pierre Boulez, Conductor
PAN DEAK, "Two Expectations" (world premiere)
EARLE BROWN, "Grooving"
GEORGE ROCHBERG, "Taboos"

Soinway Piano Columbia Records

and Debussy's *Dances*. In the programme shown in Image 11, the concert begins with Mozart *Adagio and Fugue*, K. 546 and ends with a New York Philharmonic premiere of Luciano Berio's (1925–2003) *Circles* (1960).

Special concerts were introduced in the late 1950s and early 1960s as community outreach, intended to bring New York Philharmonic concerts to a wider audience than might normally attend concerts at Lincoln Center or Carnegie Hall. The Special Concerts of the 1960s included Promenade, Stadium, and Park Concerts. Stadium concerts ended in 1964, but Promenade and Park concerts continued into the 1970s and Park concerts still exist today. Programmes for these concerts included both older and more contemporary repertoire, with a focus on neoclassical and neo-romantic American composers like Schuman, Hovhaness and Copland.

When Boulez became music director in the 1970s, he added three new types of Special Concerts: Prospective Encounters, Informal Evenings and Rug Concerts. Prospective Encounters were exclusively concerts of modern-style contemporary music, with smaller ensembles and extra performers from outside the Philharmonic. They were also held outside of Lincoln Center in lower Manhattan. Informal Evenings held at the Juilliard School were designed to be educational concerts where listeners would be taught about composers from the Second Viennese School as well as their contemporary peers. Finally, Rug Concerts were intended to invite new audiences to experience concerts in a new way at Lincoln Center, with pro-

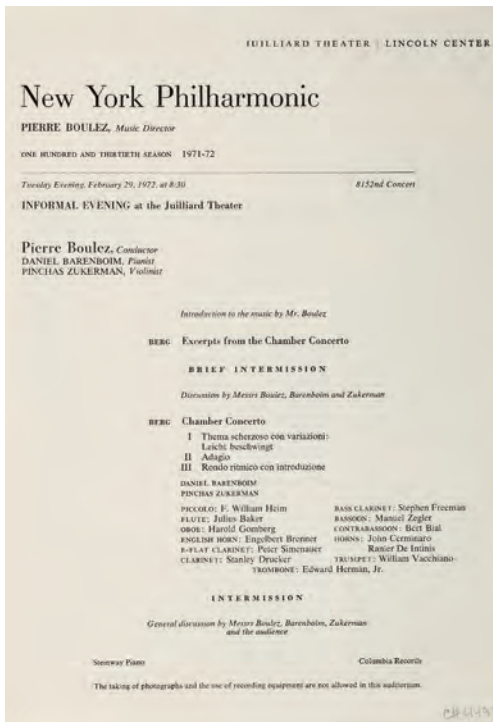


Image 8. Concert program, 29 Feb 1972, Program ID 4491, New York Philharmonic Shelby White & Leon Levy Digital Archives.

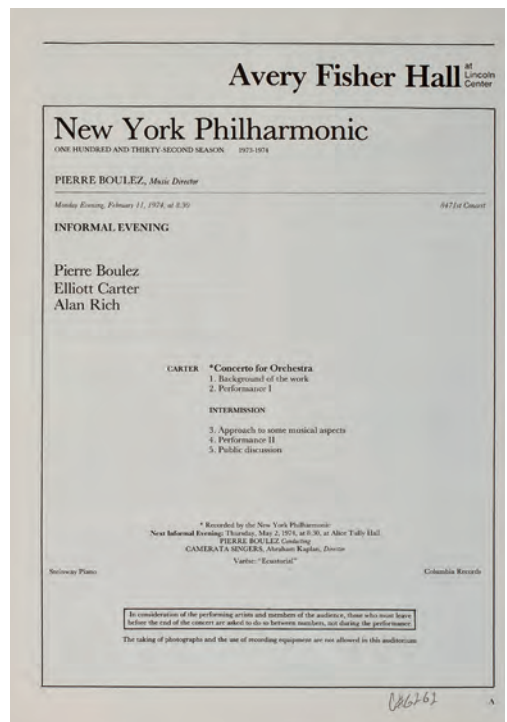


Image 9. Concert program, 11 Feb 1974, Program ID 6262, New York Philharmonic Shelby White & Leon Levy Digital Archives.

grammes similar to what audiences would hear during regular subscription concerts. The goal of Boulez’s concerts was outreach, but also education to train listeners in serialist, modern, serious contemporary composition.

PIERRE BOULEZ AND CONTEMPORARY MUSIC

Pierre Boulez became music director of the New York Philharmonic in 1971. Like Leonard Bernstein, he was a composer, and like Bernstein, he was considered a champion of contemporary repertoire. But for him, contemporary meant European modernist masters of the Second Viennese School and their disciples. Continuing the work he began with the *Domaine Musicale* society that he founded in 1954, Boulez attempted to build a new contemporary canon, “which did not reflect extant judgements – (it was initially scandalous to the establishment) – so much as construct them, creating a canon of great modern works and composers in the postwar vacuum in which none yet existed” (Born 1995, 180). Boulez’s definition, or redefinition, of

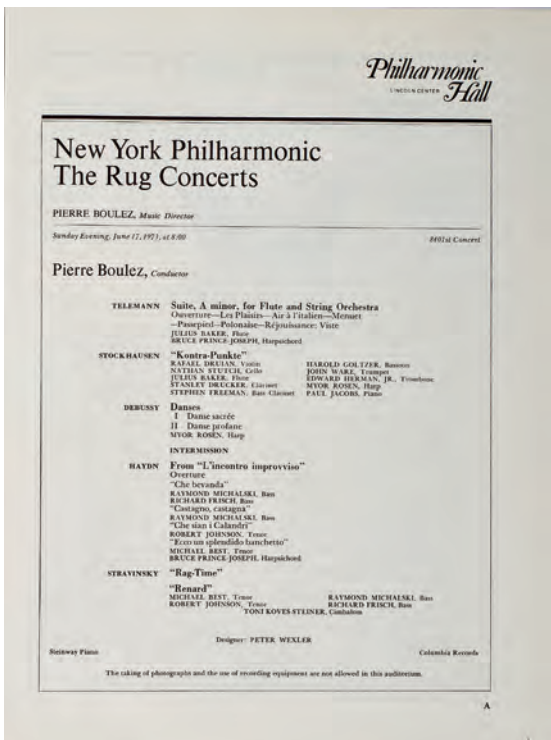


Image 10. Concert program, 17 Jun 1973, Program ID 4206, New York Philharmonic Shelby White & Leon Levy Digital Archives.

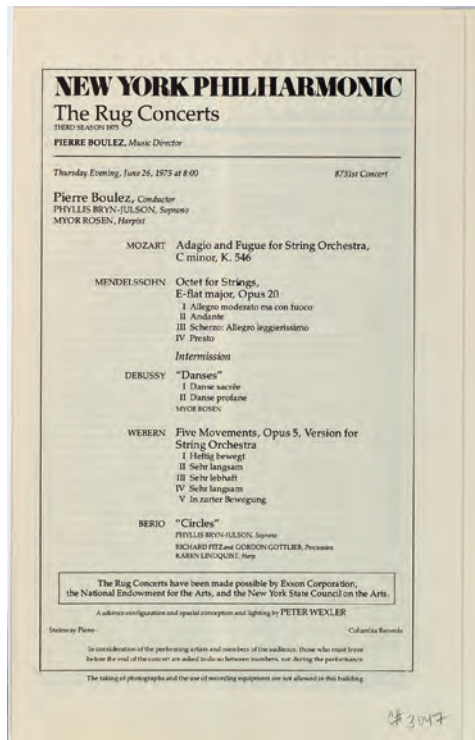
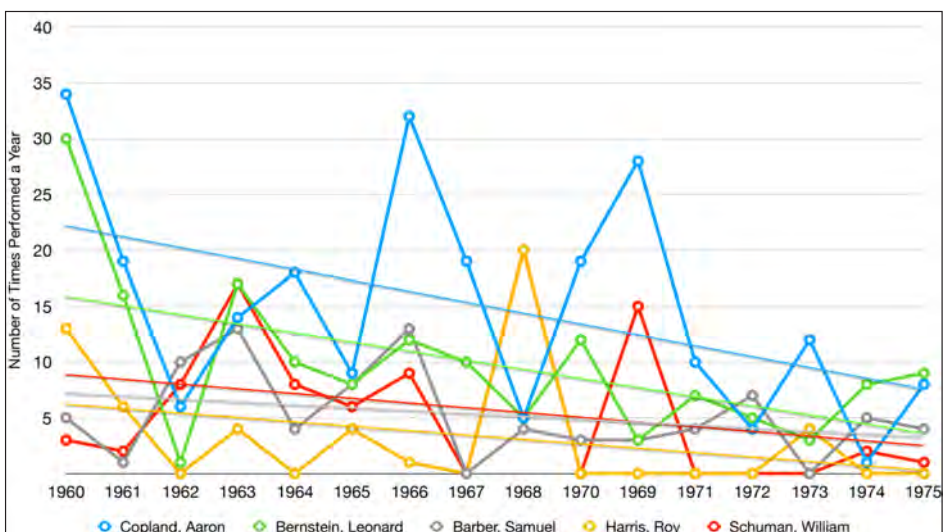


Image 11. Concert program, 26 Jun 1975, Program ID 3047, New York Philharmonic Shelby White & Leon Levy Digital Archives.

contemporary music was one that focused on predominantly European composers as well as those Americans who composed in serialist and other atonal styles.

For most of the 1960s, there was a large amount of contemporary repertoire by American composers performed by the New York Philharmonic. The ten most frequently performed contemporary composers from 1960 to 1975 were, in order of frequency: Copland, Bernstein, Bartók, Hindemith, Schuman, Barber, Stravinsky, Gershwin, Harris, and William Walton (1902–1983). Six of these composers were American, four European, and they were mostly stylistically conservative, or Midtown.

From 1960 to 1975, Copland, Bernstein, Schuman, Barber and Harris were performed with decreasing frequency. The same was true of other stylistically Midtown composers like Hindemith, Poulenc, Foss, and Hovhaness. Gershwin was performed seventy-five times between 1960 and 1969, and only fourteen times between 1970 and 1975. Graph 5 illustrates the downward trend of programming for the five most frequently performed American composers from 1960 to 1975.



Graph 5. The five most frequently performed American contemporary composers by the New York Philharmonic by the number of times they were performed yearly between 1960 and 1975. Source Data: New York Philharmonic Shelby White & Leon Levy Digital Archives.

Bartók was the only composer of the ten named above who continued to be performed with the same frequency from 1970. Boulez was a great supporter of Bartók’s music. Other contemporary composers who were performed with greater frequency after 1970 included Berio, Carter, Leon Kirchner (1919–2009), György Ligeti, Messiaen, Gunther Schuller (1925–2015), Carl Ruggles (1876–1971), Stockhausen, Karol Szymanowski (1882–1937), Varèse, and Webern.

In his chapter on the performance practices of the Ensemble Intercontemporain (EIC), which Boulez founded in 1976, Max Noubel observed:

Boulez’s contempt for, or at least disinterest in, most American music, however, comes neither from a lack of knowledge of American culture, nor from any stance on the hegemonic pressure the United States might exert. It derives simply from his refusal – which he openly acknowledges and advocates – to accept any conception of musical creation that is not based on a highly elaborated, rigorous knowledge and understanding of European masterpieces that is unconcerned with questions of accessibility. (Noubel 2014, 398.)

Boulez understood America’s role in twentieth-century music history to be minor, and therefore works by American composers were largely excluded from the canon he tried to establish in the European institutions he founded (Domaine Musicale, later at IRCAM and the EIC). Elliott Carter was the only American composer accepted by Boulez due to Carter’s “conceptual rigour, advanced elaboration of language, [and] rejection of all easy compromises” (Noubel 2014, 403). Boulez consid-

ered Carter “the most European of all American composers”, conducting his *Concerto for Orchestra* (1969) eight times between 1969 and 1975, more than any other American composer (Noubel 2014, 403).

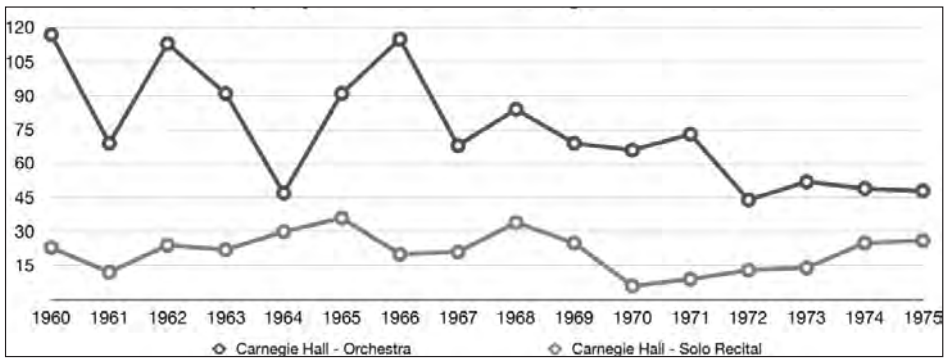
The New York Philharmonic, however, had an existing performance practice (after Toscanini) of championing American composers. And programming decisions were not Boulez’s alone, though he did hold great sway. Boulez chose to programme American contemporary composers who were more stylistically elaborate and modernist (Uptown), as well as those Americans who promoted his music. This introduced composers like Jacob Druckman (1928–1996), Barbara Kolb (b. 1939), and Ira Taxin (b. 1950) to New York Philharmonic subscription audiences, while relegating composers like William Bolcom (b. 1938), Donald Harris (1931–2016), Peter Lieberson (1946–2011), and Eric Salzman (1933–2017) to the Prospective Encounter series performances.

Stylistically Midtown and Downtown composers on Lincoln Center orchestral programmes were replaced by European modernists like Bartók, Berio, Harrison Birtwistle (1934–2022), Ligeti, Stockhausen, and Varèse. Boulez also heavily programmed the composers of the Second Viennese School, conducting Schoenberg thirteen times between 1969 and 1975, Berg fifteen times, and Webern twenty-five times.

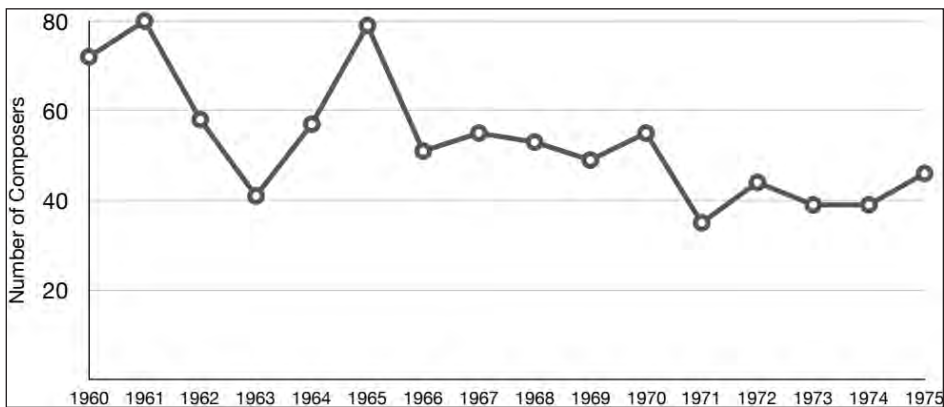
CARNEGIE HALL PROGRAMMING DATA 1960–1975

Despite Boulez’s influence, changes to contemporary programming practices were not exclusive to the New York Philharmonic. The other main institution of classical music in New York City was Carnegie Hall, which opened in 1891. It was home to the New York Philharmonic until 1962 when Philharmonic Hall (currently known as David Geffen Hall) opened at Lincoln Center. The Main auditorium of Carnegie Hall (currently Stern Auditorium/Perelman Stage) is commonly accepted as the most prestigious and famous performing arts stage in the United States, and of course, known internationally. While there was no resident orchestra after 1962, performances at Carnegie Hall remain critical for both solo artists and orchestras.

I analysed programmatic data from Main Auditorium concerts from 1960 to 1975 using the same method as with the New York Philharmonic data, separating orchestral and solo recitals. Graph 6 below shows the number of contemporary works performed from 1960 to 1975 in both orchestral (or ensemble) concerts and solo recitals. While the average of contemporary works performed in solo recitals remained level, the number of contemporary works performed yearly in orchestral concerts fell by nearly half over this fifteen-year span. There was also a decreasing trend in the number of contemporary composers performed each year, which can be seen in Graph 7. The average number of composers performed also fell by almost half during this fifteen-year span.



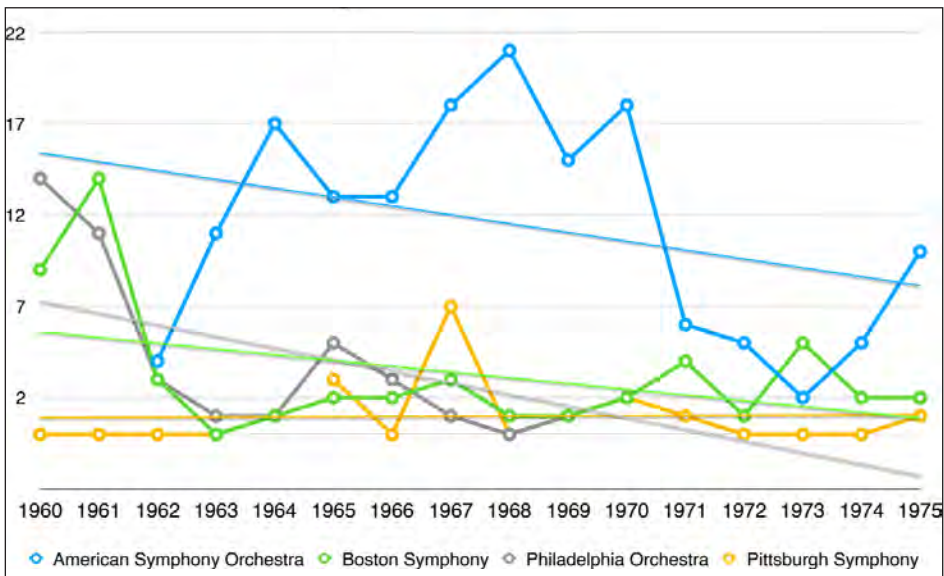
Graph 6. The number of contemporary works performed in the Main Auditorium of Carnegie Hall between 1960 and 1975, separated between orchestral concerts and solo recitals. Source Data: Carnegie Hall Rose Archive.



Graph 7. The number of contemporary composers performed per year in orchestral Main Auditorium Carnegie Hall Concerts between 1960 and 1975. Source Data: Carnegie Hall Rose Archive.

American orchestras that performed in Carnegie Hall came from large urban centres as well as smaller cities, and the orchestras that performed varied from year to year. The large American orchestras that performed most frequently at Carnegie Hall were the American Symphony Orchestra, Boston Symphony Orchestra, and Cleveland Orchestra. (Excluding the New York Philharmonic, who performed exclusively at Carnegie Hall until 1962, but whose data has already been analysed.) The American Symphony Orchestra was founded in 1962 by Leopold Stokowski and is based in New York City.

Graph 8 shows the number of contemporary works performed in Carnegie Hall by four large East Coast American orchestras that performed regularly there from 1960 to 1975. The American Symphony, Boston Symphony and Philadelphia Orchestra all trended downwards in their contemporary music performance over this



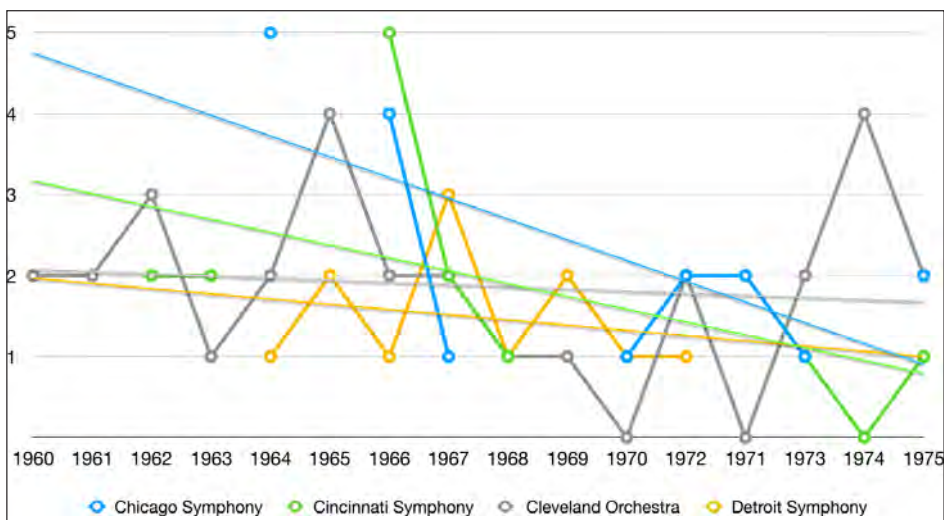
Graph 8. The number of contemporary works performed by four large East Coast American Orchestras in the Main Auditorium of Carnegie Hall between 1960 and 1975. Source Data: Carnegie Hall Rose Archive.

span, while the Pittsburgh Symphony Orchestra peaked in 1967, but stayed relatively low overall.

There is a similar trend illustrated amongst the large Midwest orchestras that performed at Carnegie Hall from 1960 to 1975 in Graph 9. The Chicago Symphony Orchestra, Cincinnati Symphony and Detroit Symphony all performed fewer contemporary works over this fifteen-year span, while the Cleveland Orchestra varied greatly from season to season but stayed level on average. Because of the distance (travel from shorter distances was much easier and much less expensive), the east coast orchestras performed more frequently in Carnegie Hall, often multiple times a year. The trendlines indicate, however, that frequency had little effect on the amount of contemporary music performed. Performances in Carnegie Hall were important showcases for these orchestras, and most of them decreased the amount of contemporary music performed in this venue from 1960 to 1975.

CARNEGIE HALL – SPECIAL ENSEMBLES 1960–1975

Also observable in the Carnegie data from the 1960s is the presence of orchestras not affiliated or from a specific city or region, like the Ars Nova Orchestra, Orchestra of America, Symphony of the Air, Symphony USA, and Symphony of the New World. Many of these orchestras were based in New York City and did not employ



Graph 9. The number of contemporary works performed by four large Midwest American Orchestras in the Main Auditorium of Carnegie Hall between 1960 and 1975. Source Data: Carnegie Hall Rose Archive.

musicians full time, but rather made use of the enormous community of musicians residing in the area. Many of these orchestras performed a balanced mix of older and more contemporary repertoire, while others focused almost exclusively on new music, especially by American composers.

The most frequent of these orchestras to perform in the 1960s at Carnegie Hall was the Orchestra of America, founded and conducted by Richard Korn (1909–1981). Korn started the ensemble in 1959 and led it until it disbanded in 1965. Little is known about the orchestra, but Korn’s *New York Times* obituary describes it as “one of the first orchestras designed to encourage the participation of minority-group musicians” (“Richard Korn” 1981, 55). The ensemble played almost exclusively new American music, featuring many composers who were not performed by the New York Philharmonic or at Carnegie Hall by other orchestras, like Antheil, Arthur Kreutz (1906–1991), Lamar Springfield (1897–1959), Leland Smith (1925–2014), Donald Gillis (1912–1978), and Andrew Imbrie (1921–2007). Between 1960 and 1965, the Orchestra of America performed sixty-six contemporary orchestral works in Carnegie Hall in twenty concerts that included fourteen world premieres and two United States premieres.

The Symphony of the Air was formed by members of the former NBC Symphony in 1954 and it disbanded in 1963. Between 1954 and 1963, Symphony of the Air performed one hundred and one concerts at Carnegie Hall. Like the New York Philharmonic of the early 1960s, the orchestra performed a combination of nineteenth-century classical and romantic masterworks along with a large amount of

American contemporary repertoire. Another orchestra active in the early 1960s was Orchestra USA. It was founded by Gunther Schuller, John Lewis (1920–2001) and Harold Farberman (1929–2018) as an orchestra that blended jazz and classical music, performing a lot of jazz compositions but also contemporary works by the three founders along with composers David Ward-Steinman (1936–2015), Miljenko Prohaska (1925–2014), and Hall Overton (1920–1972).

Finally, the National Orchestral Association (NOA) was founded in 1930 to train American orchestra musicians. The NOA performed regularly at Carnegie Hall through the 1960s and 1970s. They performed older and more contemporary repertoire, including nine world premieres and four United States premieres during this fifteen-year span. Only the NOA continued to perform in Carnegie after 1966; the rest of these orchestras ceased performance in Carnegie Hall by 1965.

From 1965 on, there began to appear the first Carnegie Hall performances by so-called contemporary ensembles who distinguished themselves by only focusing on new chamber music. They defined contemporary repertoire as Boulez did – modernist in style. Ensembles that premiered at Carnegie Hall in the 1960s and 1970s included the Contemporary Chamber Players, the Contemporary Chamber Ensemble, the Contemporary Music Orchestra of Paris, and the New Orchestra. Both the Contemporary Chamber Players and the Contemporary Chamber Ensemble were started by American instrumentalist, conductor, and composer Arthur Weisburg (1931–2009). The Contemporary Chamber Ensemble recorded extensively from 1969 to 1974 focusing on American modernists Roger Reynolds (b.1934), Stefan Wolpe (1902–1972), George Rochberg (1918–2005), Babbitt and Carter, as well as European composers Schoenberg and Varèse.

Examining the total number of contemporary works performed by the special orchestras and ensembles described above in Carnegie Hall from 1960 to 1975, there is a clear decrease in the amount of contemporary music performed in this time period. Except for the National Orchestra Association, most of the special orchestras active in the early and mid-1960s ceased to exist by the early 1970s. The contemporary ensembles that “replaced” them did not perform as many concerts nor as many contemporary works, as can be seen in Graph 10. They also defined contemporary music as more European and modern in style, decreasing the overall diversity of new music heard at Carnegie Hall by the mid-1970s.

CONCLUSION

Archival programming data from both the New York Philharmonic and Carnegie Hall indicate a change in programming practice and performance practice of contemporary orchestral music from the 1960s to the 1970s. Orchestras tended to perform less contemporary music by the mid-1970s than they had the decade before.



Graph 10. The number of contemporary works performed by special orchestras and ensembles in the Main Auditorium of Carnegie Hall between 1960 and 1975. Source Data: Carnegie Hall Rose Archive.

Contemporary music also began to be separated from older classical repertoire, performed in separate “contemporary concerts” and by “contemporary” ensembles. Finally, stylistically Midtown and Downtown contemporary composers, as well as lighter classical music, jazz and popular music, were performed less in orchestral concerts. The contemporary music performed by orchestras began to be more European, modern, and stylistically Uptown. This required, as it had around the turn of the twentieth century and during the interwar years, that composers occupy other institutional spaces like academia, fine art worlds or fields, popular music production, jazz, et cetera.

In his ethnography *Heartland Excursions* (1995) about the practice of classical music in music conservatory, Bruno Nettl writes that 1950s composers such as Copland, Schoenberg, Bartók and Hindemith tended not to be regarded “as [a] distinct, new [musical] language, but to integrate[d] into the musical and sociocultural framework of the classical, incorporated into the central performance framework and repertory” (Nettl 1995, 86). One reason could be that the orchestral performance practice of the mid-twentieth century, like those orchestral practices analysed here, promoted this approach. The contemporary music of the time, from Copland to Brown, Hovhaness to Cage, Poulenc to Stockhausen and Feldman to Boulez were all integrated into the same “performance framework” in the 1960s. It was not until the late 1960s, 1970s and into the 1980s that performance practices began to be deliberately separated.

The orchestral data analysed here characterises post-war and early Cold War contemporary music practices in New York City as more pluralistic than previous studies have articulated. This study is both institutionally and geographically specific and encourages similar studies to be undertaken in Midwest and West coast cultural centres. While modernist and avant-garde composers might have indeed “retreat[ed] from one bastion of middle-class culture, the concert hall, to another,

the university” to sustain themselves professionally, their music was not altogether absent from the concert hall, at least in New York City (Kerman 1985, 101). Furthermore, it is possible that the “precarious marginality of the high modernist wing in American new music” was not as evident in the New York City public performance institutions as was previously observed immediately following World War II (Brody 1993, 184).

This data indicates that diverse contemporary music practices and styles coexisted in New York City from the 1950s through the 1960s. I propose that the changes in practices that began in the late 1960s through the 1970s – the renewed separation of musical genres, the re-definition of contemporary music to mean Euro-centric, modernist, elaborate, and serious, the disappearing focus on American composition – contributed to separation and institutionalisation of Uptown, Midtown, and Downtown musical styles. The specific stylistic and geographic divisions are subject to debate, but they do reflect changes that lasted well into the 1980s and 1990s in New York City. While changes in orchestral practice by no means caused the stylistic diversity, they contributed in a meaningful way to the institutionalisation, or further institutionalisation, of certain artistic aesthetics and values.

The most pronounced effects of this division to American classical music practice, in my opinion, have been the way that contemporary music culture developed in academia and a re-education amongst the general concert-going public of what constituted contemporary classical music. Once it was removed from orchestral institutions, the practice of contemporary music culture that took hold in most of American academia continued to isolate composers from both the public and from orchestral musicians. While some composers already considered “the university [as] the fortress against cultural populism” by the late 1940s, the separation and institutionalisation of Uptown from the 1970s onwards perpetuated this phenomenon (Brody 1993, 168). It also preserved and continued the idea of composer as outsider, a position valued not only by many serialist composers but by west coast experimentalists as well (Beal 2008, 686).

In the realm of performance, ensembles specialising in contemporary music performance arose to meet the composers’ needs, but the separation of performance practice encouraged contemporary music to be thought of as “niche” amongst composers, classical musicians, and listeners. And for audiences, the lack of diversity in contemporary programming contributed to a belief that contemporary music was only serious, complicated, and difficult to listen to. It is possible that this created a feedback loop whereby orchestras, under growing economic pressure and upon receiving feedback from audiences, thus became less and less inclined to programme contemporary music, viewing it as financially risky.

This historic study of orchestral programming provides important perspective on current programming research. My current study of *Orchestral Programming in Twelve Large American and Northern European Orchestras* began tracking con-

temporary programming in 2017. Over the last five years, I have seen a prominent shift amongst the “big six” American orchestras (New York, Philadelphia, Boston, Chicago, Cleveland, and Los Angeles) towards not only more contemporary music programming, but a widening of the Uptown definition of contemporary classical music. It has been led by west coast practices, where in the 1970s, figures like John Adams and Michael Tilson Thomas approached orchestra programming in a completely different way than their east coast counterparts.

While the terms Uptown, Midtown, and Downtown are no longer used to define American contemporary music, the effects of their institutionalisation in the second half of the twentieth century can still be felt in American university-level music education and in the orchestral practices of some American orchestras. It has only been in the last couple of seasons that the New York Philharmonic has begun programming contemporary music at the same frequency it did in the early 1960s (“2020–2021 Contemporary Orchestra Programming”, 2020). Programming studies such as this one provide a useful tool for understanding the historical practice of contemporary classical music, and can help us better understand why it is practised the way it is today.

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Composers' reflections on the relevance of artistic doctoral education in Finland: From self-development towards knowledge exchange and knowledge creation

INTRODUCTION

Today, Artistic Research (AR) can be seen as part of professional practice and education – a practice in its reflective mode conducted to increase or deepen “knowing-in-practice”, as Schön (1983) would put it. As such, AR has always existed in some form, often manifested as a combination of musicology, music historiography, or music analysis on the one hand, and practices such as performance and composition on the other (Kanno 2019). With music conservatories becoming more academised globally (e.g., Johansson & Georgii-Hemming, 2020), AR has become more widespread in higher music education institutions across Europe. Consequently, more and more education institutions in Finland are also coming to recognise AR as a disciplinary field, and offer courses and degrees in AR; yet, the recognition of its associated activities as research is lagging, or divides opinions at the least.

AR can be seen to involve the ongoing reflection that is expected to be part and parcel of expert practice. In music, becoming a reflective practitioner remains a challenge when working or studying in higher education institutions (e.g., Guillaumier 2016; Kruse-Weber & Sari 2019), as reflection still seems to be strongly linked to an individualistic, path-dependent act of following accepted tradition. This understanding of reflection is limited to master-apprentice relationships, and dilutes the aspect of learning within and as part of expert work (e.g., López-Íñiguez & Bennett 2020). Together with Argyris, Schön examined reflective learning in a variety of professions and coined the term “double-loop” learning as part of reflective practice in order to highlight how achieving high-level expertise is not simply based on “single-loop” learning around highly predictable activities, but requires “double-loop” learning that can *change the values that govern behaviour* (Argyris & Schön 1974, 19; italics added). In observing both individual and organisational learning in various professional fields, Argyris makes a surprising remark on how learning becomes more challenging the more advanced the professionals are:

Highly skilled professionals are frequently very good at single-loop learning. After all, they have spent much of their lives acquiring academic credentials, mastering one or a number of intellectual disciplines, and applying those disciplines to solve real-world problems. But ironically, this very fact helps explain why professionals are often so bad at double-loop learning. Put simply, because many professionals are almost always successful at what they do, they rarely experience failure. And because they have rarely failed, they have never learned how to learn from failure. So whenever their single-loop learning strategies go wrong, they become defensive, screen out criticism, and put the “blame” on anyone and everyone but themselves. In short, their ability to learn shuts down precisely at the moment they need it the most. (Argyris 1991, 99.)

The examples Argyris cites are from business professional practices such as management consultancy, but his remark may apply to many highly skilled professionals, including music practitioners. Recent literature in professional education in music urges the music field “to develop a reflexive connection to wider social systems and societal environments, with all their attendant complexities” (Gaunt & Westerlund, 2021, xix). As Gaunt and Westerlund argue, “it is necessary to develop such an expanding understanding of professionalism in music that can inform professionals and higher education institutions about how professional practices can be articulated within societies reflecting more than one rationality” (ibid.).

Despite this call, higher music education does not sufficiently support aspiring musicians in experimenting and learning new things beyond “business as usual” because of the pressure under which they work, resulting in a tendency to stay within one’s comfort zone (e.g., Westerlund & Gaunt, 2021). Indeed, professional training in music tends to focus on the final performance, in which single-loop learning and avoiding mistakes is the name of the game. This further reduces the tendency towards risk-taking and the willingness to create an experimental and learning mindset during musicians’ professional education and professional career (e.g., López-Íñiguez & Bennett 2020).

Yet, this does not mean that music practitioners would not have an innate desire to develop and improve their art. They are motivated to pursue a career in their chosen artistic discipline and feel responsible for the quality of their practice: the motivation stems from a basic human impulse, the “desire to do the job well for its own sake” as Sennett puts it (2008, 9). Despite the inverse relationship between learning and expertise in the fields that require highly skilled professionals, as suggested by Argyris and Schön (1974), many music practitioners maintain a desire for constant improvement throughout their career, and they are interested in self-development as the core of their professional development. Such motivations and desires have led, for instance, to the decade-long Reflective Conservatoire project by the Guildhall School of Music & Drama, addressing diverse questions relating to the training and education of professional musicians, “combining macro perspectives looking out-

wards to changing forms of professional practice, their purpose, relevance, and implications for higher music education [–] with micro perspectives on pedagogies and their contribution to learning appropriate for the twenty-first century” (Gaunt & Westerlund, 2021, xix). In the same vein, artistic doctoral studies can thus be seen as an attempt to improve the doctoral candidates’ ability to “do the job well for its own sake”. However, it is not clear if it encourages double-loop learning – a change of values of any kind. Indeed, the recent internal evaluation of and report on research at Uniarts Helsinki in 2021–22 states that: “Where artistic research is recognised so far, its identification seems to lack clarity and accuracy. This leads to an untenable misapprehension of, generally, all professional development and, more specifically, doctoral study per se as artistic research.” (Palonkorpi & Alatalo, 2022, 41.)

Hence, in this qualitative study we aim to explore the epistemological approach of contemporary composers in Finland towards Artistic Research (AR) and artistic doctoral education. The study is based on interviews of ten established composers, and aims to stir up discussions concerning AR and its doctoral level education by posing the question: How do contemporary composers in Finland conceive artistic doctoral studies and its relationship to composers’ professional practice?

BACKGROUND TO THE STUDY

Professional self-development

For musicians, vocational education is fundamental to their development as artists. Musical excellence, as the ultimate goal of the training, is governed by the skills, competences, and aesthetics of the established industry, and its mode of learning and teaching is determined by those considered as “experts”. While the learning material varies from beginner-friendly pamphlets and videos on “how to play a three-chord progression on the guitar” to technical and psychological approaches to achieve musical excellence (e.g., Williamon 2004), the teaching method is most typically represented by the master-apprentice model (e.g., Gaunt et al. 2021b). Yet, nearly all professional music practitioners are not only masters, but also teachers of themselves. The focussed articulation of a learner identity in a professional musician, as explored in López-Íñiguez and McPherson (2020, 2021), for example, exemplifies the nature of skill development observed from the dual perspective of expert performer and learner. Yet, such a process of professional development is usually left to the practitioners themselves, hence the term “self-development”. Furthermore, this process often takes place at the post-education stage of life and takes on the character of life-long learning.

At the same time, vocational education in music aims at achieving the skill level needed to develop independent inquiry in today’s changing environment. Trained

music professionals are expected to be equipped with skills that enable them to solve problems independently. For instance, the doctoral program in AR at the Queensland Conservatorium (Griffith University, Australia) has an entry requirement of a minimum five years of professional experience that is relevant to the research topic (Schippers et al. 2017). While it is not explicitly articulated as a requirement, a similar level of experience is also considered appropriate and necessary at the authors' home institution, the Sibelius Academy. The implication is clear. The hallmark of being a professional musician – having achieved a high level of skill expertise and the experience of independence, both tried and tested in the industry – is understood as a highly desirable qualification in AR.

However, taking into consideration that professional development in music often takes the form of self-development, further questions arise, such as: What is the difference between research and expert work? Can mere reflection as part of expert work be considered research? And, is all art ultimately research? Indeed, the above-mentioned internal evaluation and report on research at Uniarts Helsinki raises a related and expanded question: while not all projects in professional development can be seen as research, but rather often fall into the category of deepening one's "knowing-in-practice" (Schön 1983), can professional development conducted by expert musicians as self-development ever be research, and under what conditions does it become recognised as such?

There are some general guidelines for what counts as research. One of the largest-scale research assessment exercises in the world, the Research Excellence Framework (REF) in the United Kingdom, defines research as follows:

It [research] **includes** work of direct relevance to the needs of commerce, industry, culture, society, and to the public and voluntary sectors; scholarship; the invention and generation of ideas, images, performances, artefacts including design, where these lead to new or substantially improved insights; and the use of existing knowledge in experimental development to produce new or substantially improved materials, devices, products and processes, including design and construction. It **excludes** routine testing and routine analysis of materials, components and processes such as for the maintenance of national standards, as distinct from the development of new analytical techniques. It also **excludes** the development of teaching materials that do not embody original research. (REF 2021 Guidance on submissions, 90; bold in the original.)

Consequently, the REF assesses all research in terms of originality, significance, and rigour; the criteria for research are only fulfilled to the extent that it satisfies the defined conditions. The definition implicitly differentiates between a demonstration of high levels of expertise as such and the new insights and innovations that are developed when using such expertise.

Skill expertise and incremental innovation

Similar to the REF definition, AR is also typically related to various understandings of innovation. The Oslo Manual, the foremost international and regularly updated source of guidelines on collecting and interpreting data on innovation activities in Europe, defines four types of innovation: product innovation, process innovation, marketing innovation, and organisational innovation (OECD 2021). The headline for their latest version of the Manual states that innovation goes far beyond the type of Research and Development (R&D hereinafter) known only in the confines of research labs, and extends to users, suppliers, and consumers in government, business, and non-profit organisations, across borders, across sectors, and across institutions (*ibid.*). The scope of innovation activity is very wide, and the means to implement innovation are likewise many and various.

It has been shown that vocational education plays a unique role in and makes a significant contribution to R&D (Toner 2010). Two types of innovation have been identified that could be respectively linked to the “double-loop” and “single-loop” learning described above (i.e., Argyris & Schön 1974): radical innovation, and incremental innovation. Radical innovations are often represented in blue-sky research concepts, being ambitious whilst also subject to uncertainty over both the course of invention and eventual impact. Incremental innovations, on the other hand, “involve endless minor modifications and improvements in existing products, each of which is of small significance but which, cumulatively, are of major significance” (Rosenberg 1994, 14–15, cited in Toner 2010). While the two types of innovation are obviously related (and there is considerable hybridity in between), a key implication of the prominence given to incrementalism today is that it displaces a linear model of innovation where change is assumed to flow from basic scientific research to applied research (Godin 2006). “Learning by doing” is recognised as the principal driver of incremental innovation in this approach, suggesting that the repetition of tasks leads to a gradual improvement in the efficiency of processes, and ultimately in performance. The importance of such processes has been recognised as central to practice-based learning (or production workers in industry) as a source of work-based learning (Vear 2022). Although there are some explicit focuses on skills and skills formation in innovation studies, “the importance of skills and skill formation is [only] implicit throughout the literature” (Tether et al. 2005, 73, cited in Toner 2010).

The presence of skill expertise and development is also implicit in AR in music whenever R&D is discussed. Nevertheless, it is unclear how advanced practical skills contribute to research beyond functioning as a specialist tool for research process and product (Kanno 2019). It seems that we are not yet at a point of clarity on the kind of research discourse through which musicians’ skill expertise can contribute to innovation, and thereby AR.

AR in music: Persistent challenges

While AR can be pursued in every art form and genre, its emphasis on creativity and open exploration has been more enthusiastically taken up by visual artists, theatre and movement makers, and performance and sound artists. As exemplified by the number of publications on AR platforms (such as *Journal of Artistic Research*) and presentations in AR conferences (such as those by the Society for Artistic Research), AR in music has been embraced more extensively by global, folk, and popular music makers and songwriters, as well as digital media musicians. The definitions of AR presented a decade ago, for example by Coessens et al. (2010) and Borgdorff (2012), have not resonated as effectively as they might have among classical music practitioners. Three characteristic phenomena of AR in music function as setbacks in this respect: (1) the lack of elucidation on how skill expertise becomes engaged as research, as noted earlier; (2) the extensive philosophical or ideological orientation in much of AR, which appeals less to many music practitioners who identify skill expertise as the foremost critical component in their profession; and (3) when these two are combined and create arbitrariness in the research discourse. We will now explore these last two phenomena.

Chiantore (2017) observes how the ideological orientation in AR has become more pronounced in the 2010s, through writings by music scholars such as de Assis (2018) and Doğantan-Dack (2015). The current President of the Society for Artistic Research, Peters (2017) proposes an expansion of the term AR to include hitherto uncaptured aspects; his expanded horizons embrace activities “outside” artistic production, that is to say outside the realm of the artwork and outside the art market, to fully seize their knowledge potential for AR: “The domain of artistic research includes all artistically driven inquiries into means with which we enhance our *understanding* of the lifeworld, transforming ourselves on the way toward a better life” (ibid., 26; italics in the original). This more holistic and more abstract approach has also led to perceived arbitrariness or esotericism in some AR processes and outcomes. An article in the *Times Higher Education* written by Matthew (2021) illustrates this dilemma. He starts with a description of AR music performance as: “A man with a guitar takes to the stage and proceeds to deliver a 20-minute seemingly atonal performance – punctuated by reverberating pedal effects... inspired by Native American dance rituals. It certainly isn’t mainstream music. But should it count as academic research?” The journalist then reports on the interviews with the executive personnel of the European League of Institutes in the Arts (ELIA) and the European Association of Conservatoires (AEC). He illustrates the difficulty by quoting them:

The artistic process has to be described in such a way that the whole project is “useful for someone else”, something that is “true of all research”. This is far from

easy[–] At least half of artistic projects were “not well done” [–] But the problem is that some sceptical art academics perceive all such performance-linked research as “bullshit”. (Matthew 2021.)

The arbitrariness in AR discourse has also led the composer Croft (2015) to suggest that composition is not research. He argues that, even with aims, questions, methodology, and expected outcomes in place, composition is no more than a “research equivalent”, because research discourse does not concern itself with aesthetics. The idea of composition as research, Croft argues, is “a category error”:

By reducing compositional quality and originality to forms of innovation amenable to the language of research, we completely lose sight of the former: the most radically original music for string quartet will be difficult if not impossible to describe in these terms, whereas the icecap-based internet improv[-isation] project [mentioned earlier], while having the kind of “originality” that can be documented and verified, may well yield music that is utterly conventional, or just not very good. Our concepts of musical value are grossly distorted by applying the wrong criteria. (Croft 2015; 10.)

Similar arguments have been made to evince that originality and novelty in composition does not equate and replace creative skill and imagination (see e.g., Stephens 2013), illuminating the complex relationships between creativity and originality.

RESEARCH APPROACH

Empirical material and procedures

The purposive sample (Creswell 2009) in this study consists of ten bigenerational composers, both male and female, currently strongly linked to the Finnish music scene as professionals: half started their careers in the 1970’s and 80’s (five composers), and half entered the business more recently (five composers). The interviewed composers identify themselves as composers to the extent that they are all members of the Finnish Composers’ Society. The interviewee selection focussed on art music (known as such) in Finland, and we are aware that this choice may have influenced our findings.

The semi-structured individual interviews (ranging from 60 to 90 minutes) were conducted by the three authors via Zoom, using the English language. Whilst most questions, and the interview as a whole, focused on the participants’ career landmarks, learning pathways, and composer education in general (see Westerlund & López-Íñiguez 2022), the last question dealt with professional education in relation to AR, and in particular the artistic doctoral studies offered at the Sibelius Academy.

It should be noted that the interviewees were prepared to talk about their personal careers and professional education, and did not necessarily consider artistic doctoral education and AR as part of this picture. This also affected the relatively small size of the material in this study. Given that the degree and extent of familiarity with AR varied greatly from one participant to another, the following interview questions served as a starter to prompt the participants to describe how they see AR and artistic doctoral education:

- What do you think of AR education in relation to composers' professional practice?
- What do you think about the artistic doctoral studies for composers at the Sibelius Academy? Do you see it as relevant for composers and their practice?
- Which functions may or can AR serve in the future?

In this study, the material generated through these questions is analysed relative to the personal stories of the interviewees. As a whole, the analysis serves as a prompt for our wider reflection on the epistemological aspects of artistic doctoral education.

Analysis method

We analysed the material by using qualitative thematic analysis (Braun & Clarke 2006, 222), in which the themes were actively developed around the research questions. In the iterative and formative process of the analysis, the material was first organised under the themes and patterns that the interviewees raised when discussing artistic doctoral education and AR (Ravitch & Mittenfelner Carl 2016, 237). We then read the material concerning the focus of this study against the whole data assemblage on how composers talk about their professional practice and education in general, by searching for the boundaries of the phenomenon and specific discursive frames through contextualising. This stage involved triangulation against previous research on the topic using multiple perspectives “to make sense of, and challenge emerging learnings” (ibid., 228) from the material. In general, the reflexive analysis of the material is based on “dialogic engagement practice” (ibid., 201–202), in which both the interviewees and the researcher group consisted of both “insiders” and “outsiders” of the phenomenon at hand. Yet, the goal of the analysis is to provide an insight into “what the study participants actually say, how they say it, and from within which contexts they share particular thoughts or experiences” (ibid., 224). The insight is not taken as representing the current reality of artistic doctoral education or as defining the experience of AR, but rather as material for asking further

questions and inspiring discussion on artistic doctoral education in relation to professional practice.

Ethical statement

The study was reviewed by the Research Ethics Committee at the University of the Arts Helsinki, Finland. This research attends to the voluntary nature of participation, including the interviewees' right to discontinue their participation. The participants provided their written informed consent and were not compensated for their time. All participants were informed about the possible retention of data by Zoom, following Goberna Caride's (2021) recommendations to comply with the General Data Protection Regulation (EU) 2016/679 of 27 April 2016 (GDPR).

FINDINGS

Benefits and challenges of artistic doctoral studies for composers

The participants who had experience in artistic doctoral studies (either as teacher or student) were unanimous on the benefits of doctoral education as a provider of *time* for development as composers. One participant described the peril facing artistic education today, regarding the "time pressure" – the time constraints within which learning is expected to reach completion:

I think at the Sibelius Academy one problem is – at least we are told by our deans – that there is no money, and the students should only do the courses absolutely necessary for graduating. And, of course, this is time pressure – if there is something wrong in the institution, and I think it goes for the whole University of the Arts, I think the strategy of the Finnish Government and the Ministry of Education has not worked out. Since we are staying in the same line with all the other universities, and should not to be seen as not the only, but kind of one, of the arts universities in Finland [–] if we could allow a little bit more time for our students to be still students, and not to have this pressure that they have to finish in five and half or two and half years [for the bachelor and master degrees] that would not be bad. I think that is still like the main thing. And if they could have a little bit more options added to compulsory things [–] of course, they have free choices for classes, but maybe they could study a bit more.

Another participant described being a composer as "a profession of thinking", which was further elaborated by another emphasising the significance of time-investment for this professional practice:

What hasn't changed is, at least strictly speaking as a composer of art music [–] [is the] level of expertise that you gain through studies or then some kind of research, you have to seek some things, get the information [–] You have to invest some sort of time into this if you are going to make it as an art music composer.

The formal structure of doctoral education secures the time investment for composition, which was contrasted against the perceived lack of time provided in the current industry:

It will be more and more difficult to find the time to invest in order to become a composer that can create music that will be listened to, that people will find valuable enough to listen to. Since they are aware that their time is so limited, and I want to do so many things in my life, this piece is 24 minutes long, so I don't have time.

At the same time, there remains a question of whether this need should be met in the form of doctoral level artistic education. The younger participants mentioned the constant search and applications for funding to gain the time to compose, by way of gaining working grants from foundations or study grants from educational institutions. Doctoral level education for composers can be seen as a means to gain time, and as such scepticism has also been levelled at the value of doctoral level education for composers.

Another benefit that emerged from the interviews about artistic education, including but not limited to the doctoral level, was the *supportive environment that higher music education institutions provide*. This is articulated against the shared understanding that the act of composing is a lonely, individualistic enterprise. Most of the participants revealed their appreciation of the social side of the institutional settings, of belonging to a community of like-minded people, as a relief from the intensively self-interrogative endeavour of composing.

The community also provides a space to share ideas and think together without professional pressure for individualistic competence or competition. The institutional framework secures space and time for experimentation in a safe environment which, as one of the participants points out, is crucial at the doctoral stage of development for artists:

I am very happy that we have that [opportunity for development], because I think it offers excellent possibilities for the best students during their artistic growth. During this period there is the possibility to do and explore things that maybe they would not have the possibility to do during a normal everyday professional life.

When it comes to the benefits of artistic doctoral studies in terms of *curricular content and offerings*, the participants did not completely agree in their views. One composer considered the benefits of AR education to be limited, stating that “if scientists find AR irrelevant, that is not dangerous; but if artists find AR irrelevant,

then it is". This was also echoed by some other participants, who argue that the quality of learning and teaching in AR varies considerably. Other setbacks mentioned included: (1) a lack of ambition in some doctoral projects, (2) poor quality in teaching, and (3) the anxiety and doubt over how AR combines art and research. Yet, some of the participating composers noted that many higher music institutions now see a doctoral level degree as a desirable – if not essential – requirement for teaching posts. The pursuance of artistic education was considered, then, as the most pragmatic pathway through which to gain the degree.

Composition and AR

There appears to be a consensus among the participating composers that composition involves *inquiry* to some extent, as one of them described:

If you think about what an artistic work is, I think it's actually a form of research too, writing a piece, for me anyway [-] but of course you don't have to prove anything, you just have to write a piece, which is hopefully good, but still the work in itself is, you know, choosing between, defining materials, and so on. And then trying to put together something that is as good as possible based on this work.

There was also an acknowledgement that composition has become dramatically *more accessible* on a societal scale over the last decades, in the sense that recent technology allows "anyone to compose music", and that this change has affected composition as a discipline. Given this fast-changing environment, they all agreed on the value of knowledge acquisition and exchange. One participant, who is currently pursuing a doctoral degree at Sibelius Academy, described her motivation in this way:

I wanted to study more. And I thought that Uniarts [Helsinki] gave so many interesting courses, classes I wanted to join. That was one reason. And secondly, I wanted to have colleagues with whom I can talk about music, and we have this wonderful composition seminar [-]. And we talk about our music, our colleagues, and that is fantastic. We don't have that elsewhere.

However, at the same time there was doubt about whether composition is or should be AR. Some of the composers saw AR as artists' research, that is to say research conducted by artists with themselves at the centre of the discourse, rather than research in and through artistic practice. One participant described it as "performer's research". The views were divided on the *self-centredness*, as another participant put it:

[-] if they have good subjects, it helps. What I get a little bit disturbed about, in the artistic research seen from a composer's perspective at Sibelius Academy,

is that it should link so much to our [composers'] own artistic work and so on. Because, to put it bluntly, you might not be the most exciting person yourself for yourself all the time. You might learn very much more valuable things for your own identity for the future if you look elsewhere than yourself.

The *self-centred orientation* was seen as both positive and negative. While some participants observed that AR can help composers find “different ways of doing” composition that respond to each individual and circumstance, as well as “different tools for communicating” their art, others found AR seemingly too “open” (without a clear methodological framework) or pondered about the self-absorbed artistic introspection that sometimes passes as AR:

And this is really like the complexity of what we are seeing too, with the younger generation that is really obsessed about me and myself and my own me and so on. I think when we are talking about artistic research and composers and so on, in one way Jennifer Walshe represents that age group who really have started to work with this sort of thing about – I mean she is not doing anything about herself on stage, but she is performing herself, she is doing these fictive personas that she is very much making ironical things about, and so on. But it seems to me that yes, artistic research too [–] this will become very exciting in the next ten, fifteen years in this sense, because then we will start to get these students who are basically obsessed about this self-presence, this medial presence, and so on. But is that really a discussion about writing the music, or is that a discussion about how to create this sort of thing, like a composer avatar who is twittering around in the clouds.

This participant also observed a link between the self-centred orientation trend in both composition and AR on the one hand, and *activism* on the other:

I think the big questions are really [–] [related to] the role [artists play] in the sense that this is the end of the age of manifestos. The person who is writing a manifesto is always young and angry, and he tries to get a lot of attention. It used to be he, now it's not only he anymore but it's she too, so that's the good news. But all these manifestos, we know they are always a little bit tacky, and twenty years later on they try to say that “well I have become a little wiser, but you know at least I made a good splash”. But I think this is really a sort of distressing thing that disturbs me very much, in the sense that this heightened presence of identity that becomes an avatar next to, in fact, what sort of music you are really writing. There are a lot of composers who are extremely [sensitive about it], and all composers say “we get back to this activist discussion” [because] they want to be very aware and societally aware. And they write all these pieces that give the illusion of that. And in reality, it's just music of course. But you have this enormous role of having to perform different additional identities, where there is really no real critique or discussion about whether that actually succeeds.

These findings also point towards a diversity among the views of those composers who choose to participate in AR. On the one hand, some composers undertake artistic doctoral studies for reasons of self-development and to have more time to develop their craft and artistic ideas, as bachelor and master level education does not provide enough time for them to engage in such reflective practices. This approach connects to a type of self-absorbed artistic introspection (closer to the direction of “single-loop” learning). On the other hand, the participants recognise the existence of other composers who connect with activist and societal issues through AR that reaches beyond personal inquiry (oriented towards “double-loop” learning). Furthermore, whether AR in composing can or cannot be considered research seems to be relevant for these participants, though no clear explanations are offered on what criteria could be used to assess this.

DISCUSSION

Our study shows that professional art music composers make significant efforts to maintain their professional practice, which tends to be a lonely endeavour. When it comes to learning, they have a stronger desire for self-development than for any other goals (such as wanting to find employment or seeking financial reward). They seek financial support from educational institutions and art foundations primarily for the purpose of gaining time to compose music or to develop themselves and their ideas. The lack of time is an urgent issue for the younger participants. Further learning and self-development through doctoral studies has become increasingly important since the duration of basic studies in higher education has been shortened.

Their view of doctoral level education was mediated by the strong presence of “I”, and artistic doctoral studies were seen to create a logical continuum for the students’ previous vocational studies and career aspirations. Hence, the participants talked about doctoral studies not as a place for a boundary-breaking learning experience, but only for deepening what they were already doing. In this sense, artistic doctoral studies provides a platform for “single-loop” learning (Argyris 1991, 99), in which a high level of artistic expertise is applied to solve real-world problems defined by the discipline itself, rather than questioning some of the disciplinary foundations as occurs in “double-loop” learning. The notions of collaboration or group work in this educational path were seen to expand their professional practice in positive ways. Some of the composers were keen to develop ways to engage with societal issues as part of their work as composers, and some went so far as to calibrate compositions as a way to perform activism, indicating experimentation and a degree of “double-loop” learning as part of the research. The desire to be closer to society plays a part in the development of a composer’s voice. Activism also relates deeply to identity politics (see also Westerlund, 2020). Although artistic doctoral education and AR are both

seen as suitable frameworks from which to explore and experiment with such novel ways to engage themselves with the world, no specific examples were given for such boundary-crossing AR that would question the status quo of prevalent practices. In this sense, the concurrent, parallel juggling between professional practice and artistic doctoral education was seen as an ideal condition, suggesting a model of education *in* the profession and discipline rather than that of education *for* the profession (Gaunt et al. 2021a).

There appears to be a consensus among the interviewees that composition is a kind of inquiry or research equivalent. The composers emphasised the importance of thinking, skill, and creativity in their profession, and they conducted research as a way to develop their practice as composers. While composition may be seen as requiring inquiry, the composers did not agree on the question of whether composition is AR. While the definition of AR as research in and through practice is accepted, AR was more often understood as research activities that are devised, processed, and performed by an artist, in this sense pointing more towards the professional status of the researcher than to the nature of the inquiry. As many of the participants considered that being a composer is about work production rather than performance production (Aguilar 2017), there appears to be some resistance to the body-centred or first-person nature of AR.

Moreover, artistic doctoral education was neither considered ground-breaking nor particularly challenging (not requiring “double-loop” learning), but rather as a continuation of the master’s studies meant to stimulate students’ personal growth as artists (a pragmatic opportunity to study more). The question remains, then, about the ways in which artistic doctoral projects qualify as research, whatever the kind of research it may be, considering that the achievements in master’s level studies do not qualify as such. A subset of questions in this regard includes:

- Which factors in AR make it possible to undertake a self-development project at the doctoral level with a limited understanding of whom it is for, beyond the artistic researchers themselves and their interest-sharing peers?
- In which ways can the professional self-development of composers produce incremental innovations as part of artistic doctoral education and AR?
- What is the difference between inquiry as part of any expert work (e.g., medical doctors) and inquiry as part of activities counted as research?

Later conceptualisations of Schön and Argyris’s view of the knowing and learning practitioner reveal the difference between being a reflective practitioner on the one hand, and on the other hand a reflexive transformative practitioner (Gale & Molla 2016) who is “committed to enquiry that contributes to change, not just new understanding” (ibid., 252). Such reflexivity goes beyond reflecting the existing practice – involving “double-loop” learning – by shaking up the taken-for-granted

mental models pertaining to professional education. Against this, it can be asked what the level of reflexivity might there be in artistic doctoral education for composers (and other music practitioners for that matter) in an environment that maintains the demarcation between artistic research and scientific research, of which practitioner research (as stemming from Schön and others) has long been accepted as a part.

FURTHER CONSIDERATIONS ON KNOWLEDGE CREATION IN AR AND ARTISTIC DOCTORAL EDUCATION

While not abandoning the goal of self-development, we rather suggest that self-development is an important agent that activates the line between education and research, which in turn represents varied forms and kinds of knowledge exchange and knowledge co-creation. Such self-development is not reserved only for AR, and is indeed the motivating fuel for all research. Self-development is undoubtedly a motivational engine that impels participation in knowledge exchange and knowledge creation in all research.

Importantly, however, this does not mean that research ought to be looked at from the perspective of the traditional understanding of learning as mere acquisition, or even participation (Paavola & Hakkarainen 2005). Figure 1 illustrates the three metaphors of learning proposed by Paavola and Hakkarainen, adapted for the current discussion. The acquisition metaphor of learning “relies on the idea that knowledge is a property of an individual mind; an individual is the basic unit of knowing and learning” (Paavola & Hakkarainen 2005, 537), typically observed in the field of the master-apprentice model in music education (e.g., Gaunt et al. 2021b; Westerlund, 2006). Paavola and Hakkarainen give an example of such learning in “the traditional cognitive approach that has highlighted the role of mental models or schemata in learning [-], often without recognizing the importance of environment or context at all” (ibid., 537).

An alternative model arises from the participation metaphor of learning, in which “learning is an interactive process of participating in various cultural practices and shared learning activities that structure and shape cognitive activity in many ways” (ibid., 538). Like the composers who saw the value of studying in a community and being recognised as a member of it, learning in this metaphor is seen as a process of “acquiring the skills to communicate and act according to its socially negotiated norms. The focus of the participation view is on activities, i.e. on ‘knowing’ and not so much on outcomes or products (i.e., on ‘knowledge’ in the traditional sense)” (ibid., 538).

However, Paavola and Hakkarainen argue that innovative research environments identify themselves through the perspective of knowledge *creation*. Learning is a

part of this, but innovation is too often evaluated not on the basis of learning, but rather on what the outcome of such learning is. The orientation towards the end-product as knowledge, as well as the self as the knowledge holder, characterises the first two approaches and marks a critical difference from the third, “trialogical” approach.

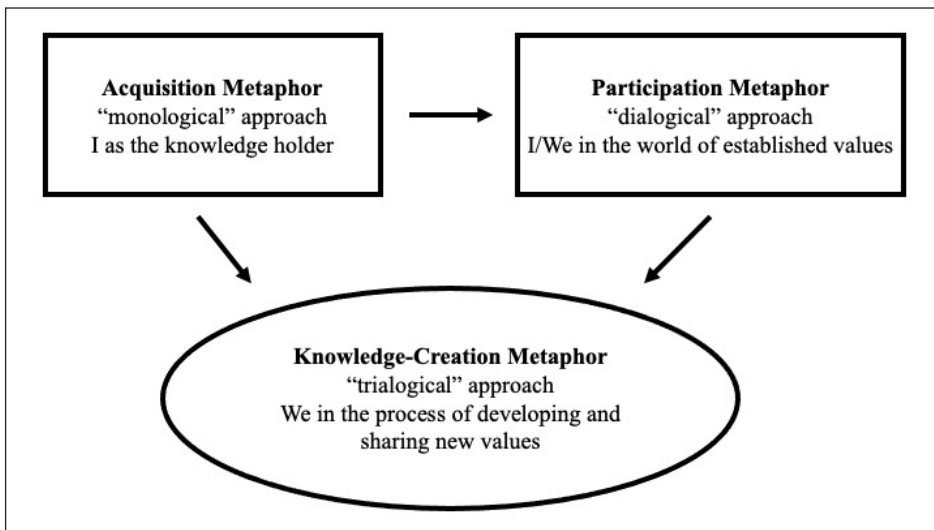


Figure 1: Three metaphors of learning, adapted from Paavola & Hakkarainen (2005, 539)

It is noteworthy that this is also the place where originality and individualism become confused, since not every personalised search is original solely by virtue of being individually specific and of value. Learning orientation does not necessarily mean a loss of individuality or end-product. Research in any discipline is not simply individual communication, but social communication meant to advance the discipline. We see evidence of this understanding in the learning outcomes of doctoral education, which include “the capacity to engage in constructive interaction in the arts community, in the academic community and in society” alongside “the capacity for generating new information” (Sibelius Academy, University of the Arts). The combination between societal interaction and originality implies innovation. Music contributes to the society at large – this is also at the very core of the learner identity model, which recognises the intra- and inter-psychological dimensions of being and becoming a professional learner in music (López-Íñiguez & McPherson 2020; 2021).

However, there is no clarity, in so far as the learning outcomes are concerned, on how a doctoral work might articulate a shift from a dialogical to a trialogical approach. Knowledge production is easily taken for knowledge creation in AR on the basis of the work being individualised (rather than original in the sense of in-

novation). This is not to deny the presence of knowledge creation taking place in artistic doctoral education or AR: rather, the field does not make a clear distinction between knowledge production and knowledge creation, nor articulate innovation as part of learning and collective effort. The reason might be that the path from the self to community (so that self-development becomes a community-development) is still unclear; and because it is still rare to see routes going beyond the established boundaries of the field (going beyond “dialogical” approach) in the face of emerging new societal needs (Westerlund & Gaunt 2021) – the difference between single- and double-loop learning.

While such boundary-breaking activities as part of research may require more complex, interdisciplinary theorisation, artistic doctoral education might be developed against Paavola and Hakkarainen’s triological view of learning, in which self-development goes beyond knowledge acquisition by individual learners (a “monological” approach), beyond knowledge participation in social interaction (a “dialogical” approach), and reaches community-scale development that changes normative values (a “triological” approach) for innovation. As such, self-development within a “triological” approach becomes “a process of knowledge creation which concentrates on mediated processes where common objects of activity are developed collaboratively” (ibid., 535), in the sense that the knowledge-creating community is recognized by and yet also appraises the knowledge. The resonances between this view and those of the composers who saw the arts university as a social environment characterised by relevant communication may be worth considering further when discussing AR and artistic doctoral education, and when considering how triological learning as part of AR is manifested in the university context.

Furthermore, whereas it is commonly recognised in the humanities that research can enhance learning not just for the researcher and their community, but also for the research participants (e.g., action research), it is worthwhile asking how AR can continue to expand beyond the focus on the individual artist in order to encourage more varied learning and knowledge co-production. In the interviewed composers’ own practices, this kind of shift can be identified in some of their deliberate attempts to distance themselves from the traditional role of a composer and situate themselves more towards working with various communities – not simply with professional musicians (Westerlund & López-Íñiguez, 2022). How this shift might be manifested, reflected, or verified in artistic doctoral education in music at large will require further exploration and discussion, to which it is hoped this work can contribute. This topic needs to be taken up on further fora in order to be collaboratively and proactively discussed by various partners in higher music institutions, and outside arts universities. Further towards this goal, two starting questions would undoubtedly be: How might the self-development of artist-researchers positively impact our troubled societies? And, what role(s) would doctoral education play in this process?

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Arkihuolesi kaikki heitä?

Vielä kerran kysymyksestä cis vai a Leevi Madetojan *Joululaulussa*, op. 20b n:o 5

JOHDANTO

Vuoden 1916 jälkipuoliskolla Leevi Madetoja sävelsi *Joululaulun* Alpo Noposen ke-säasunnollaan Inkoon Mäntylässä runoilemaan tekstiin ”Arkihuolesi kaikki heitä” (Rytsä 2006). Laulu julkaistiin saman vuoden *Joulupukki*-lehdessä (kuva 1), joka oli myöskin Noposen toimittama. *Joululaulu* lienee Madetojan sävellyksistä ylivoimaisesti tunnetuin – laulu julkaistiin useaan otteeseen jo säveltäjän elinaikana, minkä lisäksi siitä on olemassa lukuisia myöhempiä uudelleenjulkaisuja ja sovituksia. On lähes mahdotonta kuvitella jouluista yhteislaulutilaisuutta ilman Madetojan *Joululaulua*, ja kappale on myös levytetty satoja kertoja.¹ Siksi onkin huomionarvoista, että laulun melodiasta tahdissa 14 ei vallitse täyttä yksimielisyyttä.² Suurelle yleisölle laulun sävel on niin tuttu, että pienikin muutos siihen on omiaan aiheuttamaan kulmakarvojen kohottelua yhtä varmasti, kuin jos kyseessä olisi *Maamme* tai *Suovivirsi*.

Pianistit, musiikintoreetikot ja musiikkifilologit kautta maailman tuntevat kiis-takysymyksen Beethovenin *Hammerklavier*-sonaatin op. 106 B-duuri ensimmäisen osan kehittelyjakson lopetusvaiheesta: kuuluisiko tahdeissa 223–5 esiintyä sävel ais vai a?³ Tämä kysymys on ollut esillä useissa teoksen analyyseissä ja sille omistetuissa artikkeleissa, ja kysymykseen on voitu saada eri vastaus riippuen siitä, painottaako vastaaja teoksen säilyneitä luonnoksia, ensipainosta, musiikintoreettisia ja tyyllillisiä näkökohtia, vaiko säveltäjän nerokasta (Hans von Bülow), tai alitajuista (Charles Rosen) inspiraatiota.⁴ Reilut sata vuotta myöhemmin sävelletty Madetojan *Joululaulu* asettaa etemme vastaavan musiikkifilologisen kysymyksen, vaikkakin massiivista *Hammerklavier*-sonaattia paljon vaatimattomammassa mittakaavassa.

¹ Fono.fi -tietokanta antaa hakutermillä ”Arkihuolesi kaikki heitä” 330 tulosta, mutta tämä luku pitää sisällään myös samojen esittäjien esitykset eri äänitteillä ja äänitteiden uusintapainokset.

² Tahdissa 10, jos puhutaan laulun versioista ilman uloskirjoitettua alkusoittoa tai sovituksista kuorolle.

³ James Grier aloittaa musiikkifilologian perusteoksiin kuuluvan kirjansa *The Critical Editing of Music* (1996) tällä esimerkillä. Paul Badura-Skoda omisti aiheelle kokonaisen artikkelin *Notes*-julkaisussa niinkin hiljattain kuin vuonna 2012, ja Friedemann Sallis kritisoi kirjassaan *Music Sketches* (2015) tapaa, jolla Grier vähättelee Beethovenin luonnosten merkitystä kysymyksen ratkaisemisessa.

⁴ Tuomo Teirilä listaa pro gradu -työssään kahdeksan *Hammerklavier*-sonaattia tai sen ensiosaa käsittelevää analyysiä (Teirilä 2003, 9–10). Yksi analyyseistä on peräisin Vincent d’Indyltä, jonka oppilaaksi Leevi Madetoja pyrki ensimmäisellä Pariisin-matkallaan vuonna 1910 (Salmenhaara 1987, 77–78). D’Indy paljastuu teoksesaan *Cours de composition musicale* ais:n kannattajaksi (d’Indy 1909, 278)!

Fennica Gehrmanin vuonna 2013 julkaisemassa Leevi Madetojan yksinlaulujen ja duettojen kokonaisjulkaisussa on editori Kimmo Tammivaara päättänyt suosittelemaan tahdin 14 melodian viimeiseksi säveleksi säveltä cis perinteisen a-sävelelle jäämisen sijaan (Tammivaara 2015, 23–24). Todisteluun hän on käyttänyt Madetojan omistuksessa ollutta painettua nuottia, jossa on säveltäjän omakätinen merkinä, sekä vertailua kappaleen kuorosovituksiin. Kuten *Hammerklavierin* tapauksessa, myös *Joululaulussa* kyse on säveltäjän intentiosta, jonka todistelussa puoleen tai toiseen tulee paneutua teoksen lähteisiin, niiden ajoitukseen ja niistä muodostuvaan lähdeketjuun, sekä myös historiallisiin ja tyyllisiin tosiseikkoihin.



Kuva 1. Vuoden 1916 *Joulupukki*-lehti. Lähde: Kansalliskirjaston digiarkisto.

Kimmo Tammivaara aloitti tutkimustyönsä Madetojan yksinlaulujen parissa 1990-luvulla ja pääsi sitä kautta vaikuttamaan myös 2000-luvun alussa Ondinelle toteutettuun levytykseen. Tuolloin pianisti Gustav Djupsjöbacka levytti osana tohtorintutkintoaan Madetojan kaikki yksinlaulut Gabriel Suovasen ja Helena Juntusen kanssa. Levyistä ensimmäisen ilmestyttyä kirjoitti Veijo Murtomäki *Helsingin Sanomissa*: ”Suositua Joululaulua muuten Suomen kansa on laulanut kymmeniä vuosia väärin, sillä säe ’kylmä voisko nyt olla kellä’ on yleensä päätetty säveltoistoon a-a, kun pianoa seuraten säkeen tulee päättyä sävelillä a-cis” (*Helsingin Sanomat* 18.6.2002). Myös *Hufvudstadsbladet* kiinnitti huomiota *Joululaulun* melodian muutokseen, mutta ilman hätköityjä johtopäätöksiä: ”[*Joululaulu*] har här inspelats med en liten avvikelse från den melodi man oftast sjunger till jul. Denna skiva baserar sig på en ny kritisk utgåva av Madetojas sånger” (Jan Granberg, *Hufvudstadsbladet* 28.8.2002). Kolme vuotta myöhemmin Gustav Djupsjöbacka viittasi Madetojan *Joululauluun* Toivo Kuulan lauluja käsittelevän tohtorintutkintonsa kirjallisen työn johdannossa seuraavasti:

The critical edition of Leevi Madetoja’s songs (Fennica Gehrman 2005 [sic!]) features a slight change in b. 14 of the well-known and often sung melody of *Joululaulu*, Op. 20b No. 5 (Arkihuolesi kaikki heitä). Presenting such an alternative, however ‘original’ it might be, is almost a crime!” (Djupsjöbacka 2005, 6)

Koska yksinlaulujen kokonaisedition julkaiseminen – suurille historiallisille editointihankkeille tyyppillisesti – viivästyi useita vuosia suunnitellusta, unohtui hetkeksi myöskin kysymys ”oikeasta” melodiasta. Editio näki päivänvalon vuonna 2013, mutta se julkaistiin ilman kommentaaria. Kommentaari puolestaan tuli suuren yleisön saataville vasta vuonna 2015.

Leevi Madetojan musiikki on ollut tutkimuskohteenani jo yli kymmenen vuoden ajan, ensin esittäjän näkökulmasta ja viimeisen kolmen vuoden ajan musiikkifilologisista lähtökohdista, keskittyen erityisesti säveltäjän autografeihin ja niiden ajoittamiseen.⁵ Kapellimestarina minua luonnollisesti on kiinnostanut etupäässä Madetojan orkesterimusiikki, mutta kysymys *Joululaulun* melodiasta on kiehtonut minua siitä lähtien, kun ensi kertaa tutustuin Tammivaaran kommentaariin. Työssäni Madetojan ensimmäisen sinfonian F-duuri op. 29 kriittisen edition parissa huomasin, että säveltäjä on tehnyt useita, mielestäni esteettisesti epätyytyttäviä muutoksia sinfoniaansa yli kaksikymmentä vuotta teoksen säveltämisen jälkeen (Mäkilä 2021b, 36). Kun paneuduin säveltäjän elämäntilanteeseen 1940-luvulla, paljastui säveltäjän päiväkirjoista alkoholismin murtama, muistinsa menettänyt mies, joka itsekin totesi luomisvoimansa ehtyneen (Mäkilä 2021a, 24–25). Säveltäjän tässä elämänvaiheessa

⁵ Tässä yhteydessä haluan kiittää seuraavia tahoja Leevi Madetojan musiikkiin liittyvän tutkimukseni tukemisesta: Otto A. Malmin lahjoitusrahasto, Suomen Kulttuurirahasto, Oskar Öflundin säätiö ja Niilo Helanderin säätiö.

varhaisempiin sävellyksiinsä tekemiin muutoksiin täytyy siis suhtautua mitä suurimmalla varovaisuudella. Arvelin, että *Joululaulun* tapauksessa kyse saattaisi olla samankaltaisesta tapahtumakulusta. Sen toteamiseksi olisi teoksen tunnetut lähteet ajoitettava mahdollisimman tarkasti ja tutkittava niitä suurennuslasin kanssa.

Käsillä olevassa artikkelissa esittelen ensin lyhyesti Leevi Madetojan kootujen yksinlaulujen edition, sitten esittelen Tammivaaran editiossaan käyttämät lähteet, käsittelen *Joululaulun* kommentaaria tahdin 14 osalta ja esitän sitä koskien myös oman, alkuperäislähteisiin ja biografiseen informaatioon perustuvan ratkaisuni. Lopuksi sijoitan tulkintani laajempaan musiikkifilologiseen asiayhteyteen.

LEEVI MADETOJAN KOOTUT YKSINLAULUT JA DUETOT

Vuonna 2013 ilmestyneeseen Kimmo Tammivaaran toimittamaan ja Fennica Gehrmanin kustantamaan kaksiosaiseen nuottilaitokseen on ansiokkaasti koottu lähes kaikki Leevi Madetojan säveltämät yksinlaulut ja duetot, pois lukien eräät joukkolaulut ja alun perin sekakuorolle sävelletyt kappaleet (Madetoja 2013, 4). Laitos ei väitä olevansa kriittinen editio, mutta sen (jo vuonna 2003 kirjoitetussa) esipuheessa Tammivaara kertoo, että se on toimitettu ”kriittisen edition periaatteiden mukaisesti” (ibid, 3).⁶ Itse kriittistä kommentaaria ei julkaistu samaan aikaan nuottiniteitten kanssa, vaan se julkaistiin vuonna 2015 PDF-muodossa madetoja.org -internetsivulla.⁷ Kriittisen edition periaatteet näkyvät lähteiden systemaattisessa luetteloinnissa ja tahti tahdilta tapahtuvassa eri lähteiden ja lopullisen nuottitekstin erojen kuvailussa.

Kommentaarissa on myös puutteita. Lähteitä ei ole pääsääntöisesti ajoitettu, eikä niiden provenienssia pohdittu. Usean käsikirjoituslähteen kirjoittaja on jätetty selvittämättä ja kysymys kuitattu esimerkiksi kommentilla ”poikkeaa huomattavasti Madetojan normaalista käsialasta, mutta kyseessä saattaa silti olla säveltäjän oma puhtaaksikirjoitus”. Useimmissa näistä tapauksista lähempi tarkasteluni paljasti kirjoittajaksi jonkun muun.⁸ Kriittisenä editiona en tiukasti ottaen Tammivaaran edi-

⁶ Tammivaara toteaa esipuheessaan, että ”Jean Sibeliuksen musiikin tutkimus on [...] aimo askelen edellä Madetoja-tutkimusta, erityisesti käsikirjoitusten ajoituksen, luokittelun ja luetteloinnin osalta” (Tammivaara 2015, 3). Kriittisen edition osaaminen maassamme onkin tähän asti keskittynyt JSW-projektiin, jonka asiantuntijat hyötyvät myös ulkomailta tulleesta tietotaidosta. He työskentelevät pääasiassa Sibeliuksen musiikin parissa, ja heillä on hyvin vähän aikaa muille maamme säveltäjille. Tästä seuraa, että muiden suomalaisten säveltäjien editiot harvoin täyttävät sellaisia kriittisen edition vaatimuksia, kuin läpinäkyvät toimitusperiaatteet, kaikkien tunnettujen lähteiden ajoittaminen ja kattava kuvailu, sekä lähteiden keskinäiseen vertailuun perustuva päälläh-tään valinta (Feder 2011, 142–148. Ks. myös Ylivuori 2021, koskien Kuulan sekakuorolaulujen editiota).

⁷ Fennica Gehrmanin kustannuspäällikkö Jari Eskola sähköpostilla 12.7.2022

⁸ Löysin myös sattumalta yhden Tammivaaran kommentaarissa virheellisesti Madetojan autografiseksi käsikirjoitukseksi merkityn nuotin, nimittäin opusnumerottoman laulun *Pohjatuulen torvi* 1930-luvulta. Käsialan perusteella nuottikäsikirjoitus ei voi olla Madetojan kynästä lähtöisin – neljäsosatauot, kahdeksasosien väkäset ja puolinuottien alaspäiset varret poikkeavat Madetojan käytännöistä. Myöskään säveltäjän nimikirjoitus nuotin oikeassa yläreunassa ei vastaa Madetojan omakätistä nimikirjoitusta.

tiota pitäisi – tutkimustyö Madetojan laulutuoannon parissa on siinä pantu hyvälle alulle, mutta sitä ei ole saatettu loppuun.

JOULULAULUN LÄHTEET

Leevi Madetojan *Joululaulusta* op. 20b n:o 5 tunnetaan kolmenlaisia lähteitä: (1) autografiset käsikirjoitukset, (2) säveltäjän elinaikana tehdyt julkaisut eli ne, joihin hänellä on saattanut olla vaikutusta, (3) säveltäjän kuoleman jälkeen tehdyt julkaisut. *Joululaulun* periaatteessa yksinkertaista lähdetilannetta mutkistaa se, että teoksesta on olemassa useita versioita kuorolle, ja Tammivaara vetoaa myös niihin perustellessaan ratkaisuaan tahdin 14 sävelkululle. Nämäkin lähteet on siis tutkittava ja niiden painoarvoa punnittava.

Tämän artikkelin puitteissa keskityn vain kahteen ensimmäiseen lähdekategoriaan, vaikka onkin teoriassa mahdollista, että säveltäjän kuoleman jälkeen tehdyssä julkaisussa olisikin käytetty lähteenä jotain meille tuntematonta autografista lähdetä tai säveltäjältä muuta kautta peräisin olevaa ratkaisevaa tietoa. Olen listannut Tammivaaran kommentaarissaan käyttämät lähteet taulukkoon 1 aikajärjestyksessä, mutta jättänyt pois Olavi Pesosen koulukäyttöön tekemän sovituksen vuodelta 1944.⁹

Leevi Madetojan *Joululaulu* sisältyy säveltäjän opukseen 20b *Nuorison lauluja pianon säestyksellä*. Tammivaara ei ole käsitellyt opusta kokonaisuutena, vaikka tämä lähestymistapa tuo mielestäni arvokkaan näkökulman laulujen editointiprosessiin.

Nuorison lauluja pianon säestyksellä op. 20b on Fazerin vuonna 1920 julkaisema viiden laulun sarja.¹⁰ Lauluista n:o 3 *Kosiovars*a ilmestyi jo aikaisemmin vuoden 1915 *Velikulta*-lehdessä ja, kuten jo todettiin, n:o 5 *Joululaulu* vuoden 1916 *Joulupukki*-lehdessä.¹¹ Opuksen loput kolme laulua n:o 1 *Suksimiesten laulu*, n:o 2 *Suo-*

⁹ Tammivaaran ylimääräinen lähde 5 on Olavi Pesosen sovitus *Joululaulusta* sekakuorolle F-duurissa, ja se sisältyy teokseen *Laulava kansa* (1944). Pesonen mainitsee esipuheessaan, että hänen opettajansa professori Leevi Madetoja on suorittanut teoksen sovitus työn tarkastuksen. Tammivaaralta on jäänyt mainitsematta, että sovitus on muutettu 2/4-tahtilajiin, ja että se äänenkuljetukseltaan noudattaa pikemminkin *Suvivesperiä* kuin Madetojan omaa sekakuorosovitusta. Mitä tulee Madetojan panokseen Pesosen kokoelman sovitus työn tarkastamisessa, sitä on syytä epäillä. Madetojan työkunnosta muiden säveltäjien teosten tai sovitus ten tarkastamisessa kertoo se, mitä hän kirjoitti päiväkirjaansa oppilaansa Kalervo Tuukkasen viulukonsertosta 8.9.1943: ”en tahdo päästä siihen kiinni, niin huonossa kunnossa olen” (Mäkilä 2021a, 25). Madetojalla ei ollut realistista mahdollisuutta käydä yksityiskohtaisesti läpi satoja sivuja Pesosen sovituksia, joten kyseessä lienee Pesosen puolelta lähinnä Madetojan arvovallan käyttäminen oman työnsä uskottavuuden pönkittämisessä.

¹⁰ Seija Lappalaisen ja Erkki Salmenhaaran teosluettelo antaa kaikille opus 20b:n lauluille oikeudenomistajaksi Helsingfors Nya Musikhandel ja päivämäärän 28.5.1919. Tuolloin Madetoja lienee allekirjoittanut laulujen julkaisemista koskeneen kustannussopimuksen. Samana vuonna 1919 kustantamo muutti nimensä Fazeriksi.

¹¹ *Velikullassa* 24-25/1915 julkaistu *Kosiovarsan* nuotti on ladottu irtokirjakkeilla, aivan kuten *Joulupukki*-lehdessä julkaistu *Joululaulukin*, ja se on lähes täysin yhteneväinen alkuperäisen autografin kanssa. Mielenkiintoista kyllä, autografissa ei ole mitään toimituksellisia merkintöjä, mutta Fazerin laitoksen kaivertajan kopio taas on jaettu kolmelle riville täsmälleen samoin kuin *Velikullan* julkaisussa. Voisi jopa kuvitella, että Madetoja on kopioinut nuotin sen uutta versiota varten suoraan *Velikullan* sivuilta eikä aiemmasta autografistaan!

Lähde	Vuosi	Kuvaus	Tammivaaran koodi
Autografinen kopio <i>Joululaulusta</i>	1916	Madetojan omakätinen kaivertajan kopio sekä <i>Joulupukki</i> -lehteä 1916 että Fazerin julkaisua 1920 varten	A
<i>Joulupukki</i> -lehden nuottijulkaisu	1916	Irtokirjakkein ladottu nuotti, perustuu tarkasti autografiseen kopioon	C
<i>Nuorison lauluja</i> , op. 20b n:o 5	1920	Fazerin julkaisema painettu laitos A/B.F.M.1112	B (Madetojan omistama kappale) ja D
<i>Suvivesper</i> , op. 54a n:o 2 ”Kiitä Herraa”	1924	<i>Joululaulun</i> musiikki sovitettuna sekakuorolle eri tekstiin B-duurissa teoksessa <i>Vesperale II</i> (WSOY), Jyväskylä 1925	3.
Autografinen sovitus <i>Joululaulusta</i> sekakuorolle	[1944]	Madetojan autografinen sovitus <i>Joululaulusta</i> sekakuorolle, todennäköisesti 1940-luvulta	1.
Fazerin sekakuorosarja, n:o 6	1944	Fazerin julkaisema säveltäjän autografisen sovituksen mukainen sekakuorosovitus F.M.2746	2.
Kansanvalistusseuran nuottivarasto, sekaäänisiä lauluja 149. vihko	1946	<i>Joululaulun</i> painettu sovitus sekakuorolle B-duurissa, lähempänä <i>Suvivesperin</i> sovitusta kuin Madetojan autografista sovitusta	4.

Taulukko 1. Madetojan *Joululaulun* autografiset ja painetut lähteet.

men soitto (nimellä *Suomalainen sävel*) ja n:o 4 *Toisen oma* löytyvät autografisina käsikirjoituksina Kansalliskirjaston Suomalaisen Musiikin Tiedotuskeskuksen kokoelmasta samalle bifoliolle piirrettyinä kuin opusnumeroton laulu *Puhjetessa kukka puhtahin*.¹² Ne eroavat lopullisista versioista muun muassa siten, että niistä puuttuvat pianojohdannot kokonaan.

Kaikki opus 20b:n viisi laulua ovat autografisina kopioina Kansalliskirjaston Fazerin kokoelmassa, ja niitä säilytetään samassa nipussa koneella kirjoitettujen laulujen tekstien kanssa (poislukien puuttuva *Joululaulun* teksti). Tammivaaran kommentaarissa on näiden lähteiden kommenttina k.kop eli kaivertajan kopio.¹³ Niissä kaikissa on toimituksellisia merkintöjä, ja kunkin laulun ensimmäisen sivun alareunaan on kirjoitettu lyijykynällä Fazerin kustannusnumero. Näyttää siltä, että *Joululaulua* lukuun ottamatta laulut on puhtaaksikirjoitettu Fazerin julkaisusarjaa varten. Numerot 1–4 ovat kahdella bifoliolla, jotka ovat samaa nuottipaperilaatua.

¹² Säveltäjä on mahdollisesti harkinnut näiden neljän laulun julkaisemista yhtenä opuksena.

¹³ ”Käsikirjoitus, johon tietty editio pohjautuu. Kaivertajan kopion tunnistaa siihen jälkikäteen painossa tehdyistä, painatustyöhön liittyvistä merkinnöistä” (Tammivaara 2015, 1).

Ensimmäisessä ovat laulut *Suksimiesten laulu* ja *Suomen soitto*, toisessa *Kosiovara* ja *Toisen oma*. Kaikista lauluista puuttuu säveltäjän nimi. Nuottipaperin koko on 27 cm x 35,1 cm ja sillä on 14 riviä, rivistön korkeus on tasan 29 cm. Paperi on merkitön.

Samassa nipussa oleva numero 5 *Joululaulu* on omalla irrallisella nuottilehdellään (kuva 2), jossa säveltäjän nimi on tavanomaisella paikallaan. Paperikoko on 27 cm x 35,2 cm ja nuottirivejä on myös 14, mutta nuottiriviosuuden korkeus on matalampi (27,9 cm). *Joululaulun* kaivertajan kopio on siis tehty eri aikaan ja eri paperille, kuin muut opuksen puhtaaksikirjoitukset. Samaa nuottia on myös varmuudella käytetty vuoden 1916 *Joulupukki*-lehden version julkaisussa – seikka, joka Tammivaaralta jäi huomaamatta. Siitä kielivät paitsi ilmiselvät yhtäläisyydet nuottitekstissä ja esitysmerkinnöissä, myös pienet pisteet niiden tahtiviivojen yläpuolella, joiden kohdalla *Joulupukki*-lehdessä julkaistussa nuotissa vaihtuu rivi. Todennäköisesti tätä nuottia on edeltänyt alkuperäinen autografi, joka on sittemmin kadonnut.¹⁴ Nuotti on ollut kaivertajan kopio myös Fazerin julkaisua varten, ja sen taas todistavat Fazerin nuotin rivien ja sivun vaihdoksiin osuvat numeromerkinnät, kustannusnumero A/B.F.M.1112, ja ruotsinkielinen teksti.¹⁵ Käsikirjoitus on siis kiistatta vuodelta 1916, koska laulun teksti ei ollut olemassa vielä ennen kesää 1916, ja *Joulupukki*-lehti ilmestyi saman vuoden lopulla.¹⁶

Tunnetuista lähteistä toiseksi varhaisin on *Joulupukki*-lehdessä julkaistu nuotti (kuva 3).¹⁷ Tammivaara jättää mainitsematta sen seikan, että lehdessä *Joululaulun* nuotti on ladottu irtokirjakkein. Se eroaa Fazerin julkaisemasta versiosta mm. siinä,

¹⁴ Erkki Salmenhaara arvelee Madetoja-elämäkerrassaan, että *Joululaulu* olisi alkujaan tarkoitettu kuorolauluksi, mutta hän ei perustelee väitettään mitenkään (Salmenhaara 1987, 190). Säilyneiden käsikirjoituslähteiden valossa tämä päätelmä ei liene oikea. Yksinlauluversion alkuperäisyyden puolesta puhuu myös sen piano-osuus, jonka harmonista rikkautta eivät neliääniset kuorosovitukset pysty täysin toistamaan.

¹⁵ Tammivaaran mukaan nuottiin on kirjoitettu suomenkielinen teksti Madetojan käsialalla ja Nino Runebergin ruotsinno muulla käsialalla (Tammivaara 2015, 23). Vertailemalla tekstien h-, j-, ja k-kirjaimien eroja voi päätelmän todeta oikeaksi. On myös totta, että kun tutkija omistaa vuosia elämästään yhden säveltäjän tuotannolle, alkaa hän vähitellen tunnistaa niin säveltäjän nuottikäsialan kuin tämän kirjoituskäsialankin (ks. Kilpeläinen 1992, 157–158). Olen kuitenkin sitä mieltä, että jos käsialan tunnistamisen luotettavuutta ei koskaan problematisoida, saattavat virhetulkinnat periytyä tutkijasukupolvelta toiselle. Kenestäkään maamme säveltäjästä ei ole tehty käsialaan keskittyvää tutkimusta, joten asiassa on vuosikaudet nojattu ainoastaan tutkijoiden auktoriteettiin, vaikka käsialojen vertailuun on olemassa myös luotettava menetelmä forensisen tieteen piirissä (Mäkilä 2021c, 109, ks. myös Väisänen 1999, 315).

¹⁶ Tammivaara ilmoittaa kommentaarissaan *Joululaulun* sävellysvuodeksi [1913]. Tämä vuosiluku mainitaan samoin hakasuluissa Lappalaisen ja Salmenhaaran teosluettelossa, mutta sille ei anneta lähettä. Ajoitus on yksiselitteisesti väärä, kuten voidaan todeta myös tekstin kirjoittamisajankohdan perusteella. Yksi mahdollinen selitys väärälle ajoitukselle on se, että Op 20a n:o 1 *Kymmenen virran maa* on Salmenhaaran mukaan kantaesitys YL:n toimesta vuonna 1913 (Salmenhaara 1987, 379). Millekään muulle opus 20:n lauluista Salmenhaara ei anna kantaesitysvuotta. Hän on siis saattanut olettaa, että koko opus 20 olisi ollut tuossa vaiheessa valmiina, mutta tietäen, miten säveltäjät kokoavat opuksiaan julkaisua varten, olisi tällainen selitys epäuskottava. Vuosiluku saattaa myös olla peräisin jostain Madetojan omasta teoslistauksesta hänen viimeisiltä elinvuosiltaan, jolloin hän ei enää tarkasti muistanut varhaisempaa tuotantoaan.

¹⁷ Tammivaaran kommentaarin lähde C. Lähteen kohdalle on merkitty (© Valistus 1915), mutta tälle vuosiluvulle en ole löytänyt selitystä. Lehti ilmestyi Valistuksen kustantamana vuosina 1900–1966.

HUOMIOITA TAMMIVAARAN KOMMENTAARISTA *JOULULAULUUN*

Tammivaara tuntuu järjestäneen lähteet kommentaarissaan sen perusteella, miten suuri painoarvo niillä on hänen lopullisen editionsa suhteen.¹⁸ Hänelle toiseksi arvokkain lähde on Madetojan omistuksessa ollut painettu laitos A/B.F.M.1112 (kuva 4), jossa säveltäjä on tehnyt nyt puheena olevan ”merkittävän korjauksen” tahtiin 14 (Tammivaara 2015, 24). Lähteen säilytyspaikka on Oulun yliopiston kirjaston Madetojan-Onervan kokoelma ja siellä oleva ruskeisiin kansiin sidottu nide, jossa on suuri määrä Madetojan yksinlauluja painettuina laitoksina (Tammivaara 2015, 1).¹⁹ Tammivaara ei ole ajoittanut lähdeä, joka todennäköisesti on painettu vuonna 1920, eikä myöskään säveltäjän korjausta, taikka kommentoinut korjauksen käsi-alaa. Itse arvelisin, että nuottiin tehty merkintä on peräisin 1940-luvulta, koska se muistuttaa hyvin paljon säveltäjän ensimmäiseen sinfoniaansa vuonna 1943 tekemiä merkintöjä (Mäkilä 2021b, 18).

Tahtia 14 koskevan ratkaisun tukena Tammivaara on käyttänyt lisäksi viittä muuta lähdeä. Mielestäni todistelun kannalta on poikkeuksellista jo se, että nämä lähteet ovat kaikki kuorosovituksia ja sellaisina noudattavat olennaisesti erilaista idiomia kuin yksinlaulut. Lähteiden numerojärjestys kuvaa oletettavasti niiden painoarvoa tahtia 14 koskevan ratkaisun suhteen.

Ylimääräinen lähde numero 1 on Madetojan omakätinen käsikirjoitus *Joululaulun* sovituksesta sekakuorolle (A-duurissa, kuten yksinlauluversiotkin). Tämä autografi on Madetojan 1940-luvun nuottikäsi-alaa ja liittyy säveltäjän projektiin saada vanhoja sävellyksiään julkaistuksi.²⁰ Syynä oli säveltäjän itse päiväkirjaansa dokumentoima asiointi – hänen tapansa kuulla musiikkia oli muuttunut ja luomistyö ehtynyt (Mäkilä 2021a, 24–25). Itse ajoittaisin tämän käsikirjoituksen vuoteen 1944. Kuorosovitus poikkeaa jonkin verran *Suvivesperin* kuorosatsista, ja säveltäjä on ehkä yrittänyt tehdä kompromissia *Suvivesperin* ja *Joululaulun* välillä. Lähde 2 on edelli-

¹⁸ Koen hieman ongelmallisena Tammivaaran ja monen muun editorin käyttämän tavan antaa lähteille kirjainsymbolit aakkosjärjestyksessä perustuen joko lähteiden kronologiaan tai niiden subjektiiviseen painoarvoon suhteessa lopulliseen editioon. Tammivaara on nimennyt *Joululaulun* lähteeksi **A** Fazerin arkistossa olevan Madetojan autografisen käsikirjoituksen, jonka hän on myöskin nimennyt kaivertajan kopioksi (k.kop/D). Kaikissa muissa opuksen 20b lähdekuvauksissa on lähde **A** teoksen varhaisin tunnettu autografi, ja lähde **B** on puolestaan Fazerille toimitettu kaivertajan kopio. ”Kertovat” symbolit helpottaisivat kommenttien vertailua eri teosten välillä (ks. Feder 2011, 145).

¹⁹ On jokseenkin erikoista, että Madetojan-Onervan kokoelma päätettiin lahjoittaa Ouluun, kaupunkiin, jossa Madetoja asui ainoastaan nuoruusvuotensa ja johon Onervalla ei ollut minkäänlaisia kytköksiä. Ehkä kysymys oli loppujen lopuksi siitä, mikä taho suostuisi ottamaan vastaan suuren määrän kirjoja ja nuotteja. Arkiston etäisyys muista Madetojaan liittyvistä lähteistä, joista suurin osa on Helsingissä Kansalliskirjastossa ja Suomalaisen Kirjallisuuden Seurassa, hankaloittaa lähteiden vertailemista, etenkin, koska Madetojan-Onervan kokoelman nuottimateriaaleja ei ole luetteloitu.

²⁰ Käsikirjoitukseen on lisätty Fazerin kustannusnumero F.M.2746 ja samassa kokoelmassa olevaan, samantyyppisellä kädellä piirrettyyn *Elegian* op. 4 n:o 1 sovitukseen viululle ja pianolle on lisätty kustannusnumero F.M.2745.

seen perustuva painettu laitos Fazerin sekakuorosarja, n:o 6. F.M.2746. Lappalaisen ja Salmenhaaran teosluettelossa ehdotetaan laitoksen painovuodeksi vuotta 1944. Lähde 3 on Madetojan säveltämän *Suvi-vesperin* kuorolaulu n:o 7: ”Kiitä Herraa yö ja päivä”. Musiikillisesti kyseessä on sama sävellys kuin *Joululaulu*, mutta teksti on toinen. B-duuriin kirjoitettu sovitus poikkeaa hieman A-duurisovituksesta (1 ja 2). Tämän lähteen Tammivaara on ajoittanut vuodelle 1925, ja Salmenhaara kertoo *Su-vesperin* sävellysajankohdaksi helmikuun 1924 (Salmenhaara 1987, 215). Lähde 4 on *Joululaulun* painettu sovitus sekakuorolle (B-duuri).²¹ Tekstiä lukuun ottamatta se on lähes identtinen *Suvi-vesperin* kanssa. Sovitus ilmestyi kokoelmassa Kansanva- listusseuran nuottivarasto, sekaäänisiä lauluja 149. vihko.

Perusteluiksi tahdin 14 muuttamiseen on Tammivaara kirjoittanut kommentaa- rissaan näin:

A:ssa, C:ssä ja D:ssä 4/4:n kohdalla sävel *a¹*. B:ssä Madetoja on korjannut sävelen *cis¹*:ksi ja kirjoittanut mariginaaliin [sic!] huutomerkin ja ko. kohdan yläpuolelle: *obs! virhe ilm. Fazerille!* Tämä korjaus on tehty myös kriittiseen laitokseen lisäperusteina seuraavat seikat: 1. Piano-osuuden ylä-ääni myötäilee laulumelo- diaa koko sävellyksen ajan. Mikäli tässä kohdassa olisi *a¹*, olisi se ainoa poikkeus kyseisestä ”säännöstä”. 2. Kaikissa yllä mainituissa sekakuorosovituksissa, niin A- duuri- käsikirjoituksessa kuin painetuissakin laitoksissa, melodia on Madetojan B:hen tekemän korjauksen mukainen.

MIKSI SÄVELEN TÄYTYY KUITENKIN OLLA A EIKÄ CIS?

Musiikkifilologiselta kannalta käytössämme olevista lähteistä tärkein on *Joululau- lun* alkuperäisen version ainoa säilynyt autografinen kopio. Oma hypoteesini on, että tätä kopiota on edeltänyt (sitemmin kadonnut) alkuperäinen autografi, ”first full writing down”, samaan tapaan, kuin muitakin opus 20b:n yksinlauluja.²² Koska säveltäjä on jo kertaalleen piirtänyt puhtaaksi *Joululaulun* sen *Joulupukki*-lehdessä julkaisemista varten – ja kaikeksi onneksi vieläpä saanut käsikirjoituksensa takaisin (näin ei aina suinkaan käynyt) – on hän opus 20b:n julkaisemista suunnitellensa

²¹ Tämän myöhäisen lähteen alkuperä herättää kysymyksiä. Käsikirjoituksen puuttuessa se voisi aivan yhtä hyvin olla vaikkapa Olavi Pesosen käsialaa, koska se on Pesosen F-duurisovituksen tapaan äänenkuljetukseltaan yhteneväinen *Suvi-vesperin* kanssa.

²² Alkuperäisellä autografilla tarkoitan tässä yhteydessä sitä käsikirjoitusta, jossa sävellys on ensi kertaa lähellä valmista muotoaan, erotuksena luonnoksista. Robert Pascall (2004, 93) kutsuu tätä käsikirjoitusta nimellä ”first full writing down” ja kuvailee sitä seuraavasti: ”The criterion here is that of completeness. If the composition now exists in what is recognizably its full form, irrespective of whether this is also its final form (often *not* the case!), then we have a key source for the work in its freshest state, and one to which editors have to pay considerable attention, provided, of course, that it survives. The ‘first full writing down’ forms what scholars loosely call the autograph of the piece, and it can be more or less messy depending on the composer’s handwriting and the amount of correction (in general, Mendelssohn and Chopin were relatively neat, Brahms somewhat messy, Debussy very neat).”

3

taa - sen rhuis - to - jen suur - ten luo. — Kyl - mä vois - ko nyt
 viel' on au - vo - na ih - mis - ten; — kun se lois - ta - vi
 än har - ic - ke dess frid oss flytt! — Kan väl läng - re ditt
 brin - gar mäns - kor - na kär - leks skatt; — där hon strö - lar på

p *mp hiljemmin*

da! Vårsk i den Fazerille!

ol - la kel - lä, tal - ven sääs - tä kun tuok - sah - taa
 las - ten teil - le, päi - lyy jär - vet ja kuk - kii haat,
 hjär - ta fry - sa, kan det göm - ma sin vin - ters is,
 bar - nens vä - gar, skim - rar allt i dess kla - ra brand,

Kuva 4. Madetojan omistama kappale *Joululaulusta*. Lähde: Oulun yliopiston kirjaston Madetojan–Onervan kokoelma.

toimittanut Fazerille jo hyväksi todetun puhtaaksikirjoituksen samassa nipussa kuin opuksen muiden laulujen varta vasten tehdyt puhtaaksikirjoitukset. Editorin tehtäväksi on tällöin *Joululaulun* kohdalla jäänyt neljän tahdin alkusoiton uloskirjoittaminen ja nuottirivien sommittelu kahdelle sivulle. Tässä vaiheessa kertausmerkit ovat unohtuneet. Kaikki muut esitysmerkinnät seuraavat tarkasti autografista kopiota.

Madetoja on tarkastanut sävellystyönsä tulokset ensimmäisen kerran kopioidessaan nuottejaan alkuperäisestä autografista kaivertajan kopiona käytettyyn nuottiin. Toisen kerran hänellä on ollut mahdollisuus tarkastella lopputulosta vuoden 1916 *Joulupukki*-lehden sivuilla. Tämän jälkeen hän on vuonna 1919 toimittanut Fazerille kaikkien opus 20b:n laulujen kaivertajan kopiot, ja epäilemättä käynyt ne läpi nuotti nuotilta. *Säveltäjä on siis tarkistanut työnsä vähintään kolme kertaa, ennen kuin laulu on ilmestynyt vuonna 1920 Fazerin kustantamana.* Olettaen, että a-sävel on virheelinen, olisiko mahdollista, että Madetojalta olisi voinut jäädä huomaamatta näin ilmiselvä kopiointivirhe hänen hiljattain säveltämässään laulussa peräti kolme kertaa?

Yksi hyvä mittari sille, miten tarkkaan säveltäjä on autografista kaivertajan kopiotaan tarkastellut, on muut siihen tehdyt korjaukset. Jos säveltäjä olisi kopioinut nuotin tarkistamatta sitä jälkikäteen, ei siinä tällöin pitäisi olla mitään korjauksien

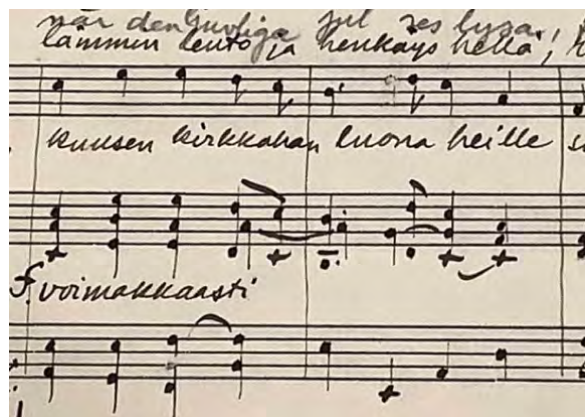
jälkiä. Mutta miten on laita *Joululaulun* kaivertajan kopion? Onko sitä korjailtu?

Säveltäjän ensimmäinen korjaus nuottitekstiin on tahdissa neljä. Näyttää siltä, että Madetoja on alun perin kirjoittanut tahdin viimeiseksi nuotiksi neljäsosanuotin, jota on seurannut neljäsosatauko (kuva 5). Sen hän on korjannut neljäsosaksi, joka on sidottu kaarella kahdeksasosanuottiin, jota puolestaan seuraa kahdeksasosatauko.²³ Tahdissa 13 on Madetoja puolestaan korjannut väärin kopioidun nuotin piano-osuuden vasemmasta kädestä, ja tahdissa 14 hän on muuttanut melodiasta tasaisesti etenevän neljäsosarytmimän pisteelliseksi rytmiksi (kuva 6).

Säveltäjä on tähän nimenomaiseen kopioon siis korjannut nuottitekstiään kolme ker-



Kuva 5. *Joululaulun* autografin tahti 4. Lähde: Kansalliskirjasto.



Kuva 6. *Joululaulun* autografin tahdit 13 ja 14. Lähde: Kansalliskirjasto.

*taa: yhden kerran koskien melodian sävelen pituutta, toisen kerran hän on korjannut väärän äänen säestyksestä, ja kolmannen kerran muuttanut laulumelodian rytmiä.*²⁴ Tahti 10 ei kuitenkaan ole korjailtu (kuva 7)! Melodiassa olevan ilmeisen väärän äänen korjaamatta jättäminen tuntuu hyvin epätodennäköiseltä, sillä säveltäjä on korjausten valossa tarkastellut puhtaaksikirjoitustaan tahti tahdilta ja nuotti nuotilta hyvin huolellisesti ennen sen antamista julkaistavaksi. Kun käsikirjoitus on näinkin yksiselitteinen, tuntuu Tammivaaran selitys ”säännöstä”, jonka mukaan piano-osuuden tulisi

²³ Tässä yhteydessä on mielenkiintoinen myös tekstissä oleva variantti; niin autografissa, *Joulupukki*-lehdessä, kuin myös Fazerin vuoden 1920 julkaisussa toisen säkeistön teksti kuuluu ”raskaasen”, ja näin Madetoja on kirjoittanut myöskin vuoden 1944 sekakuorosovitukseensa, mutta lisännyt lyijykynällä sanan lopun yläpuolelle ”ee”. Myöhemmissä julkaistuissa versioissa teksti kuuluu ”raskaaseen”.

²⁴ Autografin kahdessa tahdissa (tahdit 6 ja 11) on myös nähtävissä, miten säveltäjä on ryhtynyt kirjoittamaan mustekynällä neljäsosanuotin päätä, mutta välittömästi korjannut sen puolinuotiksi. Tämän kaltaisia jo kirjoitusvaiheessa tehtyjä korjauksia kutsutaan tekstuaalietieteissä *kirjoitusvarianteiksi* erotuksena *lukuvarianteista*, jotka ovat tekstiä uudelleen luettaessa tehtyjä muutoksia. Näillä termeillä on kuitenkin enemmän relevanssia luonnoksia kuin puhtaaksikirjoituksia tutkittaessa, sillä myös mustetta myöhemmin pois raaputtamalla tehty korjaus voi olla olennaisesti kirjoitusvariantti, ts. virhe on huomattu välittömästi, mutta sitä ei ole voitu korjata siististi musteen ollessa vielä märkää.

myötäillä laulumelodiaa, väkinäiseltä. Sanottakoon sekin, että piano-osuus poikkeaa melodialinjasta *rytminsä* osalta tahdeissa 5, 9, 13, 14 ja 15.

Autografisen kopion perusteella ei siis ole syytä muuttaa tahdin 14 (autografissa tahdin 10) melodiaa. Tammiavaara on kuitenkin vedonnut myös sävellyksen versioihin kuorolle, joten nekin on syytä käydä läpi lyhyesti. Seuraava Madetojan kynästä lähtöisin oleva variantti on *Suvivesperin* 7. osa, kuorolaulu ”Kiitä Herraa yö ja päivä”. Valitettavasti *Suvivesperin* käsikirjoituksia ei ole säilynyt.

Madetoja sävelsi *Suvivesperin* vuonna 1924 ja sovitti hengellisen tekstin kahdeksan vuotta aikaisemmin säveltämänsä *Joululaulun* musiikkiin. Säveltäjä on ottanut omaa materiaaliaan kierrättäessään useita vapauksia. Melodian rytmi on tahdissa yhdeksän tasainen eikä pisteellinen, ja tahdissa 10 (kuva 8) tapahtuu tuo kuuluisa viimeisen sävelen terssihyppy ylöspäin (tässä siis B-duurisävellajista johtuen b-d). Seitsemännestä tahdista eteenpäin äänenkuljetus poikkeaa selvästi *Joululaulun* pianosäestyksen äänenkuljetuksesta, etenkin alton ja tenorin kohdalla.

Suvivesper on sävelletty lähes 8 vuotta *Joululaulun* säveltämisen jälkeen ja 5 vuotta sen jälkeen, kun Madetoja myi *Joululaulun* Fazerille. *Joululaulua* ja *Suvivesperiä* erottaa siis toisistaan 8 vuotta ja ne on sovitettu eri idiomeille. Säveltäjällä varmastikin ollut syynsä melodian muuttamiseen samalla, kun hän on muokannut pianosatsin kuorosatsiksi. Nyt hän on päätenyt noudattamaan kuorosatsissa pianon oikean käden melodiaa alkupe- räisestä melodiasta riippumatta.²⁵ Myös



Kuva 7. Joululaulun ”kiistanalainen” tahti 14/10. Lähde: Kansalliskirjasto



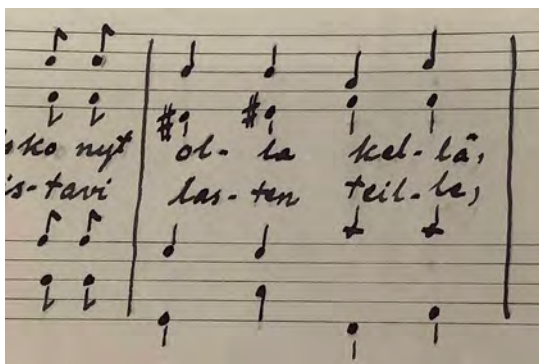
Kuva 8. *Suvivesperin* tahti 10. Lähde: Kansalliskirjasto

²⁵ Syytä muutokseen voi pohtia myös tekstin pohjalta. *Joululaulun* tekstissä ”Kylmä voisko nyt olla kellä, talven säästä kun tuoksahtaa lämmin leuto ja henkäys hellä, rinnan jäitä mi liuottaa!” on pilkku juuri kyseisen tahdin 14/10 jälkeen, kun taas *Suvivesperissä* vastaavaan paikkaan pilkku ei sovi, lauseen ollessa ”Taivaan tähdet hiljaisella matkallanne kiittääkää!”. Nouseva melodia yhdistää fraasin puolikkaat *Suvivesperin* tekstin vaatimalla tavalla, kun taas matalaan säveleen jäävä melodia painottaa *Joululaulun* välimerkkiä.

rytmin muutokset vahvistavat ajatusta siitä, että kaikki muutokset ovat harkittuja ja tätä teosta varten tehtyjä, eivät aiemman version nyt korjattuja ”virheitä”. Itse tekisin sen johtopäätöksen, että *Suvivesperiä* varten tehty sovitus on siinä määrin itsenäinen teos, että sen perusteella ei tule tehdä johtopäätöksiä koskien *Joululaulun* melodian, harmonian tai äänenkuljetuksen oikeellisuutta.

Entäpä sitten Madetojan oma sovitus *Joululaulusta* sekakuorolle? Nuottikäsitteiden ja Fazerin kustannusnumeron perusteella sovitus on hyvin myöhäistä tuotantoa, varsin todennäköisesti vuodelta 1944. Madetojan vuoden 1943 päiväkirjat paljastavat, että säveltäjä oli itse sitä mieltä, että hänen luomisvoimansa on ehtynyt, ja että hänen tulisi keskittyä vanhojen sävellystensä julkaisemiseen (Mäkilä 2021a, 25). Sovitusta on siis katsottava hyvin kriittisin silmin, kuten kaikkia muutoksia, mitä Madetoja viimeisinä vuosina omiin sävellyksiinsä teki.

Kun sekakuorosovituksen autografia katsoo tarkemmin, paljastuu siitä mielenkiintoisia detalleja erityisesti tahdin 10 kohdalla. Madetojalla oli vielä vanhoilla päivilläänkin tapana kirjoittaa teoksensa valmiiksi lyijykynällä, minkä jälkeen hän vahvisti lopullisen version musteella ja pyyhki huolellisesti lyijykynäjäljen pois. Joissain tapauksissa lyijykynäjälki kuitenkin on jäänyt näkyviin, kuten tässä nimenomaisessa tahdissa (kuva 9).



Kuva 9. Madetojan autografinen sekakuorosovitus *Joululaulusta* vuodelta 1944. Tahti 10. Lähde: Kansalliskirjasto

Pois pyyhityistä lyijykynäjäljistä on mahdollista päätellä, että Madetoja on alun perin piirtänyt nuottiin melodian yksinlaulua vastaavalla tavalla! Tahdin 10 sopraanon viimeinen sävel on selvästi ollut a, kun taas alto on laskeutunut tahdin puolessavälissä cis-sävelelle ja tenori fis-sävelelle. Madetoja ei kuitenkaan ole ollut tähän äänenkuljetukseen tyytyväinen ja on ennen musteella vahvistamista muuttanut melodian vastaamaan *Suvivesperin* melodiaa.

Muutakin äänenkuljetusta on mielenkiintoista verrata *Suvivesperiin*.²⁶

Säveltäjälle on siis vuonna 1944 ollut epäselvää, kumpaa melodian varianttia hänen kannattaisi käyttää oman, vuonna 1916 sävelletyn laulunsa sekakuorosovi-

²⁶ Jos tahtia 14/10 tarkastelee vain perinteisen äänenkuljetuksen näkökulmasta, on kaikissa Madetojan omakätisissä versioissa nähtävissä pyrkimys välttää koko satsin liikkumista samaan suuntaan. Alkuperäisessä yksinlaulussa pianosatsi nousee, mutta melodia pysyy paikallaan a-sävelessä, *Suvivesperissä* tenori pysyy paikallaan muiden sävelten noustessa, ja *Joululaulun* sekakuorosovituksessa sekä alto, että tenori pysyvät paikoillaan. Fenica Gehrmanin yksinlaulujen ja duettojen editiossa oleva tahdin 14 ratkaisu on tässä suhteessa huonoin mahdollinen, koska siinä kaikki äänet hyppäävät ylöspäin, eikä edes astekulku ole lieventämässä tätä vaikutelmaa.

tuksessa. Tämä on Madetojan terveydentilalle hyvin kuvaavaa, sillä hän on muun muassa kirjoittanut päiväkirjassaan alle kymmenen vuotta aiemmin säveltämästään teoksesta *Väinämöisen soitto* op. 76, ”Tästä laajasta teoksesta en muista yhtään mitään”. Säveltäjän muistiongelmat olivat todellisia, eikä niiden vakavuutta ole syytä vähätellä. Onko siis ihme, että hän on *Joululaulun* sovituksista tehdessään joutunut lähtemään kirjaimellisesti puhtaalta pöydältä?

Viimeiseksi jää arvioitavaksi vielä koko Tammivaaran tulkinnan alkusyy, eli Madetojan omistuksessa olevaan nuottiin tehty merkintä. Vaikka joissakin kriittisissä editioissa (esimerkiksi *Johannes Brahms Werke*) on käytetty päälähteenä säveltäjän omistamia ja kommentoimia nuottilaitoksia (Handexemplare), ei Madetojan ollessa kyseessä voi vastaaville merkinnöille antaa paljoakaan arvoa.²⁷ Ensinnäkin merkintöjä on vähän ja ne ovat enimmäkseen triviaaleja, kuten pisteiden poistamista otsikoiden ja tempomerkintöjen lopusta. Toiseksi ongelmana on merkintöjen ajoitus – onko ne tehty heti nuotin tultua painosta, vaiko mahdollisesti vasta vuosikymmenten päästä? *Joululaulun* merkinnän ollessa kyseessä on luultavaa, että se on tehty vasta vuonna 1944 tai vieläkin myöhemmin – siis sen jälkeen, kun säveltäjä on tehnyt sekakuorosovituksensa myötä ”uuden päätöksen” sen suhteen, miten melodian pitäisi kuulua. Kuorosovituksista ei kuitenkaan voi käyttää todistusaineistona sen suhteen, että lähes kolmekymmentä vuotta aiemmin sävelletyn yksinlaulun variantti melodiasta olisi virheellinen.

JOHTOPÄÄTÖKSET

Kari Kilpeläinen kirjoitti artikkelissaan Sibeliuksen laulusta *Julvisa* op. 1 n:o 4 seuraavasti: ”...Sibeliuksen sävellysprosessi ei oikeastaan koskaan päättynyt eikä teoksilla ole tiettyä varmaa lopullista muotoa lainkaan.” (Kilpeläinen 1993, 114). Sama pätee Madetojaan ja hänen *Joululauluunsa*. Kappaleen melodialla on ollut säveltäjälleen eri vuosikymmeninä ja eri instrumentille kirjoitettuna eri muoto, eikä kummastakaan voi sanoa, että se olisi sinänsä ”oikea” tai ”lopullinen”, tai että jokin toinen säveltäjän kynästä lähtöisin oleva versio olisi ”väärä”. Madetojan kohdalla täytyy myös tähdentää, että säveltäjän viimeisten vuosien terveydentilan tuntien ei lopullinen intentio ole ollut läheskään aina se paras.

Hammerklavierin kohdalla kysymys säveltäjän intentiosta on mutkikkaampi, sillä ristiriidassa ovat luonnokset ja painettu laitos, sekä lisäksi käsitys Beethovenin vakiintuneesta tyylistä versus ajatus Beethovenista aikaansa edellä olevana uudistajana. Madetojan *Joululaulun* yksinlauluversion tapauksessa ongelmaa ei tässä suh-

²⁷ Myöskään Handexemplaren käyttö *Johannes Brahms Werke* -edition päälähteenä ei ole säästynyt kritiikiltä, sillä se tosiasia, että Brahms oli tehnyt korjauksia lukuisiin teostensa ensipainoksiin ei ole todiste siitä, että Handexemplar, jossa korjauksia ei ole, on säveltäjän oikolukema ja virheettömäksi toteama (Bozarth 1998, 3–4).

teessa ole. Mikään lähteistä ei osoita siihen suuntaan, että cis kuuluisi tahdin 14 alkuperäiseen melodiaan – päinvastoin. Jopa kirjoittaessaan kuorosovitusta omasta teoksestaan on Madetoja lyijykynäjalkien perusteella horjunut kahden vaihtoehdon välillä. Yksinlauluversion melodiasta ei siis ole epäilystä – ongelma on pikemminkin kuoromusiikin puolella, jossa tarjolla on useita erilaisia sovituksia.

Loppujen lopuksi tulemme jälleen kerran vastatusten sen filosofisen kysymyksen kanssa, onko sävellyksellä jokin täydellinen, ideamaailmassa eksistoiva muoto, jota kohden säveltäjän kaikki versiot pyrkivät? Jos näin olisi, ylittäisikö tämä ”täydellinen idea” jopa instrumentaation ja äänenkuljetuksen rajat? Jos ajattelisimme, että Madetojan viimeisin, sekakuorolle kirjoitettu versio on hänen viimeinen sanansa ”*Joululaulun* ideasta”, eikö tällöin olisi loogista myös korjata *Suvi*-*vi*-*vesperin* äänenkuljetusta vastaavaksi? Ja miksi pysähtyä tähän? Miksi puuttua vain alkuperäisen yksinlaulun melodiaan, kun myös pianosäestys voitaisiin päivittää äänenkuljetukseltaan lopullista sekakuoroversiota vastaavaksi?

Toivon, että lukija näkee tämän ajatuskulun mahdottomuuden, jos se viedään loogiseen päätepesteeensä. Kiistämätön tosiasia on, että kukin sävellys ja sävellyksen versio on seurausta teoksen syntyolosuhteista ja vallinneista konserttielämän tai musiikkikustannus- ja julkaisutoiminnan realiteeteista. Koska säveltäjä edelleen käsitetään luovana nerona, jolla on viimeinen sanansa sanottavanaan omista teoksistaan niin kauan kuin hän elää (ja usein vielä kuoltuaankin!), uskaltaa harva astua vastustamaan tätä aikansa elänyttä romanttista teoskäsitystä.²⁸ Säveltäjän ”viimeisen tahdon” (Fassung letzter Hand) periaatetta on esimerkiksi Risto Väisänen pitänyt vanhentuneena jo yli kaksikymmentä vuotta sitten:

Onko nykyisin jo hieman vanhentunut ”viimeisen tahdon” periaate aina kestävä ja riittävä? Eri tapauksissa saatetaan tarvita eri periaatteita. *Höstkvällissä* näyttäisi siltä, että esimerkiksi ”parhaan yhtenäisen”, ”uskottavimman ja luotettavimman” tai ”sensitiivisimmin ja tarkimmin kirjoitetun” lähteen periaate saattaisi olla selkeämpi vaihtoehto kriittisen edition pohjaksi (Väisänen 1999, 313).

Miksi sitten tämän yhtä, vähäpätöistä nuottia käsittävän kysymyksen ratkaiseminen on tärkeää? Jos siitä ei keskustella, saattaa kyseenalainen tulkinta löytää tiensä seuraavaksi uusintapainatteeniin sillä perusteella, että variantti on todettu ”oikeaksi” kriittisen edition sivuilla. Haluan Madetoja-tutkimuksen siivellä myös ravistella sitä dogmaattisuutta, minkä kahleissa kuolleiden säveltäjiemme musiikin editointi tuntuu edelleen olevan. Periaate ”Fassung letzter Hand” joutaisi mielestäni romukop-

²⁸ Yksi hyvä esimerkki on Paavo Heinisen (1938–2022) nuoruudenteos kvintetto op. 7 (1961), joka minulla oli kunnia johtaa vuonna 2009. Heininen innostui projektistamme niin, että ryhtyi muokkaamaan nuoruudenteostaan. Vähän aikaa muokkausten laajuutta tarkasteltuamme tulimme musikoiden kanssa siihen lopputulokseen, että muokattu teos ei ole sama kvintetto, jonka me halusimme dokumentoida. Päädyimme siis esittämään ja levyttämään teoksen vanhoista, käsin kirjoitetuista nuoteista. Säveltäjä oli joka tapauksessa lopputulokseen erittäin tyytyväinen.

paan yleisesti ja erityisesti Madetojan tapauksessa, josta tiedetään hänen alkoholisminsa vaikutus säveltäjän myöhemmin elämässään tekemiin korjauksiin.

Menisin jopa niin pitkälle, että sanoisin, että 1940-luvun Madetoja oli eri ihminen kuin 1910-luvun Madetoja. Hänen muistinmenetyksensä vakavuutta ei edelleenkään tiedosteta, vaikka jo Salmenhaara kirjoitti siitä, miten vasta viisikymppinen säveltäjä joutui kertaamaan omaa elämänsä historiaansa musiikkilehdistä (Salmenhaara 1987, 321). Kyseessä ei ollut säveltäjän oman työn vähättely tai huumori, vaan vakava sairaus, joka muutti tapaa, jolla Madetoja kuuli musiikin ja se hyvin todennäköisesti muutti myös hänen persoonallisuuttaan.

Haluaisin nostaa myös esiin sen omassakin tutkimustyössäni havaitsemani piirteen, että editoreilla saattaa olla kiusaus julkaista totutusta poikkeavat variantit ”löytöinä”, koska sellaiset voivat tuoda editiolle sen kipeästi kaipaamaa huomiota. Tätä kiusausta olisi hyvä ainakin aluksi vastustaa, sillä lähemmässä tarkastelussa variantit toisinaan osoittautuvat virheiksi tai epäloogisuuksiksi, jotka teoksen alkuperäinen editori on jo saattanut korjata – mahdollisesti yhteistyössä säveltäjän kanssa. Joskus tuntuu jopa siltä, että ensipainoksen editoria käsitellään säveltäjän ”vihollisena” tai ”kilpailijana”, vaikka usein muutoksissa on kysymys painoteknisistä asioista ja ajan konventioista, ei niinkään siitä, että editori olisi halunnut parannella itse alkuperäistä sävellystä.

On jopa hiukan yllättävää, että niinkin nimekkään säveltäjän kuin Leevi Madetojan teokset ovat tutkijoille monilta osin lähes neitseellistä maaperää, kuten *Joululaulun* käsikirjoituksiin perehtyminen osoittaa. Tilausta siis todellakin olisi tutkimukseen perustuvilla uusilla kriittisillä editioilla, sillä esimerkiksi Madetojan orkesterimusiikista valtaosa on edelleen painattamatta, mukaan lukien suuret näyttämöteokset *Pohjalaisia*, *Juba* ja *Okon Fuoko*. Leevi Madetojalla ei ollut jälkeläisiä, ja niinpä hän testamenttasi tekijänoikeustulonsa Suomen Säveltaiteilijain Liitolle siihen tarkoitukseen, että niillä kustannettaisiin hänen teostensa kokonaisjulkaisu.²⁹ Valitettavasti SSL:n hyvin alkanut julkaisusarja päättyi liiton toiminnan hiipumiseen 1970-luvun alkupuolella, jonka jälkeen testamentin toimeenpano siirtyi Suomen Säveltäjät ry:lle.³⁰ Sen jälkeen uusia nuottijulkaisuja on ilmestynyt vain muutama.

Leevi Madetojan musiikissa on niin paljon mielenkiintoista tutkittavaa, ja hänen tuotantonsa on niin laaja, että siitä olisi mahdollista toimittaa lähes JSW:tä vastaava laadukas kokonaiseditio. Sellainen vaatisi ehdottomasti oman toimituskunnan,

²⁹ Testamentin mukaan tekijänoikeustulot on käytettävä ”Leevi Madetojan teosten painattamista varten sekä, sitten kun tämä tarkoitus on toteutettu joko tämän jälkisaadoksen tai muiden samanlaisten rahastojen avulla, yleensä suomalaisen musiikin, etupäässä laajempien teosten, painattamista varten.”

³⁰ Suomen Säveltaiteilijain Liitto julkaisi vuosina 1936–1966 kymmenen merkittävää kotimaista orkesteriteosta Lauri Solanterän taidokkaasti piirtäminä partituureina (Rajamaa 1967, 39–41). Suomen Säveltäjät julkaisi Edition Fennica -sarjassaan kaksi Väinö Raition orkesteriteosta vuonna 1958, mutta ei sen jälkeen ole tiittävästi julkaissut partituureja (Marvia 1970, 91).

rahoituksen ja yhteisesti sovitut toimitusperiaatteet, joiden tavoitteena olisi ensiluokkainen tieteellinen työ. Nuottimarkkinoiden realiteetit ovat tällaisen projektin kohdalla toissijaisia, koska kyseessä on merkittävän kotimaisen kulttuuriperinnön säilöminen jälkipolville.

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MIIKA HYYTIÄINEN

Communication between singers and composers: Theory, reality, and hope for the future

Lectio Praecursoria

Public examination of the artistic doctoral degree on 10th September 2022. Title of the doctoral project: Voice Map Method: Enhancing Composer-Singer Communication. Examiners of the artistic components: Singer Pia Freund, composer Mathias Hinke, prof. Mieko Kanno, composer Juhani Nuorvala, director Erik Söderblom and DMus Ulla Pohjannoro (Chair). Examiners of the thesis: Prof. Ariane Jeßulat. Chair: DMus Päivi Järviö.

I wrote the following two years ago in a grant application : “*Voice is Voices* (2021) is an audio installation opera about voice and identity. It is composed for four coloratura sopranos.” As is the case with many grant applications, this is a lie. *Voice is Voices* was not composed for any four coloratura sopranos. Instead, I composed it specifically for Kajsa Dahlbäck, Annika Fuhrmann, Marika Hölttä, and Kaisa Ranta.

To be sure, they all do identify themselves, more-or-less, as coloratura sopranos. They have even made *careers* primarily based on singing roles that are in the category of coloratura soprano roles. But my statement remains: I could not have composed 50 minutes of music for four coloratura sopranos as such. Actually, even though I tried to compose one act of that opera solely thinking of these four musicians as coloratura sopranos, I failed miserably; it was clear in my head what quotes would be funny for Annika, or how Kaisa Ranta speaks German. Even my body started to fight against this process.

Why did I lie? And - why do I open up the most prestigious academic talk of my life (so far) by confessing to this lie?

We will come back to that. But first, I would like you to follow me on a little trip. I have divided our journey into three segments that each try to answer one question. Those questions are what, how, and why.

WHAT IS THE VOICE MAP METHOD?

I would like to talk about the *Voice Map Method*, the theme of this project. I devel-

oped it to enhance the communication between singers and composers. This communication takes place when they decide to work together. It is a starting point that will proceed with the composer writing a piece for the singer, and later the singer performing it.

The Voice Map Method can be helpful for any composer, but composers not very experienced in vocal music can benefit even more. With this method, the composer can learn much about the voice of a specific singer. In addition, an inexperienced composer can learn a great deal about voice in general: things like vocal registers, producing text, and so on.

The Voice Map Method consists of two parts: First, the computer-aided Voice Map Analysis, which is the process of creating a graphical map of the potential of this singer's voice. The second part is the list of good questions. It provides a structure for the discussion between the singer and composer. It ranges from the details of the map to the general skills and wishes of the singer.

Oftentimes it is the use of analysis software, the idea that you can analyse a singer's voice thoroughly and quickly, that takes all of the attention. However, we must not be seduced by efficiency and digitalism. The goal of the Method is to enhance communication. The value of the Voice Map and the Analysis is in how they can create common ground between the singer and the composer.

Although this section is about the question 'what', I do want to mention two sources of motivation. Firstly, during this process I used the Voice Map Method with 22 singers and talked to many more. As different as these singers were, a vast majority, in fact almost all of them, agreed that *some kind* of tool or method was desperately needed to enhance this sort of communication. In many cases, it does not even exist at all.

The other motivation was, and is, my own - and I will use it as the first step in describing the whole development process. All my life I have been working in different roles with different voices. Whether as a singer, performer, production assistant, director, or composer, I have been able to observe the good and not-so-successful processes used when a composer and singer create a new piece together.

Intuitively, I started to collect these good practices and utilise them in my work. Now, speaking from this stage, those practices still seem good, but somewhat naive. Luckily, for me, most other young composers seemed to understand the functionality of the human voice even more poorly than I did. As the saying goes, "in the country of the blind, the one-eyed man is king". I was able to involve some of these practices in my own pedagogical work, but I started to doubt myself. I was happy with the results, but I was not quite sure WHAT I was actually doing. This seemed like a good starting point for a doctoral project. I was able to find names and more formal shapes for my intuition, so that other composers and singers could also benefit from it. Indeed, it started a positive circle.

In the Figure above, I have collected the whole process and all the cycles that

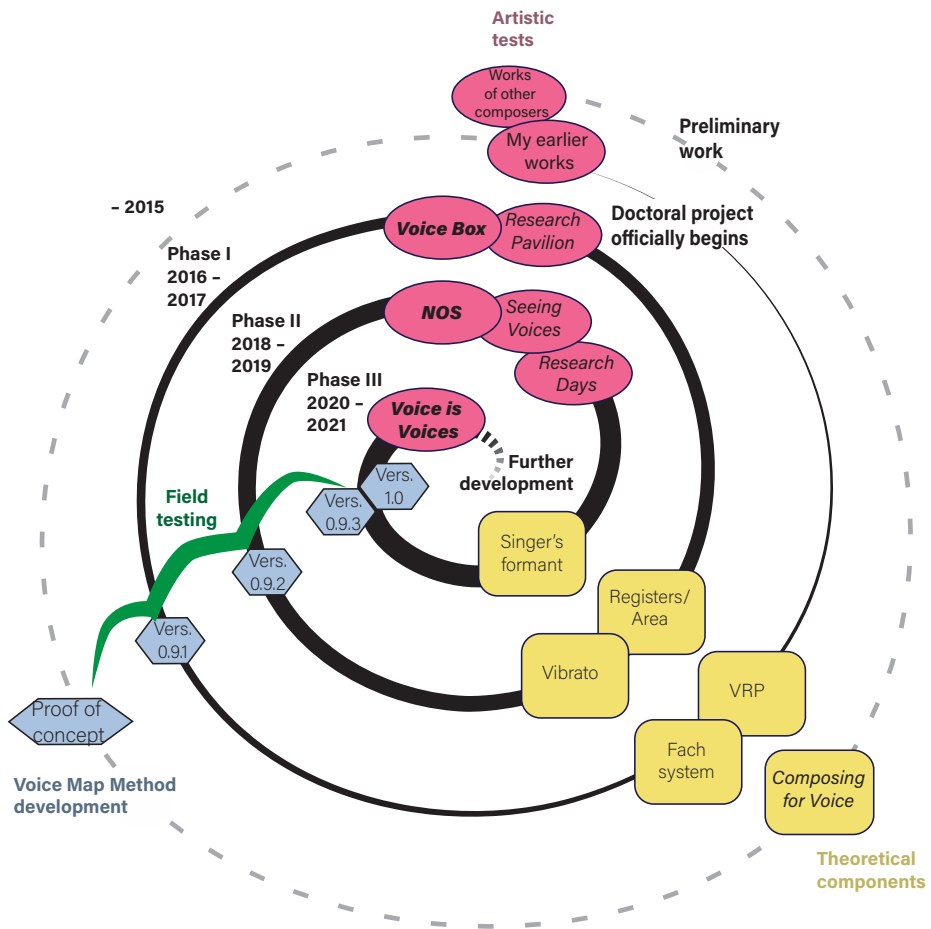


Figure. Iterative development.

took place in this project. It portrays a great deal of information, and I will go through it loop by loop.

1. I had questions or ideas stemming from the artistic work. To better understand them, I studied literature written by vocal pedagogues and voice scientists. It helped me find a technical description, and sometimes even a solution.
2. I then used it to develop the Voice Map Method further.
3. This new version of the Voice Map Method was used in creating a new vocal piece. This then created new demands, and the circle began again.

So, when we started the process, I was trying to find words for my intuition. As I went through the literature, I did find important ideas that could help me further.

Especially helpful were the “Vocal register” and a system called the *Voice Range Profile*. The latter is a method used by voice scientists to analyse a person’s voice and create a visual version of it. The questions posed by the Fach system also caught my eye, to be considered later.

These two were the main components I used when I created the first version of the Voice Map Method. It took some parameters and ideas from the Voice Range Profile, but I had made alterations that would specifically help singers and composers to communicate with each other.

There are also similarities between the Voice Range Profile and the Voice Map Method. The person whose voice is being analysed sings through their whole voice, both as softly as possible and as loudly as possible. These results are then written in a graph, with the frequency of the sound on the x-axis and the dynamic on the y-axis.

However, the crucial alterations and individual decisions included 1) creating a program using the Max/MSP programming language, which is by far the most common in the composing world; 2) deciding what kind of scales could best help the singer to go through their whole range; 3) disregarding some of the precise numeric data that would not be helpful for communication; and 4) finally, deciding that the process would proceed register by register, and not directly through the whole range, as is typical for Voice Range Profile.

The latter is an important parameter for a composer to consider, and can create good and sometimes heated discussions. There are numerous different theories and terminologies concerning vocal registers. What do I mean by a “register”? Manuel García’s definition seems to be the most widely accepted:

By the word register we mean a series of consecutive and homogeneous tones going from low to high, produced by the development of the same mechanical principle, and whose nature differs essentially from another series of tones, equally consecutive and homogeneous, produced by another mechanical principle.¹

In addition, a large part of the education of a classical singer involves equalising the voice. That is, hiding the differences between the registers. However, from the composer’s point of view the registers can nevertheless be an interesting tool. Composers use their knowledge of the voice and the registers, and can practically orchestrate using the different registers. For more precise examples, please refer to my report.

To summarise, singers are somewhat reluctant to talk about their registers, and the different theories pertaining to them are somewhat confusing, so that a composer inexperienced in vocal music would especially benefit from understanding them.

My solution was to use a new term. Instead of registers, I speak of areas. Registers

¹ García, Manuel 1847. *A Complete Treatise on the Art of Singing*. Part 1. Edited and translated by Donald V. Paschke 1872. New York: Da Capo Press.

are a technical term: something technical, measurable, with right and wrong answers. Area, on the other hand, is an object of discussion, a communication tool that the singer and the composer can use to talk about certain aspects of the voice. The singer could decide how many areas they have or what to name them. The names of these areas were not just labels; they also carry certain associations. A composer would listen to an area quite differently if it was called “Mixed head” as opposed to “the golden area”.

This concern of singers wanting to equalise their voices even when working with the composer was not only theoretical. Many singers were indeed reluctant at first to talk about their registers or areas. Only once or twice, and only after explaining the theoretical background I came from, and sometimes only after discussing examples from the classical repertoire, were they willing to reveal their areas. However, after the analysis, all of the singers were quite happy that they could see their own voices from a different point of view. Singers that took part in my artistic components and for whom I composed new music were especially pleased.

FIRST PHASE: CREATING THE APPLICATION AND THE OPERA VOICE BOX

This brings us back to the theme. I created a Voice Map Analysis software package with the help of programmer Hadas Pe'ery, and after some preliminary trials I used it with one singer, Mia Heikkinen. This test later grew into the opera *Voice Box*, which premiered in 2017. Other performers included Jacintha Damström playing the flute, doing circus stunts and singing, as well as Maija Parko, playing keyboards, lecturing, and singing. The first artistic component is a celebration of different vocal techniques, and emphasises the many possible aspects a composer can use when they understand details of the voice; for example, the areas.

Voice Box is a lecture opera, a comical experimental music theatre. I wrote the libretto myself, and it is heavily based on my theoretical findings. The areas of Mia Heikkinen's voice were used as the basis of the composition dogmatically. All of the vocal music, and much of the instrumental music, were composed to or around these registers, and the musical motives were all inspired by them. In fact, even the structure of the whole opera was based on these areas.

The opera is divided into 5 lectures, each presenting one of Heikkinen's areas. For example, lecture number four, called “Fachsystem, Boo!”, uses vocal fry sung by all the performers as a timbral element. On top of that, I used some of the dynamic options and even rhythms of the vocal fry area when composing this lecture.

SECOND PHASE: AREAS OF THE VOICE AND THE OPERA NOMICTIC SOLUTIONS

During all these phases, I was also using the Voice Map Method with different singers, in order to optimise the analysis process. At this point, the question of vibrato received a lot of my attention. In some cases, the software did not easily recognise the pitch of the voice. It was evident that especially dramatic voices with a noticeable vibrato were tricky for the software. After some testing and finding a new object in the Mas/MSP tool kit, the question of dealing with vibrato was solved.

Part of creating something new is not being able to predict everything. Rather late in the process, I decided to utilize one scene of the opera *Nomictic Solutions* from the year 2018 as my second artistic component. This changed my plans somewhat.

This opera was commissioned by the *Münchener Biennale – Festival für neues Musiktheater* and performed at Starnberg, near Munich, and part of the concept was allowing the audience to travel with the performers. The artistic team consisted of video artist Babylonia Constantinides, stage and costume designer Anna Maria Münzner, and composer Nicolas Kuhn. We all worked in an interdisciplinary way. However, the concept of two composers creating an opera together is particularly special. Because of this, I only used very specific music, composed solely by me, as the artistic component.

This part was composed for Martina Koppelstetter and we used the Voice Map Method in our work. Koppelstetter is somewhat special as a singer; her voice is extremely low. So much so, that only after an extensive analysis of the areas could I comprehend it. Tones that would be roughly in the middle of the range of most female voices are already extremely high for Koppelstetter. Simultaneously, her voice reaches so low that it was actually comparable to a light tenor voice.

This made clear to me yet another important aspect of the Voice Map Method. The Voice Map, the visualized information about the voice, is important for finding a common ground for communication. However, it is even more important that the composer should listen to the voice of the singer while doing the analysis. The composer will have a very concrete idea of how the singer's body moves when these tones are produced. Without seeing these efforts physically, in the same room, I would not have actually understood Koppelstetter's voice, since it seemed to go against everything I knew about voice. When I finally grasped it, however, it was hugely inspiring.

Koppelstetter sang in the section "From Mythology". She sings from the deck of a ship, which is sailing on Lake Starnberg along with the audience, who are on the top deck listening to the song. I will not go into the details of the plot, but to summarise: a German company Nomictic solutions is trying to sell to the audience a mysterious supervision method that is based on listening to people's voices. Koppelstetter's character, the press officer, was there to lure the people into believing the company's lies, and to keep the potential buyers from digging too deeply into

the ethical questions. The music was very ornamented, and all of the words were so fragmented that it was difficult not to get lost in all of the interesting colours, to not think about the meaning of the words and sentences.

In this case I also used the singer's areas as a compositional tool. If *Voice Box* was split into discrete musical sections dedicated to specific areas, in *Nomictic Solutions* the areas and colours changed like in a kaleidoscope. Koppelstetter's voice had many areas, and especially in the very lowest part the smallest melodic gestures could almost automatically create a wide timbral spectrum.

THIRD PHASE: SINGER'S FORMANT AND VOICE IS VOICES

In the third and final phase, I was interested in the question of the singer's *formant*. This is a phenomenon of voice that allows classically trained singers to project their voices through an orchestra. Researchers, especially Juhan Sundberg, have been able to identify it in different voice types. According to them, dramatic mezzo-sopranos, tenors, baritones, and bass voices are more likely to possess it.

During the early stages of my project, I decided to primarily focus on testing high and lyrical voices, mainly people who would see themselves as sopranos and coloratura sopranos. The argument was that these kinds of voices are the most popular among composers, which would also provide a clear and technically approachable starting point. From that point on I tried to introduce lower voices into my testing, and was successful in creating a system that can identify a singer's formant well enough to aid in communication. Nevertheless, this is one of the points that will still require further study.

Knowing that this would be the final stage of my development project, I wanted to create a production that would put the method to an ultimate test, but still remain within the limits of my original plan. I decided to use the original limit of high lyrical female voices as a tool. I would compose "a piece for four coloratura sopranos".

I want to make this point clear: dividing people into different voice types has been a habit for centuries, and it can not be stopped. The opera industry, the global net of opera companies, for example the hundreds of houses in Germany, needs an even more specific system. The solution is called the Fach system, and it is strongly connected to the book *Handbuch der Oper*.² The concept of Fach is so important to the opera industry that it would be highly unethical to let a young singer graduate from an art university without them having a good understanding of how they are positioned within this system.

For a composer, however, this system is simply not usable. We are not trained to understand its nuances, and it does not give us enough information about the actual

2 Kloiber, Rudolf, Wulf Konold, and Robert Maschka 2002. *Handbuch der Oper*. Kassel: Bärenreiter.

voice that will perform the piece. I will come back to this theme in the last section.

So, the process of creating *Voice is Voices* (2021) started for me when I decided to compose for four interesting singers with interesting voices:

- Kajsa Dahlbäk, who sings a lot of early music.
- Annika Fuhrmann, who is especially known for expressive contemporary music.
- Marika Hölttä, a younger singer that had experience in both classical music and pop techniques.
- And Kaisa Ranta, who was probably the most classical personification of an agile voice that also had a certain singer's formant or dramatic bite.

By utilizing the Voice Map Method, I could understand these voices very specifically. While composing, I did not compare these voices, they were not competing, they were - coexisting. And, surely enough, certain unexpected combinations did occur, and certain areas of certain singers proved very similar. In the next moment, however, with relatively small gestures, I could show that the voices could not be more different, more unique.

Voice is Voices is an audio installation opera, and so only a recorded version exists. This allowed me to compose materials that very specifically showed these similarities and differences in a way that created a dramaturgical arch.

The opera premiered in 2021. Louna Hosia on Gamba and Pinja Nunes on cello took the role of the orchestra and Maija Turunen was the Tonmeisterin. A different aspect of the theme, Voice and Identity, was demonstrated in each of the six scenes.

HOW DOES VOICE MAP ANALYSIS FUNCTION?

So far, I have shown what I was able to achieve with the help of the Voice Map Method, so this would be a good moment to explain HOW it actually works. I will mainly concentrate on the Voice Map Analysis.

The software design, layout, and programming were done by me and composer-programmer Hadas Pe'ery, working together. It was always my role to introduce new questions and suggest new features that the software should have. Making it approachable to both singers and composers was essential. For example, the Max/MSP programming language was chosen because it is the one that most composers know and use. The Voice Map Method software is open source, as we also hope that composers will continue the development, and that would be more likely using a language they know. A typical Voice Range Profile uses frequencies as reference points, but the Voice Map Method only refers to pitches in order to maintain the musical aspect.

We were also able to be more casual with the technical demands of the analytical environment and tools. The singer may move a centimetre or two and the room may have slightly different acoustics; these points are irrelevant when the composer and singer are only discussing the general shapes and relative dynamics. Strict dogmatic limitations on the process might create somewhat more exact results, but also make the analytical environment stressful.

The Voice Map Method is comprised of the following steps:

- The singer notes down the names and approximate range of their areas.
- The composer types these into the software.
- The singer then decides in which order they want to go through all of their areas, but in the end each tone of each area is sung as loud as possible and as soft as possible.

Deciding on the many minute details of the process was not an easy task, and I want to thank all the 22 singers who have helped me in the development of the analytical process.

I wanted to make the Voice Map Method easy and reliable. My goal was also not to push the composer in any direction aesthetically. I am myself a composer of experimental music theatre and used the areas with all parameters. On the other hand, a completely different approach would also be possible. The composer could discuss with the singer and have a solid understanding of their areas, and then compose music that does not take these areas into account in any way. This is possible, but at least the decision would then be an informed one.

When creating the analytical situation, the objective was to find the essentials of each voice. The singer does not sing any existing music, and even the small figures are abstract, almost non-musical. In this way the composer can optimally concentrate on the voice itself and not get too entangled by the composition they are listening to.

After the Voice Map Method Analysis is completed, the singer and composer then proceed to read the Voice Map together.

WHY THE VOICE MAP METHOD

I hope that at this point my personal motivation is clear.

As I was composing the three artistic components, the Voice Map Method allowed me to find special things in all of these voices. In future studies, I will test how other composers can recognize them. However, in the context of an artistic doctorate this broader scope of testing was clearly not possible.

It might seem surprising that this communication between singers and composers would even be something that needs enhancement. But it does, it surely does.

The main concern is the education of composers. I am not referring here to any specific university, but the general state of what future composers learn about singers' voices. Which is not very much. Their knowledge is based on workshops and small projects that vary from year to year.

While instruments are studied, unquestionably, as a part of the training of a composer, there are no formal structures for learning about registers or text or a singer's formant, or about how to compose for voice.

Unfortunately, composers have not understood the gap in their knowledge. Very often, even now, composers do not even want to talk with the singers; they simply compose for a virtual soprano, and the ensuing surprise at rehearsals can be unpleasant.

More often than not, the idea of the voice type, or Fach, is faulty or limited, and the whole understanding of the functionality of the voice is flawed. In this situation, a "soprano" could really mean anything. Surely, if you are more specific and use the Fach, such as "lyrischer Koloratursopran", the variation is smaller, but still not good enough for a composer.

My hope is that composers are slowly starting to understand this problem, and working with actual singers will be part of their studies all around the world.

Interestingly enough, historically this was always the way it was done. And, according to the literature, many composers of large-scale operas still prefer to compose for a specific person. The historical evidence is clear: music tailor-made to fit one singer's voice usually can and will be sung by other singers as well. Music composed for a virtual soprano fits nobody.

It is in order to make this process, this communication, as easy and smooth as possible that I have created the Voice Map Method.

To tie up all the loose strings here, I do need to get back to the very beginning of my talk - the lie.

I told the lie because I thought that it was good marketing. People had in their minds their own virtual coloratura sopranos, and they would love the idea of hearing four identical copies of them singing together, perhaps even competing with each other, having a vocal fight. And I was right, we did get the grant - the lie was successful.

However, I also wanted to make honesty the central component of this journey. And honestly, my virtual soprano is much more boring than any of the living singers I have ever met.

Sibelius Academy Research Days, March 8–9, 2022

The Sibelius Academy Research Days event was organized for the seventh time at the Black Box of the Helsinki Music Building on March 8–9, 2022. This was one of the first larger Sibelius Academy research events held after the pandemic, and was organized in hybrid form. There was an option to actually be together with people.

In the past, this annual event, organized by the two doctoral schools, DocMus and MuTri, has showcased the Sibelius Academy's doctoral research. This event has been designed as one step on the path of acquiring the skills needed to present your research in a conference on different fora. The program has mainly consisted of the doctoral students of all the Sibelius Academy study programs presenting their research and art. In addition, guest lecturers have given presentations and presented workshops with the students, as did Veli-Markus Tapio (Finnish Cultural Foundation) and Sebastian Lindberg (The Ella and Georg Ehrnrooth Foundation) this year on the topic of grant writing and research funding. Other highlights of the event have included lectures given by international guests or by professors who have recently assumed their position at the Sibelius Academy.

SURVIVING THE PANDEMIC AND FUNCTIONING DURING TIMES OF WAR

In the beginning of March 2020, we had just completed the 2020 Research Days event onsite. Two days afterwards, life as we knew it was put on hold. For the best part of the next two years everybody was in lockdown. One would think that this would have been a disaster for academic life and research as we had known it. It ultimately proved, however, that academia was more resilient than some of us might have believed.

We adapted to new modes of working and communicating. We got used to (or did we really?) sitting at home at our laptops, with our cameras on or off, watching the talking head of the presenter on the screen. Teaching, supervising, meetings, and even research conferences soon migrated to online platforms, which, in addition to numerous disadvantages, also had some advantages. In the new situation, people who would never have been able to travel to Finland or Australia or Oregon for a con-

ference were able to listen to presentations and join in discussions with their peers. Organizing a quick meeting with colleagues, or a supervision session with a student living 200 (or 2000) kilometres from Helsinki, suddenly became much easier, as the time needed for commuting from one place to another was no longer a factor.

After all of this, the SibA Research Days in March 2022 finally allowed us to gather in a concert hall and to listen to live presentations and live music without the flattening effect of electronic transmission. On the one hand, this felt slightly daring, but luxurious on the other. Actually seeing a person's legs and arms and hearing their live voice and their live music, seeing them move on stage, felt like something radically new.

A stark contrast to this, however, was the feeling of frustration, fear, anger, and powerlessness in the face of what had happened just two weeks earlier, on February 24th, in Ukraine, and what has continued to happen since then. During the Research Days, one participant understandably asked: "What sense does it make to talk about music performance or theory or composition or research at times like this, in the midst of war?"

This year, the Research Days event at the Black Box Hall seemed mainly to be about what helped us go on despite what we heard and saw in the daily news. This did not mean that we were belittling the suffering in Ukraine. Rather, it meant that we tried to take care that we could function even in the middle of this harrowing worrying about our friends and colleagues in Ukraine and elsewhere, where safety, freedom, human rights, and lives are at risk, and that we could be there for the members of our community, and they could be there for us. One might say that we chose to put the oxygen masks on our own faces before helping others.

IMPROVISATION, MUSICAL AGENCY, CREATING, AND EMBODIED PRESENCE

A central theme of the 2022 SibA Research Days turned out to be improvisation, which connected to the topics of overstepping the conventional boundaries set for the performing musician, that of musical agency, and more broadly, that of creating. All of this further connected to the over-arching theme of the embodied presence and knowledge of the musician-researcher.

Aspects of these themes were presented by a number of doctoral candidates: pianist Helga Karen, folk musician Emilia Lajunen, jazz musician Jaska Lukkarinen, clarinetist Lucy Abrams, researcher Markus Virtanen, and music technologist Libero Mureddu, just to mention a few.

The two keynote lectures, which were given by our new Professor of Music Technology, Jan Schacher, and by Professor of Jazz Jukkis Uotila, complemented the doctoral candidates' presentations.

Jan Schacher's keynote performance and lecture was on "research in music, on music, through music, [that] depends on a dialogue between thinking, experiencing, sounding, listening, with open expectations", and on the uncertainty in live performances shared by the listener and performer. Those who had the privilege of being present in the same space and sitting close to the stage, and to Jan and to each other, had the luxury of experiencing the performance in the lived situation, and not alone at home at our desk, through earphones.

In his keynote lecture on jazz improvisation, Jukkis Uotila shed light on the practices of artistic research in jazz in universities today, framing his discussion with a brief history of jazz and the characteristic features of jazz music and its performance. One of his messages was that jazz needs to find and develop methods and approaches of its own, and not uncritically adopt methods from other areas of research that might miss something essential.

WHY NOT STOP?

In her opening speech, head of the DocMus Doctoral School Anu Vehviläinen encouraged the participants to embrace some qualities of being that we, in our daily drive for efficiency and results, might be forgetting: finding something unexpected and surprising and, without being prepared for it, stopping to experience it and consider it, swimming in the murky waters of not-knowing and not-knowing-how, not seeking for immediate and apparent benefit, allowing oneself to be surprised, confused, or even angry. Why not be inefficient and unproductive at times? Why not stop?

In March 2022, in the post-pandemic world, with a European country under attack from our eastern neighbour, a research event like this was thus much more than an opportunity for the doctoral students to just present their work and learn from that experience. It was about so much more than what the learning objectives stated in the curriculum. The community of researchers that had been dormant or absent during the pandemic needed to come back together, and the SibA Research Days 2022 was one of the first possibilities of doing just that. The event was, like any gathering of live human beings around a shared topic, an invaluable opportunity to hear, to listen, to join in the sharing of the substance of the work at the doctoral schools, to put one's own understanding under question, to communicate, and to learn. And, what felt even more important, it was an opportunity to stop and take a deep breath after a run that had felt so long, lonely, and exhausting.

Lucy Abrams-Husso

The institutionalisation of “Uptown”: Contemporary orchestral music practices in New York City 1960–1975



The aim of this paper is to investigate how contemporary music composition aesthetics and performance practices in orchestral music came to be defined and institutionalised in New York City through the 1960s and 1970s. The geographic distinctions commonly referred to as Uptown and Downtown identify separate networks of American contemporary music that sprouted in New York City already in the 1950s and developed across the United States in the second half of the twentieth century. I propose that the division of contemporary music practices and the ultimate institutionalisation of Uptown is inextricably linked to changing orchestral practices in New York City in the late 1960s and 1970s.

Using the digital programme archives from the New York Philharmonic and Carnegie Hall, I analysed contemporary programming in orchestral and large ensemble concerts from 1960 to 1975. Using this data, one observes that contemporary music programming decreased in this period, that the performance of contemporary music became less stylistically diverse, and that “contemporary music”, as a genre, came to be increasingly defined as European and modernist. I therefore conclude that changing orchestral practice was a major contributing factor in the division and institutionalisation of contemporary musical practices in New York City.

Keywords: orchestra, orchestral practice, programming, contemporary music, New York Philharmonic, Carnegie Hall, New York City

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Mieko Kanno, Guadalupe López-Íñiguez, Heidi Westerlund

Composers’ reflections on the relevance of artistic doctoral education in Finland: From self-development towards knowledge exchange and knowledge creation



As Artistic Research (AR) is gaining momentum in academia and the movement has begun to affect the industry, in this qualitative study we ask how contemporary art music composers in Finland think of artistic doctoral education in the field of composition. Ten

bi-generational composers participated in open interviews in which they were asked to reflect on AR both as a discipline and as a pathway in doctoral education in relation to composers' professional practice. A qualitative thematic analysis based on the "dialogic engagement practice" approach revealed certain benefits and challenges related to a) artistic doctoral education, and b) the dynamics between composition and AR. In particular, the participants noted two prominent directions among composers involved in AR or artistic doctoral education: those pursuing self-focused artistic introspection and those who connect their composing with activist and societal issues that go beyond personal inquiry. These are contextualised in relation to the theory of Argyris and Schön (1974) that distinguishes "single-loop" and "double-loop" modes of learning. Furthermore, the participants also articulated issues of whether AR in composition could be considered research or not. Based on these key aspects, the authors discuss the epistemological implications of the findings in reference to the learning metaphors suggested by Paavola and Hakkarainen (2005) in order to identify key conceptual ideas - including self-development, knowledge exchange, and knowledge creation and co-creation - that could inform AR and artistic doctoral education.

Keywords: Artistic Research; composers; artistic doctoral education; knowledge creation; professional practice; self-development

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Sasha Mäkilä

Arkihuolesi kaikki heitä? Vielä kerran kysymyksestä cis vai a Leevi Madetojan *Joululaulussa*, op. 20b n:o 5



The melody of the well-known Christmas song *Joululaulu* op. 20b n:o 5 "Arkihuolesi kaikki heitä" (1916) by Leevi Madetoja has rarely been questioned, even though there are two later autographic variants, one from *Suvivesper* (1924) and the other from the composer's

own arrangement of the song for mixed choir (1944). The editor of Leevi Madetoja's Solo Songs and Duets (Fennica Gehrman, 2013), Kimmo Tammivaara, made the controversial decision to alter the melody in bar 14 of *Joululaulu* to make it correspond with the later versions. Which one of the variants is "right"? And is it even possible to find a definite answer to this question? From the music philological point of view the answer is clear. Looking at the later variants, there is no reason to doubt the original melody. The question of why Madetoja's arrangement for mixed choir differs from the original is more complex, and the answer might lie in the composer's alcoholism and life circumstances in the 1940s. The question of the composer's ability to work during his final years raises philosophical and ethical issues, with necessary implications for the new critical editions of his works. The composer's "final intentions" may not necessarily have been his best intentions.

Keywords: autograph, critical editing, Leevi Madetoja, music manuscript, music philology.

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REPORTS

Päivi Järviö

Sibelius Academy Research Days, March 8-9 2022

The 7th Sibelius Academy Research Days event was organized at the Black Box of the Helsinki Music Building on March 8–9, 2022. The program included paper presentations and lecture concerts by Sibelius Academy doctoral students, keynote lectures and presentations, and a guest lecture on grant writing and research funding.

Keywords: Sibelius Academy, University of the Arts Helsinki, research, doctoral education

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LECTIONES PRAECURSORIAE

Miika Hyytiäinen

Communication between singers and composers: Theory, reality and hope for the future

The Voice Map Method supports communication between singers and composers in the context of creating new vocal music. This systematic process involves collecting information about a specific singer's voice in a quick and efficient manner. The development is iterative, through the following steps: identifying the demands of the artistic process, applying theory, and development of the Voice Map Method. The method was used in the composition processes of three music theatre works.

Keywords: Composition, Composition pedagogy, Experimental Music Theatre, Fach System, Vocal music, Voice Range Profile

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