

Keynotes

Keynote I: Monday 16 May, 12:45–13:45, A300

Elsabé Kloppers: *Singing the Sacred – Crossing Borders in the Public Sphere*

Hymns and various forms of religious singing in the public sphere can create a link between personal faith, the church, and public Christianity, while also forming bridges to a pluralist, secular and post-secular society. Reflecting upon experiences of sacred songs and hymns in the public sphere, I analyse and interpret their presence hermeneutically by placing them in a broader cultural context, relating them to narratives of the reception history of hymns from various countries, various times and in various contexts, while determining the possible reasons for their presence, the theologies that are reflected or embodied, the social and other functions they could fulfil, and the possible meanings that can be attributed to the use of these hymns. I show how unobtrusive and seemingly insignificant fragments of sacred songs and hymns function in diverse contexts in the public sphere to comfort people in times of uncertainty, while crossing borders to function also as political tools and as instruments creating identities and cementing ideologies. Arguing that hymnody forms a part of the beliefs, self-concepts, values, symbols, sets of myths, instruments of power and the collective cultural memory of people, I conclude that singing in public can contribute to the transformation of oppressive political and social systems, but that the 'afterlife' of such songs and hymns should also be treated with a hermeneutic of suspicion.

Keynote II: Tuesday 17 May, 13:00–14:00, A300

Sirkku Rintamäki: *Towards Creative Hymn – How Can the Hymn Be Created Together?*

In her keynote, Sirkku Rintamäki will lead us towards creative hymn. She will focus on these questions: What are the characteristics of a creative hymn? Why do we need the hymn to be creative? How can we create the hymn together? What is a hymn space? As a part of her artistic doctoral research, Rintamäki created a concept of the Hymnplay to create new hymn together with the participants. She will present some aspects of the Hymnplay as examples of a creative hymnal practice and we shall also *hymnick* (see: Strauman 2021), try some aspects of the Hymnplay together.

Keynote III: Wednesday 18 May, 11:15–12:15, A300

Jochen Arnold: *Borders of (Spiritual) Media? Worship and Sacraments in the COVID-19 Pandemic*

The COVID-19 pandemic brought church to physical borders. As under a burning glass (lens), we were able to recognize the problems of traditional worship services. However, there was also a fresh and encouraging reframing and awakening. The understanding and practice of worship, music and sacraments changed fundamentally.

Jochen Arnold will focus on the structures of participation and communication in worship. He enlightens the theological and practical challenges of digital communion. Finally, his interest is on fresh experiences of Music and Chant in the congregational service.

Working Group Sessions

Working Group I, Monday 16 May, 14:00–15:30, A300

Pilgrimages - Encounters in Time and Space in a Chain of Songs

(Anna Maria Böckerman, Nina Fogelberg, Jenni-Tuuli Hakkarainen, Ove Paulsen and Sirkku Rintamäki)

Ove Paulsen and Anna Maria Böckerman will start 'inside the church'. Ove will talk about hymns entering the Mass and meeting the liturgy and Anna Maria will concentrate on the multisensory dimensions of the liturgy. Then we shall take our way towards the church doorsteps with Nina Fogelberg who will lead us to pilgrimage through medieval hymns, where ancient melodies paired with new translations can be a bridge from early medieval Christian spirituality to our time. We shall then continue with 'Travelling hymns', wildhymns by Sirkku Rintamäki and finally hear about the 'Traveller's Songs', Orthodox song collection by Jenni-Tuuli Hakkarainen. We shall always sing a hymn or a song together when moving towards the next presenter. The presenters will also discuss with each other and there will be time for discussion with the audience as well.

Working Group II, Monday 16 May, 16:00–17:30, A310

Borders between Churches

(Johan Bastubacka, Pauli Pietiläinen, David Scott Hamnes and Maria Takala-Roszczenko)

Johan Bastubacka: *The common structures and elements of Eastern Divine Liturgies and Western Mass tradition in comparative structural analysis*

Bastubacka's presentation discusses the basic structural solutions (*ordo*) in view of the similarities and disparities found in Orthodox and Catholic worship traditions – and specifically in regard of the celebration of the Eucharist. Specific attention is focused on the musical and hymnological solutions of the two significant Christian worship traditions.

David Scott Hamnes: *The accommodating hymn: tendencies in Norwegian hymn writing since 2010*

Hymn writing and composition, as well as hymn book compilation, have traditionally been interwoven cultural phenomena which have (in the Norwegian majority church context) reflected variously current theological thought, liturgical understandings, dogma, ethics and catechesis. Anthropological issues related to society, equality (including gender, race, economic and cultural equalities), management of the environment and other politicised influences have provided a plethora of newer themes in hymnody, particularly since the 1973 hymn book supplement *Salmer 1973*. This paper explores the content of the Norwegian hymn book *Norsk salmebok* (2013) written since 2009 (four hymns), and the more recent supplementary digital material (2018-2022, which includes 29 hymns written since 2010. Hymn dating is primarily related to texts, although in many cases both text and music are intertwined. Both established and previously unpublished authors and composers are represented in the lists.

Questions such as 'how is God addressed?', 'how does God respond?', 'which issues are being raised and why?' and 'how is cultural diversity and equality reflected in the new material?' are

posed and answered based on empirical data gathered from the material. During an era of religious disenfranchisement and increasing institutional wariness, it is relevant and appropriate to evaluate the current hymn writing culture and content. It is also a valuable exercise to evaluate how the Church of Norway currently expresses itself through its own and borrowed hymnody.

Maria Takala-Roszczenko: *The Choir as a Gateway to the Orthodox Church? Survey of Converts in Finnish Orthodox Church Choirs*

Choral church music is often seen as one of the elements that draw people to the Orthodox Church. In this paper, Takala-Roszczenko presents results of a survey conducted with singers in Finnish Orthodox church choirs. Based on the experiences of singers who have converted to Orthodoxy during their choral activity, the paper discusses church music among other motivators to become involved in the Orthodox Church.

Pauli Pietiläinen: *'Orthodox Pearl in a Lutheran Shell' – Orthodox-background tunes in a Lutheran hymnal*

Pietiläinen presents the answers to his research questionnaire that was addressed to the cantors and priests of the Orthodox Church of Finland as well as students of Church Music and Theology.

Working Group III, Tuesday 17 May, 10:30–12:00, A310

Heritage of the Tower of Babel? – Language as a Tool for Overcoming and Emphasising borders
(Per Kristian Aschim, Jan Hellberg, Samuli Korkalainen, Tuuli Lukkala and Kristel Neitsov-Mauer)

This presentation springs out of perspectives on sacred singing in the Finnish diaspora in North America, among Lutherans in Estonia, in the Northern minorities Sami and Kven within the Lutheran Church of Norway, among worshippers in the Orthodox Church of Finland and in Lutheran churches in Namibia and Angola. These perspectives are both historical and present-day, shaping attitudes and influencing practical linguistic choices that will affect liturgical life in the future.

Questions that are raised include: How do immigrants' language strategies concerning hymns reflect their views of themselves, of other immigrant groups and of the surrounding culture, and how do these strategies change over time? How can members of a small people articulate their Christian and linguistic identity through hymns by using influences chosen by their forefathers and by themselves, especially when facing a lack of understanding of Christian vocabulary? What are the strengths and weaknesses of the strategies of providing a monolingual hymnal for each minority group within a church, and/or including hymns of all languages in a common hymnbook? How do worshippers of different ethnic and cultural backgrounds, within the same church, wish to balance their need for liturgy in a familiar language and their striving for unity through the use of different languages in a single service? How can church members, in a post-colonial situation, handle the doubly complex linguistic grid of multiple local languages and diverse colonially imported languages in their choices concerning worship and music?

The joint presentation consists of a short speech by each group member, of brief responses within the group, of a general discussion and of communal singing of a few chosen examples.

Working Group IV, Tuesday 17 May, 14:30–16:00, A310

Crossing Mental and Bodily Borders: Safety, Respect and Identity in the Context of Worship
(Leena Lampinen, Tuomas Meurman, Riikka Patrikainen and Hilikka-Liisa Vuori)

Our session constitutes of four short openings, two of them practical, and a discussion.

Tuomas Meurman, Lutheran pastor and musician is touching the mental and bodily border: Do you prefer touching others with hands, voice, eye contact or maybe with a silent breathing? What could be the outcome of crossing the border in liturgy theologically, emotionally and culturally?

Riikka Patrikainen, Orthodox cantor and a doctoral researcher brings forth a perspective of creative tension in considering the borders in the context of a worship: What kind of borders we need for establishing a safe and respectful connection between people (and God)? What kind of borders become an obstacle for this bonding?

Leena Lampinen, Lutheran cantor and a Doctor of Music concentrates in cultural identities both between the cultures and inside of them: Do I directly enter another space or someone else's space, or is there perhaps a space between my space and the other, a space for us to meet? How do I cross borders sensitively and with respect?

Hilikka-Liisa Vuori, a pedagogue and a Doctor of Music wants to bring to today's worship the liturgy of medieval monastic life: the culture of listening of God and others – crossing the borders – with a generous attitude.

Working Group V, Wednesday 18 May, 9:30–11:00, A300

Borders of Religions and Cultures

(Chase Castle, Sakari Löytty, Aija-Leena Ranta and Jaakko Rusama)

Abstract coming later.

Työryhmä VI, keskiviikko 18.5. klo 9.30–11.00, A310

Vuorovaikutus liturgiassa

(Tapio Aaltonen, Sirkku-Liisa Niemi, Terhi Paananen ja Anna Pulli-Huomo)

Liturgiassa, messussa, on monenlaista vuorovaikutusta, mutta silti joskus sanotaan, että siinä ei ole vuorovaikutusta ollenkaan. Keskustelu vuorovaikutuksesta messussa hajoaa moneen eri suuntaan eikä aiheesta ole tehty paljonkaan tutkimusta. Liturgia on aina elävä tapahtuma, jossa on mukana monia ihmisiä. He toimivat yhdessä liturgiaa toteuttaen. Tätä vuorovaikutusta liturgiassa voidaan tarkastella ainakin liturgian rakenteen näkökulmasta, yhteisön näkökulmasta ja musiikin näkökulmasta. Keskustelussa olisi tärkeää pysyä kiinni messun konkreettisessa toteuttamisessa

paikallisseurakunnassa. Sessiossa havaintoja on kiteytetty teeseihin, joiden pohjalta työskennellään yhdessä kehittämiskohteita ja ratkaisuja etsien.

Workshops

Tuesday 17 May, 10:30–12:00, Olaus Petri Church (Minervankatu 6)

Johanna Korhonen & Hilikka-Liisa Vuori: *Gregorian Chants for Angels*, workshop and lecture-recital

In this workshop and lecture-recital, we cross borders of time. Gregorian chants from the offices (Liturgy of Hours) of archangels have not all been formed at the same time or even in the same century. The main body of my research are the great responsories from the office for archangel Michael. The studied chants are from Finnish manuscript antiphonarium sources and fragments from the 14th to the 16th century. The examples of the chants are analysed from the perspective of their music, modality and texts. They are compared with the prototype of Dominican chants from the 13th century, *Codex Humberticus*. The question is, are the Northern versions of these chants similar to the older material written in medieval France? In addition to the heard examples of great responsories, in the workshop, we sing smaller chants from the offices for archangel Rafael and archangel Gabriel. The dating of these chants is not easy since their melodies are typical for Gregorian small antiphon chants – they are used for many different texts, the earliest ones not being the angelic versions. The texts are mainly based on the Bible, but the combination of the text and melody can be as late as from the 19th century. The last song in the workshop concert is partly new. It is an angel-hymn from the new *Hymnarium* – Latin-Finnish chant book (Väyläkirjat 2021). The text is probably from the 10th century, the melody is a Dominican hymn from Finnish sources, and the translation to Finnish is written by the hymn poet Pekka Kivekäs. Through the Gregorian chants we can form a picture how angels have been seen, respected and understood in different times. What kind of roles do they have in the chants? What are the modes of the chants expressing? In Finnish Lutheran liturgy, angels are many times described as guardians of children. They are mentioned on Christmas Eve as a heavenly choir, and on the Annunciation Day, it is noticed that an angel brings a message to Mary. Maybe Gregorian chants can give something to the people of our time and the liturgy in the Lutheran church. Looking back and searching different perspectives, we cross the border of time and place through the dimension of these chants sung in our own country in medieval times as well.

Onsdag 18.5. kl 9.30–11.00, A311

Leif Nahnfeldt: *”När ingenting är som vanligt” – Psalmsamverkan över språk- och nationsgränser genom sociala medier*

När pandemin stängde gränserna i mars 2020 öppnade sig i stället ett nytt forum för kreativ samverkan. Behovet bland textförfattare och musiker att tolka ett nytt nu sträckte sig också in i psalmens former och uttrycksmedel. Ett aktivt öppet delande på sociala medier har varit nyckeln till gränsöverskridande samarbeten. Bland andra, Sindre Skeie (Norge), Jens Nielsen (Danmark), Tine Illum (Danmark), Leif Nahnfeldt (Sverige), Carl Petter Opsahl (Norge), Heidi Strand Harboe (Norge) och Eyvind Skeie (Norge). Många var tidigare okända för varandra men en gemensam nämnare för flera var kontakten med Iona Community och deras liturgiska utvecklingsarbete med starkt socialt och existentiellt fokus med vilja att skapa relevant språk och musik i tider av

förändring. Kontaktnätet har i samband med kring krigsutbrottet i Ukraina åter aktiverats och vidgats. Sindre Skeies text ”Jeg tenker på alle de unge”, Heidi Strand Harboes ”En stille og modig song” och Eyvind Skeies ”Gud, finnes de tårer i himlen” har på samma sätt, framför allt genom delningar på Facebook, översatts till norska, danska, svenska, engelska och ryska, tonsatts, arrangerats och spelats in. I delningar och kommentarer ser vi också hur sångerna omedelbart kommer till användning i gudstjänster och andakter.

I den här workshop presenterar och diskuterar vi hur de digitala processerna understött att överbrygga, geografiska, regionala och språkliga gränser. Hur snabb tillgänglighet av nya sånger skapat kontextuell, existentiell och liturgisk relevans och dynamik. Hur det inspirerat till teologisk reflektion utifrån olika traditioner och samfundstillhörigheter. I workshopen får vi också tillfälle att sjunga och samtala om några av sångerna.

I backspeglarna ser vi hur Sindre Skeies ”Hvis alt hadde vært som vanlig” publicerad på Facebook den 16 mars 2020 var det som först etablerade detta nätverk. Inom tio dagar översatt till danska och svenska, färöiska och engelska. Jens Niensens tonsättning ledde också till inspelningar i flera versioner och på olika språk. Inlägget på Facebook den 27 mars 2020 har idag uppåt 30,000 visningar och 997 delningar och då den snart utgavs i körarrangemang blev den ytterligare spridd. Genom att hjälpa varandra att uppmärksamma det nyskrivna växte mängden gemensamma sånger raskt. Svenska kyrkans nationella arbete tog fasta på detta och spelade in fyra psalmkonserter med sånger skrivna under de första pandemimånaderna som sändes på digitala kanaler sommaren 2020 med stort genomslag. Delar av det inspelade materialet gavs ut som album sommaren 2021. Samskrivandet är aktivt pågående och många sånger kommer lämnas in till det pågående svenska psalmboksarbetet.

Papers / Esitelmät

Sessio I, ma 16.5. klo 14.00–15.30, A310

Sini Hulmi: *Jumalanpalveluselämän muutokset pandemian aikana*

Poikkeusolot ovat muuttaneet myös uskonnollisten yhteisöjen elämää. Kokoontumisrajoitukset, hygieniasäädökset ja varovaisuus ovat nostattaneet esiin uusia puolia jumalanpalveluselämässä. Kysymyksiä ja käytäntöjä yhteisöllisyydestä, osallisuudesta, toimijuudesta ja dialogisuudesta on jouduttu pohtimaan ja ratkaisemaan uusilla tavoilla. Jumalanpalvelusjärjestykset ovat kokeneet muutoksia. On jouduttu miettimään, minkälaista tapahtumaa voi kutsua jumalanpalvelukseksi, mitkä asiat ovat luovuttamattomia, mitä uusia mahdollisuuksia etäyhteydet tarjoavat ja mitä rajoituksia ne asettavat. Esitelmä pohjautuu tutkimukseen, jossa on selvitetty, miten näitä kysymyksiä on käsitelty ja ratkaistu ensi sijassa Suomen, Ruotsin, Norjan, Tanskan ja Saksan luterilaisissa kirkoissa. Tarkastelu osoittaa, että yhteisestä luterilaisesta perinnöstä ammentavat sisarkirkot ovat joiltakin osin suuntaamassa erilaisille kulkuvesille, vaikka yhteinen transkulttuurinen elementti kuitenkin on havaittavissa kaikissa. Ykseys moneudessa voinee näyttäytyä näinkin.

Leena Lampinen ja Samuli Korkalainen: *Koronapandemian vaikutus Kauneimmat joululaulut tilaisuuksien järjestämiseen*

Koronapandemia muutti kahtena perättäisenä jouluna (2020 ja 2021) perinteisten Kauneimmat joululaulut -tilaisuuksien toteutustapoja Suomessa, kun väkimäärää jouduttiin rajoittamaan tai ei saanut ollenkaan kokoontua yhteen. Tilaisuuksia mm. siirrettiin ulos ja lähetettiin verkossa. Esitelmässämme kerromme, millaisia uusia muotoja tilaisuudet saivat sekä miten ne muuttivat Kauneimmat joululaulut -konseptia ja vaikuttivat erityisesti kirkkomuusikoiden rooliin tapahtumien järjestämisessä ja toteuttamisessa.

Esitelmä perustuu tutkimukseen, jonka toteutamme tapaustutkimuksena Helsingin ja Oulun hiippakunnissa. Molempien hiippakuntien kirkkomuusikoille lähetetyn kyselylomakkeen suljettujen kysymysten vastaukset osoittavat kulttuurihistoriallisen muutoksen, jonka pandemia aiheutti estäessään vahvasti vakiintuneiden muotojen käytön. Avovastaukset taas avaavat näkökulmia erityisesti kirkkomuusikoiden työrooliin ja identiteettiin, ja monet vastauksista ilmentävät myös laajemmin sitä toiminnallista ja kulttuurista muutosta, jonka koronapandemia sai aikaan Suomen evankelis-luterilaisen kirkon toiminnassa.

Tutkimuksemme jatkuu edelleen, sillä pyrimme selvittämään vakiintuvatko jotkut nyt omaksutuista uusista toteutustavoista käyttöön vai palataanko ensimmäisenä ”normaalina” jouluna takaisin vanhoihin käytäntöihin.

Session IV, Tuesday 17 May, 14:30–16:00, A311

Per Kristian Aschim: *M.B. Landstad's "Kirkesalmebog", the First Norwegian Hymnal – Cultural-National and Transnational Aspects*

In 1852, rev. M.B. Landstad was commissioned by the Government to edit the first Norwegian hymnal after the dissolution from Denmark in 1814. Landstad's work was completed with 'Kirkesalmebog' ('Church hymnal') authorized in 1869. The hymnal is edited in an era of cultural nationalism in Norway. Nevertheless, the hymnal is perhaps the most transnational compilation of texts published in Norway in the 19th century. Landstad included a portion of Norwegian hymns, most of them written by himself, due to the sparse hymn-writing tradition in Norway before 1814. Another cultural-national aspect of the work on the hymnal was the attempt to contribute to the development of a Norwegian written language, distinct from Danish. Most of his hymnal consisted of hymns from abroad, most of all from the common Dano-Norwegian hymnbook tradition, but also German and Swedish hymns and hymns from other countries/languages. On the basis of central texts, such as Landstad's reports to the Government from the editorial work of the hymnbook (unpublished, 1853–1855), and his book 'Om Salmebogen' (1862, 'On the hymnal') where Landstad explains the principles behind the hymnal, the paper will deal with the question: How did Landstad combine the national and transnational aspects of the editorial work?

Sofija Pedersen Videke: *Concordance of the Hymns in the Nordic Tradition*

The Nordic countries, Denmark, Sweden and Norway, have shared borders in different constellations for centuries, long before the current national borders were established in the 19th century. All three countries have Evangelical-Lutheran Churches with common roots as well as a

shared church history. In our churches the singing of hymns is an integral part of liturgy and many of the hymns coexist in all three churches. My work in hymnology concentrates on these hymns that have crossed our borders. I have earlier worked on a hymn concordance between the current hymn books in Sweden (Sv.ps. 1986) and Denmark (DDS 2002), and I am currently extending the concordance to also including the Norwegian hymn book (N13).

The concordance is the research material for my upcoming master thesis in practical theology. The purpose of the concordance is to establish which hymns we share, that are included in two or all three hymn books. This will show our differences in defining what a hymn is. The definition is narrower in Denmark and the widest in Norway, when looking at what genres are incorporated in the official hymn books and what material is part of different amendments. In my thesis I will attempt to find patterns of what kind of hymns that migrate between our countries, in contrast to being part of our common reformatory heritage.

The most loved hymn in the Nordic countries is the Danish hymn *Dejlig er jorden*. One proposition could be that Nordic creation theology, with our shared love for nature as a path to divine revelations, is a common denominator, but there could be other patterns, linked to persons (writers, musicians and hymnal committee members) as well as musical traditions rather than theological themes. I have already noticed that a hymn being loved and widely used in one church, does not make an easy access to neighbouring hymnals, in fact it can even be a barrier. What is considered singable as well as proper translations can be barriers or bridges between our hymn books, therefore I also include the terminology of melocentrism and logocentrism.

Miikkael Halonen: *Exultatio Spiritualis Pro Organicis – Affects and Rhetoric in the Latin Writings and the Organ Chorales of Michael Praetorius (1571–1621)*

Music has traditionally been considered as a language of emotions. During the Renaissance humanism and, to an even greater extent, after the Reformation, there were continuous endeavours to emphasize the affective and rhetorical functions of music. In other words, erudite authors, music theorists and musicians underlined the analogical role of music with speech in imitating and evoking emotions (in Latin *affectus*). This also meant crossing the borders between the classical *quadrivium* and *trivium* in the *studia humanitatis* around Europe.

In my doctoral dissertation, I am examining the works of Michael Praetorius, a German composer from the late sixteenth and early seventeenth century. I focus my attention on understanding the manifestations of affects and the role of rhetoric in Praetorius's Latin book *Musicae artis analecta* (1614/1615) and in his organ chorales. In these primary sources, models and traits from the ancient Jewish temple cult, the classical literature, the Italian musical humanism, and the orthodox Lutheran spirituality were applied by him in theory and practice. The historiographical and bibliographical value of his *Musicae artis analecta* is based on its versatile source material but still the book in its entirety has got thus far quite limited attention. Also, his organ chorales, according to my experience, have been performed and studied from the musical rhetoric viewpoint only to a small extent.

My research project is multidisciplinary. Its approach is inspired especially by the philological method and the paradigm of history of emotions. Additionally, I use secondary sources from the fields of musicology, theology, and classical philology to contextualize the research material.

Overall, it seems that Praetorius considers both vocal and instrumental music as a medium of joy – spiritual joy (*exultatio spiritualis*). His early-seventeenth-century musical aims are thus crossing the barriers and encompass both ecclesiastical and societal spheres, as well as households and schools. Hence, what are the principles and means of his affective and rhetorical models that bring joy, for instance? In this paper, I will outline some underpinnings of the philological method in my research and Praetorius's concept of affects. At the same time, I will offer some glimpses to his Latin writings and the rhetoric of his organ chorales.

Luentokonsertti

Ti 17.5. klo 14.30–16.00, Helsingin tuomiokirkko (Unioninkatu 29)

Anna Pulli-Huomo: *Helluntain ranskalainen iltamessu*

Kirkkomusiikin alaan liittyvän taiteellisen tohtorintutkintoni aiheena on tuoda ranskalaista roomalaiskatolisen kirkon traditioon liittyvää 1800–1900-lukujen urkumusiikkia suomalaiseen tämän päivän evankelis-luterilaiseen jumalanpalvelukseen. Tutkinto koostuu tutkielmasta sekä viidestä urkurina suunnittelemastani ja toteuttamastani jumalanpalveluksesta. Jatko-opintojeni herättelijänä on ollut halu ymmärtää, mikä on jumalanpalvelus. Erityisesti, minkälainen on tämän päivän suomalainen evankelis-luterilainen jumalanpalvelus ja mitkä on sen juuret. Tutkintoon kuuluneissa tilaisuuksissa käyttämäni ranskalainen urkumusiikki on korostanut musiikin erilaisia elementtejä ja merkityksiä jumalanpalveluksen kokonaisuudessa.

Tässä luentokonsertissa pohdin urkurin ja seurakunnan vuorovaikutusta vahvistavia elementtejä jumalanpalveluksessa toteutetussa urkumusiikissa. Luennolla kuultava musiikki on osa viidettä opin- ja taidonnäytetilaisuuttani, *Helluntain ranskalaista iltamessua* 2.6.2022. Tilaisuuden pääteoksena on Jeanne Demessieux'n (1921–1968) *Sept Méditations sur le Saint Esprit* – Seitsemän meditaatiota Pyhästä Hengestä. Messun ordinariium-osat Kyrie, Gloria, Sanctus ja Agnus Dei rakennan urkuimprovisaatioitteni pohjalta.

Hannu Jurmu: *Suomalainen hengellinen yksinlaulu – rajatapausko jumalanpalveluskontekstissa?*

Luterilaisen katekismuskäsityksen mukaan jumalanpalvelus on kohtaamispaikka, jossa itse Jumala puhuu meille ja me Jumalalle. Voiko hengellinen yksinlaulu toimia jumalanpalveluksen yhteisöllisenä rukouksen ja ylistyksen ilmaisuna? Millainen vastaus tähän kysymykseen muotoutuu suomalaisen hengellisen yksinlaulun historian ja materiaalin käytännönsoveltamisen kautta? Mikäli yksinlaulun sisällöllinen ja yhteisöllinen funktio on jumalanpalveluksen suhteen ristiriidaton, eikö se silloin ole yksi oivallinen keinovara jumalanpalveluksen musiikilliseen ilmaisuun liturgisen, virsi- ja kuorolaulun sekä instrumenttimusiikin ohella?

Lähes kaikki suomalaiset säveltäjät ovat säveltäneet kautta aikain hengellisiä yksinlauluja. Miten suomalaisen sana- ja säveltaiteen aikansa johtavat nimet ovat kohdanneet hengellisen ja henkisen materiaalin?

Luentokonserttissani paneudun näihin kysymyksiin valmisteilla olevan taiteellisen tohtorintutkintoni näkökulmasta. Konserttiin tuo oman näkemyksensä pianotaiteilija Jouni Somero, joka toimii konsertin piano- ja urkusäestäjänä.