Diverse Unity? Abstracts

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Keynote I

Wed 5 Aug, at 11:15, Lisa Hagman Hall

Elin Lockneus, Umeå University

Polyphony as an approach to diverse unity

To create unity through understanding, Lockneus is presenting perspectives on diversity in liturgy based on her research with practice theory and ethnographical methods. She will present this in dialogue with liturgical theology where the empirical material is focused on the concrete experiences of the people who inhabit and act in the pew area of the celebration space. A bit of the plurality in the ordo of liturgy is made visible by juxtaposing the liturgy with the liturgical practices of the people of the pews.

The focus on the pews will be a change in perspective since it gives the participant a voice in the conversation about her. By listening to the voice of the ordinary, another type of knowledge and understanding of diversity is possible. One way to bring the voices of the ordinary into the academical conversation is by using the framework of Four voices of theology, a polyphonic theory of the voices in liturgy.

The polyphonic perspective on different theological voices and different juxtapositions in the liturgical ordo creates a framework for a diverse unity.

Elin Lockneus is associate professor in Practical Theology at Department of Historical, Philosophical and Religious Studies, Umeå University, and an ordained priest in the Church of Sweden, working as chaplain of pilgrims in Selånger congregation in Sundsvall. Her research is focused on liturgy and lived theology. She is interested in listening to the voices of the unordained and bringing their perspective into the theological conversation (or choir). She will present research from the perspective of the liturgical assembly, situated in the pews. It consists of a dialogue between the result of her dissertation in practical theology ('Theology in the pews: A study of the theology of the worshippers' liturgical practices', written in Swedish Kyrkbänksteologi: En studie av gudstjänstfirares liturgiska praktikers teologi) and the theories of liturgical theology. She is a member of Societas Liturgica

Keynote II

Thu 6 Aug, at 09:45, Lisa Hagman Hall

Mark Porter, University of Erfurt

Musical Diversity in a time of Ecological Crisis

The current time of ecological crisis has drawn out a vast range of different responses in the church as much as in the wider world around us. Some of these are reflective of opposing narratives or visions of the world, while others complement each other as they address different aspects of a "wicked" problem which is immune to single, straightforward solutions. Christian musical responses have been similarly diverse in nature, ranging from worship albums and re-texted hymns to protest music, requiems, and music for outdoor rituals. In this presentation I will offer some frameworks for understanding Christian musical diversity before turning to some of the ways in which this diversity is especially relevant to a time of climate crisis. Drawing on fieldwork undertaken between 2019 and 2022, I will introduce some of the different musical responses that different Christian communities have produced in response to the climate crisis, reflecting on how these different responses sit alongside one-another, and what this might mean for current and future trajectories of Christian ecological musicking.

Mark Porter is a lecturer, musician, and researcher currently based at the University of Erfurt in Germany. His work is driven by a desire to engage with the diversity of musical practices and experiences in Christianity and beyond and he seeks to understand their significance for individuals, for particular communities, and within wider constellations of groups, networks, and ecologies. Mark is author of Contemporary Worship and Everyday Musical Lives, Ecologies of Resonance in Christian Musicking, and For the Warming of the Earth: Music, Faith, and Ecological Crisis. He is co-editor of the edited collection Ethics and Christian Musicking and programme chair of the biennial Christian Congregational Music: Local and Global Perspectives conference.

Keynote III

Fri 7 Aug, at 12:00, Lisa Hagman Hall

Jorma Hannikainen, Jaakko Tahkokallio, and Hilkka-Liisa Vuori, University of Helsinki (National Library of Finland)

Sounding manuscripts

In the research project *Tradition and Variation: Medieval Chant in the Diocese of Turku*, we have traced the development of the Mass melodies used in the Diocese of Turku in the Middle Ages. This workshop presents some of the project's results and introduces the audience to medieval music and notation by way of singing. We sing chants from different stages in the history of the diocese, mostly from medieval liturgical fragments preserved at the National Library of Finland.

The thirteenth-to sixteenth-century notations we sing are in square notation, except for a few remnants of the older notation, neumes. Yet the hands can find the neumatic gestures within or behind the square notations when combining the text with notation and paying respect to the groupings of notations. The mind and eye direct the hand, the hand directs the voice.

In addition to the neumatic singing, we can experience variation in the chants, musical formulas, and modes. The music comes alive in dialogue with the parchment and with the (church) space. The architecture shapes the rhythm and tempo of the music, determining the silences, pauses, and breathing between and within phrases.

You do not need to know how to sing to participate in this workshop.

Jorma Hannikainen is a Finnish musicologist, choir conductor, and church musician. He has worked as a university lecturer at the Sibelius Academy of the University of the Arts Helsinki and served as the Head of the Department of Church Music at the Sibelius Academy. After retiring, Hannikainen has continued his research at the National Library of Finland as a manuscript researcher in the project Tradition and Variation in the Liturgical Manuscripts of the Medieval Diocese of Turku since September 2022. His dissertation 'Suomeksi suomalaisten tähden' ('In Finnish for the Finns', 2006) examined the relationship between text and melody in Michael Bartholdi Gunnærus's collection of Introit Antiphons (1605), adapted to Finnish translations.

Dr Jaakko Tahkokallio works as a University Researcher in the CODICUM ERC Synergy project at the Faculty of Theology, University of Helsinki, currently seconded from his permanent position as Information Specialist in the Special Collections of the National Library of Finland. Tahkokallio has led large research projects on the medieval fragment collections of the National Library of Finland and the National Archives of Sweden (BOMPAC, ERC StG, 2021–2025; Tradition and Variation, Research Council of Finland, 2022–2026). His published research concentrates on the history of the medieval manuscript book and on medieval historical writing.

Hilkka-Liisa Vuori (DMus, dir. cant.) is a teacher, researcher, and performer specializing in Gregorian chant and medieval liturgy. She teaches at the University of the Arts Helsinki's Sibelius Academy, at Kallio Parish in Helsinki, and works as a freelance music educator. She is currently a researcher at the National Library of Finland, where she is working on the project 'Tradition and Variation in the Liturgical Manuscripts of the Medieval Diocese of Turku' (2022–2026), funded by the Research Council of Finland. As a singer, Vuori has performed Gregorian chant for more than three decades with Johanna Korhonen in the duo Vox Silentii, which has released fifteen recordings since 1992.

Panel discussion

Thu 6 Aug, at 11:00, Cedercreutz Hall

Maria Takala-Roszczenko, Samuli Korkalainen, and Marcell Silva Steuernagel

Ecumenical Perspectives on Cultural Appropriation: Adoption of Music across Traditions

The issue of cultural appropriation has become a "hot topic" across the disciplinary landscape that engages with the music of the church. Scholarship in theology, ethnomusicology, performance studies, and other disciplines has investigated the dynamics of cultural flow, varying degrees of power, participation, and access, hymnodic genealogies, and copyright law, to name but a few.

This panel considers dynamics of appropriation and borrowing across perceived boundaries, whether ethnoracial, socioeconomic, denominational, and others. Panelists will provide insights into the dynamics of cultural appropriation from their research and experience, creating opportunities for cross-pollination and dialogue that draws from a multiplicity of contexts. Together, these perspectives provide insight into how discussions around cultural appropriation have surfaced and influenced the curation and negotiation of repertoires and traditions across Christian congregational music landscape.

Maria Takala-Roszczenko is Associate Professor of Church Music at the University of Eastern Finland in Joensuu, Finland. Her research interests range from interwar church music and liturgy in the Finnish Orthodox Church to development of liturgical rite and hymnography of the Greek Catholic Church in early modern Polish-Lithuanian Commonwealth. She is also interested in the lived experience of liturgy and sacred music in contemporary Finnish Orthodoxy.

Samuli Korkalainen completed his Doctor of Music degree at the Sibelius Academy of the University of the Arts Helsinki in May 2021. He also holds a master's degree in theology. In addition, Korkalainen is a Lutheran church musician and pastor, as well as the president of the Finnish Society for Hymnology and Liturgy and a member of the editorial board of the joint Nordic publication 'Hymnologi – Nordisk tidsskrift'. Korkalainen is currently working part-time as a researcher on a project called "The Land of Dreams: Migration and Music from the 19th Century to the Present". Korkalainen works as a Senior Advisor for doctoral education at the University of the Arts Helsinki and belongs to the researchers of the activist music research association Suoni.

Marcell Silva Steuernagel, Ph.D., is Associate Professor of Church Music and Director of the Master of Sacred Music and Doctor of Pastoral Music Programs at Southern Methodist University's Perkins School of Theology. He also serves as the Canterbury Dictionary of Hymnology's Regional Editor for Latin American & the Caribbean, and lead co-editor of the Journal of Praise and Worship. Marcell writes at the intersection of church music, theology, musicology, and performance theory. He served as Minister of Worship, Arts and

Communication at Redeemer Lutheran Church in Curitiba, Brazil, for more than a decade, and is an internationally active composer and performer. His most recent monograph is Church Music Through the Lens of Performance (2021), published on Routledge's Congregational Music Studies series.

Workshop

to 6.8. klo 11.00, Arokallio-Sali

Kati Pirttimaa & Vilppu Huomo

Work-shop: Luomakunnan aika -rukousjakso / Season of Creation

Season of Creation – Luomakunnan aika on yksi kolmesta vuosittain vietettävästä kansainvälisestä, ekumeenisesta rukousjaksosta. Sitä on vietetty vuosituhannen alkuvuosista alkaen. Ekumeenisen työryhmän vuosittain tuottama materiaali rohkaisee rukousjakson monipuoliseen viettämiseen ja aktiiviseen vaikuttamistoimintaan. Keväällä 2026 KMN kehotti kaikki jäsenkirkkojaan nimeämään 1.9. tai syyskuun ensimmäisen sunnuntain Luomakunnan pyhäksi. Keskustelua on käyty vuodesta 2024 alkaen KMN:n johdolla pidetyissä ekumeenisissa dialogeissa. KMN:n pääsihteeri, pastori, professori, tohtori Jerry Pillay sanoo: "Maailmassa, jota repivät sekä ihmiskuntaa että maata haavoittavat konfliktit, uusi luomakunnan päivä kutsuu eri uskontojen ihmisiä seisomaan yhdessä nöyryydessä, suojelemaan luontoa, kunnioittamaan Luojaa ja vaalimaan rauhaa kaiken luodun keskuudessa. Luomakunta on yhden Luojajumalan yhteinen lahja. Kunnioitus Luojaa kohtaan tulee näkyä yhteisessä huolenpidossamme luomakunnasta ja jumalanpalveluksessamme."

Work-shopissa perehdytään Luomakunnan aika -rukousjaksoon ja sen tulevaisuuden näkymiin, ekumeeniseen ekoteologiaan ja ympäristöliturgian mahdollisuuksiin. Työpajassa etsitään keinoja, miten ja minkälaisin eri tavoin ympäristöteemat ja Luomakunnan aika -rukousjakso voisivat olla rikkaasti ja elävästi osa seurakuntien jumalanpalveluselämää.

TM, MuM Kati Pirttimaa on yleisen käytännöllisen teologian väitöskirjatutkija Helsingin yliopistossa. Päätyönään hän toimii Tuomasyhteisö ry:n toiminnanjohtajana. Hän on kääntänyt Season of Creation -rukousjakson materiaaleja suomeksi vuodesta 2019 lähtien.

TM Vilppu Huomo on väitöskirjatutkija ja seurakuntapastori. Hänen tutkimuksensa liittyy ekoteologiaan ja kirkkojen ympäristötyöhön.

Lecture-recital I

Thu 6 Aug, at 14:45, Cedercreutz Hall

Hanna Rijken, Tilburg University & Rotterdam University of the Arts (Codarts)

Viriditas and Diverse Unity: Ecospirituality in Liturgical Chants of Hildegard of Bingen

This paper explores the striking contemporary relevance of the liturgical chants and theology of Hildegard of Bingen (1098-1179) within current discourses on ecospirituality and planetary health. Central to this discussion is her concept of viriditas, the divine greening power that permeates all life, which acts as a unifying principle linking liturgy, hymnology, ecology, and diversity. Through an analysis of her chants, this paper shows how Hildegard articulates a cosmic web of relationships in which humanity, nature, and the divine are mutually interdependent. The paper connects this medieval vision with contemporary discourses on sustainability and biodiversity, arguing that Hildegard's work constitutes a liturgical and artistic resource for inclusive spirituality. It also engages with her image of the divine, which opens space for gender-diverse interpretations. By bringing these perspectives together, the paper argues that Hildegard's music and thought offer a model of 'diverse unity', a unity capable of rendering differences fruitful. In doing so, this study contributes, from a hymnological perspective, to ongoing conversations on ecology, spiritual renewal, and inclusivity within contemporary faith practices. During the research presentation, we will also sing chants by Hildegard together.

Dr Hanna Rijken, theologian and musician, is an academic researcher in Theology and the Arts (Music) at Tilburg University and a lecturer in Liturgical Studies and Church Music at Rotterdam University of the Arts (Codarts). Her doctoral dissertation, 'My Soul Doth Magnify': The Appropriation of Anglican Choral Evensong in the Netherlands, was published by VU University Press Amsterdam (2020). She also authored a chapter on the music of Hildegard in the book 'Zicht op Hildegard' and published a handbook on Choral Evensong. In addition to her academic work, she is the founder and conductor of the Vrouwenschola Hildegard and the Vocaal Theologen Ensemble, with whom she performs concerts nationally and internationally, and serves as course director of the international Summer School Utrecht, on Hildegard of Bingen – Medieval Chant and on Anglican Cathedral Music.

Lecture-recital II

Thu 6 Aug, at 14:45, Cathedral Chapel (Unioninkatu 29; side pavilion on the right-hand side from Senate Square)

Anna Pulli-Huomo, The Church Institute for Research and Advanced Training of Evangelical Lutheran Church of Finland

The Sacred, Experience, and Popular Music: A Music-Theological Perspective in an Organist's Lecture Concert

This lecture-recital reflects on popular music and its theological implications in the context of church rites in the Evangelical Lutheran Church of Finland. Following the 2000 worship reform and the ongoing revision of the Book of Occasional Services (initiated in 2025), the increasing use of popular music has foregrounded questions concerning the theological meaning of music today. Drawing on the article by Pirttimaa and Pulli-Huomo in the Bishops' Conference report Baptism as the Foundation of Everything, the study engages with themes of emotion, experience, meaningfulness, quality, sacredness, and participation.

The lecture-recital is based on artistic research and takes the form of a lecture concert as a case study, focusing on the organist's arrangement of popular music within the liturgical context of church rites. At the organ, I perform and analyse selected examples, including arrangements inspired by Lady Gaga, to illustrate how the previously outlined theological themes of music may shape the organist's practice. The combination of performance and analytical reflection highlights how the aesthetic and affective dimensions of popular music enter into dialogue with the tradition of church music, and how this dialogue articulates both continuity and change in music-theological thinking.

The lecture-recital emphasises embodied and experiential knowledge as a source of theological insight. It offers a case-based analysis that shows how theological questions of music emerge in contemporary liturgical practice.

Doctor of Music Anna Pulli-Huomo works as a church music and worship trainer at the Church Institute for Research and Advanced Training of the Evangelical Lutheran Church of Finland. She has extensive prior work experience as a parish cantor and as a concert organist. In her research, she has focused particularly on issues related to worship from a musical perspective, as well as on French organ music in a liturgical context.

Session I A

Wed 5 Aug, at 13:30, Cedercreutz Hall

Sofija Lazić Pedersen, Åbo Akademi University

Missing the obvious?

The Church of Sweden has decided to extend and revise the current hymnal from 1986. To start that process, an open invitation to send in new hymns, was issued. New in this case meant “not in the current hymnal”. Initially 9300 suggestions for new hymns were collected, which was downsized to 233 suggestions, printed and distributed in Förslag till nya psalmer, which is currently being used and evaluated in congregations.

However, when I review the 233 hymns in "Förslag till nya psalmer," I fear that something is missing. Through a close reading I will examine if it is possible to establish whether there actually is a diversity or whether there are many similar hymns within the same traditional genre. Other modern Nordic hymnals has a diversity in genres. Out of the 233 suggestions, although somewhat diverse in text, few melodies are from Swedish folk music. None are in gospel style. This is just a lack of diversity in musical genres, but perhaps there is other aspects of diversity missing, such as other Christian traditions and spirituality, a lack of hymn creators from different backgrounds. Is there a disparity between what is already used in the Church of Sweden in services and choirs and "Förslag till nya psalmer"?

My presentation will focus on an ideal of diversity, while examining "Förslag till nya psalmer" from the question: Is "Förslag till nya psalmer" missing the obvious and not as diverse as one could have hoped?

Sofija Lazić Pedersen is a doctoral student in practical theology at Åbo Akademi. Her thesis is a study of the migration of hymns, studying four current Nordic Lutheran hymnals. She is an ordained minister in the Church of Sweden and elected into the Church Synod. She has recently published her first book, a guide to Swedish hymnals primarily for youth leaders in the Church of Sweden, "Konfirmandledarens guide till psalmboken".

JeeYoon (Elise) Choi

Surprised by Grace: Culture, Language, and Identity in Korean “Amazing Grace”

“Amazing Grace” is one of the most well-known and well-beloved hymns in modern history. It is sung around the world in dozens of languages and has an outsized influence on communities who have performed it. In the Korean context, the hymn has had its own complex history, based not simply in literal translation, but in a nuanced, multicultural, and layered long-historical pre-Christian social context. While the Christian theological notions were first translated into Korean by missionaries in the early 20th century, there have been more recent translations since the 1980s, which have attempted to refine the meanings of the hymn. Within this framework, terms like “ja-bi” (compassion) and “geung-yul” (divine mercy) possess pre-Christian Buddhist meanings, which are inherently understood by most Koreans, separate from their Christian usage. Furthermore, the hymnodic orientation of the Korean verses in "Amazing Grace" are rearranged to privilege cultural meaning over poetic beauty found in English, for example. This paper will explore the nuanced complexity of Korean versions of “Amazing Grace”—sometimes understood as “Surprising Grace" (i.e. unexpected grace)—and how this plays into contemporary usage by Koreans, their culture, language, and identity. The expression of how this hymn has transcended its traditional message of hope can be seen in a 2025 London concert, which featured a full orchestra and Korean choir performing a fusion work of "Amazing Grace" with the unofficial anthem of Korean folk resistance, "Arirang"—which dates back hundreds of years in Korea.

Dr. JeeYoon (Elise) Choi was born in South Korea, where she studied Sacred Music (including piano and organ) at Ewha Women's University. After graduating from Ewha, she came to the United States to pursue graduate work in organ performance, choral conducting, theology, and archival studies. She holds degrees from Westminster Choir College, Boston University, Southern Methodist University, and University of North Texas. She currently serves as Associate Director of Music Ministry and Organist at University Park United Methodist Church in Dallas, Texas.

Arto Vallivirta, Evangelical Lutheran Church of Finland

What even is online worship?
Videography in a local parish as a problem for liturgical theology

During and after the COVID-19 pandemic I produced streamed services and video devotions for parishes in Espoo, Finland. This paper takes that practical work as material for a question which the rapid spread of streaming has mostly left alone: what does video, as a medium with a form of its own, do to liturgy?

Research on digital religion has mapped who takes part online and asked whether online gatherings amount to church. Liturgical theology has argued over presence, materiality and sacramentality in digital worlds. Much less attention has gone to the question a producer meets in the edit, which is which visual and temporal grammar is in use, and what that grammar asserts about worship without anyone having decided to assert it.

I distinguish three formal strategies in my own productions and call them the transparent window, the fragmented ordo and the borrowed genre. I will suggest that mediated worship is not neutral transmission at all, but a form which reorganises the assembly, the temporality of the rite, and the particularity on which sacramental theology rests. The paper ends with three questions that practice cannot settle on its own.

Arto Vallivirta (MTh) is a priest of the Evangelical Lutheran Church of Finland, currently working at the Church Council as Advisor for Liturgy and Spirituality. He came to the post from local parish work, where he was also responsible for digital communications and produced videos and podcasts for several years. His academic background is in systematic theology, liturgical theology and philosophy. His interests range widely, but they keep returning to the same ground: the phenomenology of embodied practice, the theology of mediation, and what non-verbal knowledge is doing in worship.

Sessio I B

ke 5.8. klo 13.30, Arokallio-sali

Jenni Urponen & Teija Tuukkanen

Moninaisuus jumalanpalvelusmusiikissa – virret ja muu musiikki radiojumalanpalveluksissa vuonna 2025

Esitelmässä tarkastellaan Suomen evankelis-luterilaisen kirkon musiikin moninaisuutta Yle Radio 1 -kanavalla lähetettyjen luterilaisten jumalanpalvelusten musiikin kautta. Luterilaisia radiojumalanpalveluksia välitetään Yleisradiossa pyhäpäivisin. Vuosittain näitä jumalanpalveluksia radioidaan eri puolilta Suomea, erilaisista ja -kokoisista seurakunnista noin 60. Radiojumalanpalvelukset tavoittavat vastaanottimien ääressä suuren seurakunnan – keskimäärin noin 100 000 kuulijaa. Lähetykset ovat kuunneltavissa jälkikäteen myös Yle Areena -suoratoistopalvelussa, jossa ne saavat noin 3 000–5 000 käynnistyskertaa. Esitelmän tutkimusaineisto on kerätty ja jäsennetty Kirkon viestinnästä (Kirkkohallitus) saadusta kirjallisesta aineistosta, joka sisältää kaikki Yle Radio 1 -kanavan vuonna 2025 radioimat 61 luterilaista jumalanpalvelusta. Tästä dokumentista poimittiin erikseen musiikkitiedot (virret, laulut ja muu musiikki) sekä tiedot musiikin toteuttajista ja toteuttamistavoista.

Suomalaisten seurakuntien jumalanpalvelusmusiikin moninaisuus ilmenee eri tavoin radiojumalanpalveluksissa – niin musiikkivalinnoissa, musiikin sisällöissä kuin toteutuksessakin. Esityksessä kuvataan alustavia tutkimustuloksia ja vastataan seuraaviin kysymyksiin: Mitä ja minkälaista musiikkia vuoden 2025 radiojumalanpalveluksiin sisältyi? Millä tavoin kirkon musiikin moninaisuus näyttäytyi radiojumalanpalveluksissa vuonna 2025? Lisäksi huomiota kiinnitetään muun muassa radiojumalanpalvelusten lisävihkovirsivalintoihin (Virsikirjan lisävihko 2015) ja lisävihkovirsien määrään. Lisävihkovirsiä tarkastellaan suhteessa radiojumalanpalveluksissa käytettyihin muihin virsiin ja jumalanpalveluslauluihin. Tämä esitelmä liittyy Kirkkohallituksessa keväällä 2026 käynnistettyyn laajempaan virsikirjan lisävihkon käyttötutkimukseen. Hankkeen tavoitteena on saada ajankohtaista tietoa virsien käyttämisestä virsikirjan uudistuksen valmistelutyötä varten (ks. Kirkolliskokouksen 7.5.2025 Kirkkohallitukselle antama toimeksianto).

Jenni Urponen on filosofian tohtori, musiikin ja kasvatustieteen maisteri, joka työskentelee Mynämäen seurakunnan kanttorina.

Teija Tuukkanen on musiikin maisteri ja kanttori, joka toimii musiikin asiantuntijana Kirkkohallituksessa.

Kati Pirttimaa

Liturgisen suomen kielen kehittyminen tradition ja modernisointitarpeiden ristipaineessa

Esitelmässäni käsittelen jumalanpalvelusta erityisesti liturgisen kielen kehittymisen ja muutosten näkökulmasta. Liturginen kieli kehittyy tradition säilyttämisen ja modernisointitarpeen ristipaineissa ja siihen kohdistuu kasvavia odotuksia.

Esittelen esitelmässäni, minkälaisista aineksista liturgian kieli muotoutuu, mitä kielilajeja liturginen kieli sisältää ja minkälaisia uudistuspaineita siihen kohdistuu Suomen evankelis-luterilaisen kirkon kontekstissa. Näytän miten hitaita muutokset ovat ja miten historia näkyy kielen rakenteissa ja sanastossa vuosisatojenkin jälkeen. Nostan esimerkein esiin, miten erilaiset teologiset painotukset ja niiden muutokset näkyvät kielen muutosten taustalla.

TM, MuM Kati Pirttimaa on yleisen käytännöllisen teologian väitöskirjatutkija Helsingin yliopistossa. Päätyönään hän toimii Tuomasyhteisö ry:n toiminnanjohtajana. Hän on Suomen evankelis-luterilaisen kirkon kirkollisten toimitusten kirjan uudistamistyön ohjausryhmän jäsen.

Titti Kallio & Terhi Paananen, Suomen ev.lut. kirkko

Messukokemus: Psykofysiologinen näkökulma osallistujan kokemukseen

Jumalanpalvelus on sosiaalinen ja hengellinen tapahtuma, mutta sen vaikutusta yksilön emotionaaliseen ja fysiologiseen tilaan on tutkittu empiirisesti vasta vähän. Tässä esityksessä tarkastellaan tuloksia, joita on saatu mittaamalla messkokemusta älysormuksilla. Sormusten ns. EDA-sensori (electrodermal activity) mittaa autonomisen hermoston reaktioita, jotka heijastavat emotionaalista virittymistä reaaliajassa. Tutkimusasetelma nojaa Natalie Wigg-Stevensonin ajatuksiin ruumiillisuudesta (embodiment); liturginen kokemus ei ole vain mielen sisäinen prosessi, vaan se on syvällisesti kytköksissä keholliseen läsnäoloon ja materiaalisessa maailmassa tapahtuviin aistikokemuksiin.

Tutkimuksessa vapaaehtoiset messuvieraat käyttivät älysormuksia, jotka keräsivät dataa heidän fysiologisista reaktioistaan liturgian eri vaiheissa. EDA-mittaukset paljastivat, miten liturgian rakenne ja messun kulku resonoivat osallistujien kehossa. Tärkein tulos oli se, että vakinaiset jumalanpalveluksissa kävijät kokivat jumalanpalveluksen syvästi rauhoittavana ja palauttavana. Tämä haastaa Vatikaanin toisen kirkolliskokouksen Sacrosanctum concilium -asiakirjan suosituksen seurakuntalaisten aktiivisen osallistumisen vahvitamisesta sekä kannustaa määrittelemään uudestaan aktiivisuuden ja passiivisuuden käsitteet jumalanpalveluskontekstissa.

Psykofysiologinen mittausmenetelmä tarjoaa uudenlaisen "ikkunan" sellaiseen hengelliseen kokemukseen, jota on vaikea pukea sanoiksi, ja edistää näin ymmärrystämme liturgisesta vuorovaikutuksesta nykyaikaisessa kirkollisessa kontekstissa.

Titti Kallio, FM (psykologia), pitkä kokemus käyttäjäkokemuksen tutkimuksesta ja käyttämisestä kehittämisen pohjana.

Terhi Paananen, rovasti, TM, jumalanpalveluksen asiantuntija.

Session II A

Wed 5 Aug, at 15:30, Cedercreutz Hall

Marcell Silva Steuernagel, Southern Methodist University

"Caipira e Crente": Regionalism in Brazilian Church Music

The musics of Brazilian Christianity are marked by negotiations between the historic influence of transnational missionary efforts (both Catholic and Protestant) and the rich local music cultures of the country. This paper examines the tensions at that juncture, focusing on the encounter between the musical influence of modern Protestant missionary work in Brazil and the rise of caipira music, which hails from the country's interior regions. The paper gathers into conversation the life and work of Cornélio Pires (1884-1958), widely considered the creator of caipira (Martins 1975), and that of Carlinhos Veiga (b. 1963), a pastor and composer whose work engages Pires' legacy and weaves together Christian theology and regional Brazilian musical expressions.

Combining bibliographical research and oral history with musical analysis and performance theory, the paper demonstrates how religious repertoires negotiate and blend influences from different (and sometimes apparently contradicting) sources, crossing and blurring perceived boundaries and creating vectors of musical and cultural diversity within the context of Christian liturgy. In this way, the paper contributes to current scholarship that examines assumed genealogies of Christian hymnody, challenging presumed notions of purity and identity in traditions of Christian congregational musics.

Marcell Silva Steuernagel, Ph.D., is Associate Professor of Church Music and Director of the Master of Sacred Music and Doctor of Pastoral Music Programs at Southern Methodist University's Perkins School of Theology. He also serves as the Canterbury Dictionary of Hymnology's Regional Editor for Latin American & the Caribbean, and lead co-editor of the Journal of Praise and Worship. Marcell writes at the intersection of church music, theology, musicology, and performance theory. He served as Minister of Worship, Arts and Communication at Redeemer Lutheran Church in Curitiba, Brazil, for more than a decade, and is an internationally active composer and performer. His most recent monograph is Church Music Through the Lens of Performance (2021), published on Routledge's Congregational Music Studies series.

Márcio André Silva Steuernagel, School of Music and Fine Arts of the State University of Paraná (EMBAP/UNESPAR) & Federal University of Paraná (UFPR)

“Stretching the Aesthetic Envelope”: Expectation, Functionality and Aesthetics in South Brazilian Lutheran Hymnody

This paper examines the tension between functional expectation and aesthetic exploration in Christian congregational musicking. In the context of the tension between my work as a composer of contemporary concert music on one hand, and as songwritter of congregational music in a South Brazilian Lutheran church on the other, the paper outlines the compositional philosophy that propelled the work of the Ars Iubilorum composers’s collective at the Redentor Lutheran Church in Curitiba, Paraná. Grounded on the epistemic and methodological frames of Artistic Research, the paper revolves around five songs of my own composition, written for use in congregational liturgies at Redentor Lutheran. Based on this sample of artistic and communal practice, I explore the tension between the need to engage with the congregation’s technical limitations, aesthetic history, and music culture ecosystems, with the collective desire to expand that congregation’s musical lexicon and challenge them with techniques, resources, and aesthetic possibilities cultivated in the fields of modern and contemporary Western music. Instead of “taking a side,” the paper argues for a multidimensional spectrum of artistic, aesthetic and liturgical possibilities that offers a multiplicity of experience and meanings, thereby creating diverse musical and spiritual cultivations in the liturgical life of the church.

Doctor Artium Márcio Steuernagel (1982) is a Brazilian composer, conductor and artistic researcher. He is main conductor of the Orquestra Filarmônica da Universidade Federal do Paraná, Conducting and Composing Professor at the Escola de Música e Belas Artes do Paraná/Universidade Estadual do Paraná, conductor of the Ensemble Móbile, and founding member of the collectives Ars Iubilorum, dedicated to the creation, reasearch and promotion of contemporary sacred music, and Ensemble entreCompositores, with whom he directed the Music Today Biennale (2011 – 2017). He lived in Austria (Vienna and Graz) between 2018 and 2022, studying at the Doctoral School for Artistic Research of the University of Music and Performing Arts Graz, where he received his Doctor Artium title in 2022 for his research on “Imperfection in Music as a Fundamental Compositional and Performative Dimension”, receiving a summa cum laude distinction. He currently lives in Curitiba, Brazil.

Samuli Korkalainen, The Finnish Society for Hymnology and Liturgy & Sibelius Academy of the Uniarts Helsinki

Lutheran merger efforts from the perspective of compiling a joint hymnal in the United States in the 1950s

Following the large-scale immigration of the nineteenth century, Lutheranism in the United States fragmented geographically, ethnically and doctrinally, resulting in a plethora of small church organisations. By the 1950s, mergers were increasingly seen as important for doctrinal and linguistic reasons, as English-language services and congregational events had largely replaced the languages of the immigrants' former homelands. In 1958, eight Lutheran churches published a joint Service Book and Hymnal. During this process, these churches also negotiated a merger. In this presentation, I will examine these merger efforts from the perspective of editing the hymnal section of the Service Book and Hymnal. I will use the case study of the Finnish Evangelical Lutheran Church of America, also known as the Suomi Synod, which was the smallest of these churches. The editing principles and policies revealed differing views among the churches involved in the process regarding the goal. Some emphasised the legacy of the Reformation and American-written hymns as unifying factors, while others hoped to incorporate the unique hymn traditions of each immigrant church to enrich the entire community. What was the outcome, and how did the Finnish immigrants react to it? And how did the merger turn out?

Samuli Korkalainen completed his Doctor of Music degree at the Sibelius Academy of the University of the Arts Helsinki in May 2021. He also holds a master's degree in theology. In addition, Korkalainen is a Lutheran church musician and pastor, as well as the president of the Finnish Society for Hymnology and Liturgy and a member of the editorial board of the joint Nordic publication 'Hymnologi – Nordisk tidsskrift'. Korkalainen is currently working part-time as a researcher on a project called "The Land of Dreams: Migration and Music from the 19th Century to the Present". Korkalainen works as a Senior Advisor for doctoral education at the University of the Arts Helsinki and belongs to the researchers of the activist music research association Suoni.

Session II B

Wed 5 Aug, at 15:30, Arokallio Hall

Chia-An (Victor) Tung, Emmanuel College, University of Toronto

Singing the Same Hope: Unity as Liturgical Practice in a Cross-Denominational Chinese Choir

With consideration to Chinese diasporic churches, pastors often emphasize the Pauline concept of unity. Unity is never an easy reality to achieve. Congregants may share the same faith, but their individual languages bring together a mix of dialects and accents. They may worship in unity, and they unite different church backgrounds, musical training, and expectations of how singing should be. Using the Toronto Better Homeland Worship Choir (BHWC) as a case study, I explore in this paper how such a cross-denominational and cross-linguistic Chinese choir develops a sense of communal connection through the processes of rehearsing, listening, breathing together, adjusting harmonies, and musicking. There are moments when some in the audience might be skeptical of this inter-church choir. Yet when the choir stands on stage and sings "A Better Homeland" together, the competition vanishes in that instant. This happens not because everyone has suddenly reconciled, but because they are all singing the same hope. For me, as a participant-researcher, this kind of collective singing is beyond just a musical arrangement in worship; it is also a liturgical practice of community. People learn how to draw near to one another, carrying their differences and vulnerabilities, and in the singing, they briefly but truly experience the raising of voices as one. This paper thus concludes "diverse unity" is not the erasure of difference, rather it is a reality lived out step-by-step through the shared practice of singing.

Chia-An (Victor) Tung is a Doctor of Ministry candidate at Emmanuel College, University of Toronto. His research focuses on Chinese Christian diaspora communities in Toronto and St. John's, Newfoundland, through musical, theological, and ethnographic approaches. He is also an active collaborative pianist and serves as Associate Conductor of the Better Homeland Worship Choir, a Toronto-based Chinese Christian ensemble. He is the recipient of a 2024 Louisville Institute Pastoral Study Project Grant and co-founder of the Grace Bamboo Sacred Music Ministry, which published The Lord Is Our Refuge: The First Contemporary Hymnal in the Siraya Language in 2025.

Griffin Shoemaker, Southern Methodist University

When Many Voices Sing As One

This paper explores the theme of “Diverse Unity” through the musical and liturgical life of Oak Lawn United Methodist Church in Dallas (TX/USA), focusing on congregational singing as a primary site of encounter between unity and diversity . Oak Lawn gathers congregants from multiple cultural contexts and musical traditions that have different (and differing) theological perspectives. The paper examines how congregational singing unites the congregation in song, what differences are preserved in and through musicking, and how these tensions shape the shared faith experience of the congregation. Using ethnographic methods, the paper examines how musical diversity—across genres, languages, and stylistic expressions—reshapes the act of singing together. Unity in this context is not achieved through uniformity of style or preference, but through a shared commitment to participate in song as an act of communal prayer. Furthermore, the paper attends to the challenges this project presents, including differing expectations of worship, questions of musical accessibility, and negotiations of tradition and change.

Rather than treating diversity as an obstacle to musical cohesion, this paper argues that the participation of multiple voices—literal and cultural—creates a richer, more theologically resonant form of unity. Thus, congregational singing in a diverse community becomes a formative practice that both reflects and enacts the body of Christ. By embracing a plurality of musical voices, Oak Lawn United Methodist Church demonstrates how diverse unity is not only heard but embodied—an ongoing practice through which the church becomes more faithful, more inclusive, and more fully itself.

Griffin Shoemaker is a versatile performer, multi-instrumentalist (piano, bass, guitar), worship leader, and composer whose work bridges artistry and sacred practice. He holds a Bachelor of Fine Arts in Musical Theatre from Montclair State University and is currently pursuing a Master of Sacred Music through Perkins School of Theology at Southern Methodist University. Shoemaker has performed across the United States at venues including Lincoln Center, the Metropolitan Opera, and Carnegie Hall. His collaborative work includes performances with VOCES8, Kelly Clarkson, the New Jersey Symphony Orchestra, and the Dallas Symphony Orchestra. He has studied under mentors such as Dr. Marcell Silva Steuernagel, Dr. Mark A. Miller, Dr. Chris Anderson, and Dr. Heather J. Buchanan, shaping a musical voice rooted in passion, creativity, and liturgical depth.

Helen Rossil, independent researcher

The sounding priesthood of all believers: socio-religious unity through vocal diversity in traditional Nordic hymnody

In the 19th and 20th centuries, an array of hymn melodies in oral tradition was recorded throughout the Nordic countries. These melodies are rooted in the tradition and aesthetics of congregational singing without instrumental accompaniment. Nevertheless, due to lack of recordings, the melodies are mostly associated with a few specific singers as representatives of a vanishing oral tradition. In the same way, the melodies are today only performed by solo singers, who can express their musicality and display the beauty of their voices in the intriguing melismata and ornamentations of the melodies. This focus on the creativity of single singers can also be seen as part of a discourse that wants to elevate the view on the aesthetics of traditional music. However, this focus on the singing individual overlooks the origin of the same vocal traditions in the musical collective. Examining music examples, this paper claims that we should instead think of the melodies and the performance practice as remnants of a congregational musical style that expresses the unity of the village community, which was associated with the Lutheran doctrine of the priesthood of all believers, through vocal diversity. It further claims that this democratic vocal style was performed in opposition to the way official state churches would exercise power via musical standardisation that fostered vocal unison.

With a background as a singer, Helen Rossil (DK) 2022 defended her musicological dissertation on Danish folk hymnody at Uppsala University. 2025, she received a scholarship from the The Royal Swedish Academy of Music for her ongoing research project on the hymnscape of churching of women in Sweden and Denmark. She is one of the editors of the Nordic journal for hymnology and an active networker within hymnology and traditional singing on national and Nordic level.

Session III A

Thu 6 Aug, at 13:00, Cedercreutz Hall

Eerik Jõks, Estonian Literary Museum

Cursive Cadence Revisited: The Estonian Experience in Formula-Based Psalmody

The chanting style that has been used in Latin psalmody for over a thousand years is characterized by the use of accentual cadence. Terence Bailey has suggested that, prior to the development of it, a significantly simpler and more universal system—known as cursive cadence—was in use. In this type of cadence, the number of syllables counted from the end of each textual division corresponds to the number of notes in the cadence, and textual accents are not taken into account.

In 2013, the School of Sacred Chant was established in Tallinn, where, taking into account the specific features of the Estonian language, only cursive cadence began to be employed. As a result of this work, the extensive hymnal The Estonian Chant Psalter was published in 2020. The method has also been explored in other languages.

The aim of this presentation is to introduce the advantages of implementing cursive cadence in formula-based psalmody. The results of this endeavour show that, although the use of cursive cadence may initially cause some discomfort for experienced practitioners of formula-based psalmody accustomed to accentual cadences, it opens up several new possibilities for revitalizing this historical genre. These include a deeper engagement with the text rather than reliance on the familiar effects of relatively narrow selection of melodic formulae; the creation of newly composed formulae based on traditional structural principles; and the development of entirely new approaches to formula-based psalmody, such as the circular model of psalmody.

In addition, recent work on the application of cursive cadence has led to the development of a specialized software tool, The Digital Psalter (DigiPs), which enables the preparation of texts for chanting using an extensive selection of melodic formulae. The presentation will also introduce the functionalities and working principles of DigiPs.

Eerik Jõks holds an MA in Chant and Ritual Song (University of Limerick, 2001) and a PhD in Musicology (University of York, 2010), and was a Marie Curie Fellow during his postdoctoral studies at the Estonian Academy of Music and Theatre (2011–2014). Jõks is an interdisciplinary scholar of uncommon breadth – musicologist, terminologist, singer, composer, conductor, educator, translator, and lecturer – he combines approaches from the humanities, natural sciences, and social sciences, and has advanced Estonian scientific terminology as founder and chair of the Hymnology Terminology Commission. He has led both academic and cultural institutions, including as Executive Secretary of the Estonian Council of Churches (1996–2004) and head of department at the Estonian Academy of Music and Theatre (2018–2021). Currently a researcher at the Estonian Literary Museum, his main focus is on the musical qualities of the Estonian language).

Maria Takala-Roszczenko, University of Eastern Finland

Music as Catalyst for Liturgical Renewal: The Divine Liturgy (1964) by the Finnish Orthodox Archbishop Paul

The movement to renew Christian worship in the 19th and 20th centuries took shape in the Orthodox Church of Finland through Archbishop Paul (Paavali [Olmari], 1914–1988). Both a church musician and a liturgical theologian, Archbishop Paul initiated several projects to advance the rethinking of worship on the basis of *eucharistic ecclesiology*, promoting the active participation of the laity and a return to sources in liturgical expression, including music. His major accomplishment was a clergy manual for the Divine Liturgy (1985), which brought these ideas into ritual form. Interestingly, this major work was preceded by a series of music publications, apparently meant to pave the way for the liturgical renewal. The musical process culminated in the publication of a hymnal, The Divine Liturgy (1964). In my paper, I will discuss the process, the sources and their adaptation, as well as the broader intentions and implications of the Archbishop's liturgical-musical project.

Maria Takala-Roszczenko is Associate Professor of Church Music at the University of Eastern Finland in Joensuu, Finland. Her research interests range from interwar church music and liturgy in the Finnish Orthodox Church to development of liturgical rite and hymnography of the Greek Catholic Church in early modern Polish-Lithuanian Commonwealth. She is also interested in the lived experience of liturgy and sacred music in contemporary Finnish Orthodoxy.

Michael Capps, Southern Methodist University

Curating the Religious Imagination: Interdisciplinary Perspectives on the Liturgical Arts in North American Christian Subcultures

This paper examines the motivations and structures of the curatorial systems that shape the religious imagination in North American Christian subcultures, with particular attention to music as a central medium of communal expression in Free Church traditions. Drawing on the historical evolution of traditions of the Radical Reformation, it explores how musical and other aesthetic practices have shifted from forms of communal exploration and interpretive openness toward the management and instrumentalization of the religious imagination.
In privileging utilitarian or ideological objectives, such curation risks producing a derivative monoculture that, in its ubiquity, fails to engage fully with the realities of the human condition and religious belief. In doing so, these priorities exclude heterodox perspectives and limit the possibility of transformative aesthetic encounters and their disruptive, prophetic, or revelatory potential. The result is both an aesthetic limitation and a moral and theological failure, curtailing the community's capacity for imaginative engagement with diverse expressions of faith.

Adopting an interdisciplinary framework that combines cultural sociology, critical theory, and the perspectives of dissident writers such as Václav Havel and Czesław Miłosz, the paper examines the characteristic harms of such curatorial strategies while highlighting the potential for music and art to enact ethical and spiritual renewal. It concludes by proposing strategies for cultivating liturgical and artistic spaces that support aesthetic diversity, interpretive maturity, and hospitable dissent within the Christian subculture.

Michael Capps is a composer of vocal, choral, chamber, and orchestral works and currently conducts the liturgical choir Nova. He holds a Bachelor of Music from West Texas A&M University and a Master of Business Administration from Oklahoma State University. He is a doctoral candidate in the interdisciplinary Liberal Studies Program at Southern Methodist University, with completion anticipated in May 2026. His doctoral dissertation analyzes the curatorial ecosystem shaping artistic expression in North American Christian subcultures, using the prevalence of religious kitsch as a lens to examine how power, ideology, and institutional priorities constrain art's theological and prophetic potential. In addition to his academic and musical work, he served for more than three decades as an aerospace executive and corporate strategist.

Session III B

Thu 6 Aug, at 13:00, Arokallio Hall

Aleksi Sakkolan-Leppänen, University of Helsinki

Unity manifested in creation: the Romantic conception of God in J. L. Runeberg's hymnology

In this presentation, I examine the hymn lyrics of J. L. Runeberg from the perspective of the Romantic conception of God. The analysis is based on the philosopher of aesthetics Eino Krohn's theory of Romanticist immanent concept of God. I analyze Runeberg's hymn lyrics in light of Krohn's theory, aiming to present a perspective on the theological line of thought expressed in Runeberg's hymns.

The presentation situates Runeberg within Romanticism. It answers the questions of what in Runeberg's hymn poetry is particularly influenced by Romanticism and what kind of theological heritage it carries. I also seek to relate Runeberg as a representative of Romanticism to Classicism by offering examples of aesthetic characteristics of Classicism in Runeberg's work.

In the presentation, I outline the theology of Romanticism. A central feature of the Romanticist theology is the interplay between multiplicity and unity. Among the Romantics, the relationship between plurality and unity appears in the expression of the eternal and the temporal through poetry—for example, in the work of Novalis; as a self-transcending ironic attitude in Schlegel; and as a scientific methodology in Goethe. In theology, this perspective is present in Schleiermacher's Christian humanistic conception of the human being.

The characteristics of Romanticism discussed above form a recognizable basis for examining the theology reflected in Runeberg's hymnal lyrics. The presentation offers a perspective on Runeberg's theological legacy by situating it within intellectual history. The Romanticist immanent conception of God is a noteworthy aspect of theological worldviews, as it offers a perspective emphasizing relationship with nature and the experience of unitive connection.

Aleksi Sakkolan-Leppänen is a doctoral candidate in systematic theology whose academic interests focus on worldviews and conceptions of humanity. Sakkolan-Leppänen's expertise centers on the theological and ideological heritage of the German cultural sphere. In particular, his expertise emphasizes Rhineland mysticism, German idealism, and the Romantic conception of science.

Sakkolan-Leppänen's doctoral research combines cognitive science with the study of theological language. As an independent researcher, Sakkolan-Leppänen has addressed topics in the psychology of religion. An up-to-date and detailed description of his research profile and publications can be found on the University of Helsinki's research portal: https://researchportal.helsinki.fi/fi/persons/aleksi-sakkolan-lepp%C3%A4nen/

Tatum Earp, Southern Methodist University

Christ enters in: the contemporary compositional process and Holy Communion in the American Methodist tradition

The role and importance of women composers of music for the liturgy remains an under-examined topic. Therefore, this paper stands at an intersection of gender and musical diversity in the context of Christian liturgical composition. As a female composer working in the male-dominated setting of North American church music, I explore the significance of composing new liturgical music for worship. Responding to Silva Steuernagel's invitation to dialogue with the functional expectations of the liturgy (2017), I focus on congregational reception to new music. The paper explores my compositional process for 'We hide our faces' (2026), written for a worship service on the theme of “Hurt and Healing.” Performed during ordinary time, the piece is written for string quartet and electronics. I discuss my compositional goal of addressing the spiritual formation and needs of the congregation of Flower Mound United Methodist Church in Flower Mound, Texas, where I serve. The paper delves into reception of the piece, gleaned through interviews with congregational members. It therefore draws methodologically from music and composition theory, ethnography, and performance studies, seeking to further examine how women composers contribute to congregational musical and liturgical experiences in North American Christianity.

Tatum Earp is a composer, conductor, and candidate for ordained ministry in the United Methodist Church, Horizon Texas Conference. She completed her undergraduate studies at Vanderbilt University in music composition under Dr. Michael Slayton and Dr. Michael Alec Rose. She currently studies sacred music composition and choral conducting at Southern Methodist University under the direction of Dr. Marcell Silva Steuernagel and Margaret Winchell (Ph.D. candidate, Yale University). Her work sits at the intersection of liturgical studies, spiritual formation, and contemporary music, seeking to understand the relationship between the arts, personal devotion, and congregational worship. She incorporates into her music feminist understandings of theology, emphasizing the stories of women in Christian scripture and the experiences of women in the church.

Session IV A

Fri 7 Aug, at 10:15, Cedercreutz Hall

Jaakko Tahkokallio, University of Helsinki (National Library of Finland)

Production of Liturgical Books in the Medieval Diocese of Turku, c. 1200–c. 1500

While only a few complete medieval liturgical manuscripts survive from the Diocese of Turku, partial remains of several hundred are preserved in the extensive fragment collection of the National Library of Finland. Using this challenging source material, recent research projects have succeeded in casting significant new light on the development of liturgical life and book production in the diocese during the Middle Ages.

This paper introduces the fragment collection of the National Library and summarises the state of the art concerning the history of liturgical book production in the diocese. It begins with the earliest probable traces of book production within the diocese at the start of the thirteenth century, before moving on to later manuscript production groups, dating from the late thirteenth and the fifteenth centuries.

The presentation draws primarily on research carried out within two projects hosted by the National Library of Finland in 2021–2026: *Books of the Medieval Parish Church* (ERC) and *Tradition and Variation – Medieval Chant in the Diocese of Turku* (Research Council of Finland). It serves as an introduction to the two following papers in the same session, given by researchers from the *Tradition and Variation* project, which will discuss the musical forms of the liturgy encountered in surviving liturgical books and fragments from the Diocese of Turku.

Dr Jaakko Tahkokallio works as a University Researcher in the CODICUM ERC Synergy project at the Faculty of Theology, University of Helsinki, currently seconded from his permanent position as Information Specialist in the Special Collections of the National Library of Finland. Tahkokallio has led large research projects on the medieval fragment collections of the National Library of Finland and the National Archives of Sweden (BOMPAC, ERC StG, 2021–2025; Tradition and Variation, Research Council of Finland, 2022–2026). His published research concentrates on the history of the medieval manuscript book and on medieval historical writing.

Jorma Hannikainen, University of Helsinki (National Library of Finland)

Melodic variation in the three graduals of the Turku diocese at the turn of the 15th and 16th centuries: A Desired but Unattainable Musical Unity

In this paper, I examine the extent and characteristics of melodic variations in liturgical manuscripts from the late medieval Turku diocese. The research focuses on three nearly intact paper graduals from the late 15th and early 16th centuries (*Graduale Ilmolense*, *Graduale Uskelense* and *Graduale Tammelense*) and their possible examples

The study examines three graduals and the medieval parchment fragments from the *Fragmenta membranea* collection, using a melody comparison. Previously, Finnish medieval liturgical music melodies have been almost outside the scope of research.

Musical differences between the sources concern small melodic formulas and, for example, liquescence signs. There are also some differences in liturgical content. The first and only missal printed for the Turku diocese, the *Missale Aboense* (1488), undoubtedly aimed to unify the liturgy of the parish churches, but from the late 15th and early 16th centuries, graduals bear witness to local variation in both melodies and the chant repertoire of the mass until the Lutheran Reformation. In addition to the Dominicans, the liturgical music of the Diocese of Turku was influenced by the liturgy of the Archdiocese of Uppsala and possibly also other dioceses in what is now Sweden.

This paper is part of the project *Tradition and variation – Medieval chant in the Diocese of Turku*. The project is funded by the Research Council of Finland and hosted in National Library of Finland.

Jorma Hannikainen is a Finnish musicologist, choir conductor, and church musician. He has worked as a university lecturer at the Sibelius Academy of the University of the Arts Helsinki and served as the Head of the Department of Church Music at the Sibelius Academy. After retiring, Hannikainen has continued his research at the National Library of Finland as a manuscript researcher in the project Tradition and Variation in the Liturgical Manuscripts of the Medieval Diocese of Turku since September 2022. His dissertation 'Suomeksi suomalaisten tähden' ('In Finnish for the Finns', 2006) examined the relationship between text and melody in Michael Bartholdi Gunnærus's collection of Introit Antiphons (1605), adapted to Finnish translations.

Hilkka-Liisa Vuori, University of Helsinki (National Library of Finland)

The Earliest Missals and Diversity of Liturgical Melodies c. 1200–1400

This paper examines the local chant traditions practiced in the Diocese of Turku (Finland) during the thirteenth and fourteenth centuries through case studies of selected melodies from the earliest surviving missal fragments associated with medieval Finland. These manuscripts were not only used but may also have been copied within the region. The primary sources are musical manuscript fragments preserved in the *Fragmenta membranea* collection of the National Library of Finland. The analysis focuses on their notational and melodic diversity while also considering the possible origins of the melodies.

The Turku material is compared with early Dominican (pre-Humbert) sources, the Dominican exemplar manuscript Santa Sabina, XIV L 1, and fourteenth- to fifteenth-century chant sources from the Diocese of Turku. This comparison identifies similarities and differences in melodic material across these traditions. It also seeks to highlight the diversity of the early chant tradition in the Diocese of Turku.

The paper is part of the project *Tradition and Variation – Medieval Chant in the Diocese of Turku*. The project is funded by the Research Council of Finland and hosted by the National Library of Finland, the University of Helsinki.

Hilkka-Liisa Vuori (DMus, dir. cant.) is a teacher, researcher, and performer specializing in Gregorian chant and medieval liturgy. She teaches at the University of the Arts Helsinki's Sibelius Academy, at Kallio Parish in Helsinki, and works as a freelance music educator. She is currently a researcher at the National Library of Finland, where she is working on the project 'Tradition and Variation in the Liturgical Manuscripts of the Medieval Diocese of Turku' (2022–2026), funded by the Research Council of Finland. As a singer, Vuori has performed Gregorian chant for more than three decades with Johanna Korhonen in the duo Vox Silentii, which has released fifteen recordings since 1992.

Session IV B

Fri 7 Aug, at 10:15, Arokallio Hall

Toni Kokkonen, Åbo Akademi University

Cultural Appropriation or Religious Continuity? Messianic Judaism and the Boundaries of Jewish and Christian Liturgy

Messianic Judaism is a modern religious movement in which Jews who believe in Jesus as the Messiah seek to combine Jewish identity with Christian faith. The movement has generated considerable controversy in both Jewish and Christian contexts. Within Jewish discussions, Messianic Judaism is often criticized as an appropriation or misuse of Jewish tradition, whereas many of its adherents understand their practice as a continuation of an early Jewish-Christian heritage.

This paper examines Messianic Judaism from the perspective of liturgical identity and asks how the use of Jewish rituals, the festival calendar, and other liturgical elements contributes to the construction of Messianic Jewish identity. The presentation draws on an ongoing doctoral project that analyzes ecclesiology and identity.

The paper argues that Messianic Jewish liturgical practices function as a central means by which the movement negotiates its position between Judaism and Christianity, offering a significant case study for discussions on cultural appropriation, religious identity, and the boundaries of liturgical tradition.

Toni Kokkonen is a doctoral researcher in Systematic Theology at Åbo Akademi University. His research examines ecclesiology and identity in contemporary Messianic Judaism. He is an ordained minister of the Evangelical Lutheran Church of Finland.

Miika Ahola

Has Christ been divided? – Liturgy, unity and ecclesiologies of commmunion

In my presentation, I will examine the relationship between *communion ecclesiology* and Christian liturgy. Communion ecclesiology, one of the most influential ecclesiological paradigms within the ecumenical movement, has been employed as a means of addressing longstanding divisions between churches. On the one hand, it provides a valuable foundation for ecumenical rapprochement at the level of liturgy as well. On the other hand, its strong Eucharistic emphasis presents a challenge in situations where churches are drawing closer to one another but remain unable to break bread together.

Communion ecclesiology is not a monolithic concept; rather, it is an umbrella term encompassing a variety of quite different understandings of the Church. In my presentation, I will introduce several examples of these approaches and compare them from the perspective of liturgical communion.

Dr. Miika Ahola received his doctorate in Ecumenical Theology from the University of Helsinki in 2023. His doctoral dissertation examined The Church: Towards a Common Vision*, a document produced by the Faith and Order Commission of the World Council of Churches. He currently serves as Acting Vicar of the Parish of Vehmaa. Ahola has also served on the board of The Finnish Society for Hymnology and Liturgy.*

Anthony Elia, Southern Methodist University (SMU)

Hymn as Tool, Hymn as Weapon, Hymn as Love: An Epistemology of Hymnody through Diversity & Hope

Since the late 19th century, the idea and reality of “the hymn” and “hymnody" as conceptual objects have occupied a space of contention, ambiguity, and political debate, while existing within the taxonomy and categorical nomenclature of “church music.” But their role, exposure, and extent are something far more dynamic and diverse throughout history. The hymn has performed the role of both the multivalent method and a practice that translates into the objects of tool, weapon, and lever, for example, just as much as an expansive communicating device of love. In so doing, “the hymn” has existed within the framework of conquering armies and anthems of resistance and hope among the oppressed. The question then is, how does the utility of “the hymn” exist in this epistemological paradox? This paper will explore the existential natures of “the hymn” and “hymnody” through current research and historical intercultural examples—from medieval crusader songs and 19th century missionary hymns in Hawaii to hymns of resistance in early 20th century Finland and cultural singing collectives in late 20th century Estonia.

Anthony J. Elia is J.S. Bridwell Foundation Endowed Library & Director of Bridwell Library, Associate Dean of Special Collections and Academic Publishing, and Founding Publisher of the Bridwell Press at SMU. His academic background and graduate studies are in theology, church history, and Central Asia literature and history. As a composer, he has written an array of sacred choral works in both traditional and experimental forms. In the last few years, he has also co-developed a theological creativity and the arts partnership between SMU and the Arvo Pärt Centre in Estonia that focuses on choral music and theology.