

# ABSTRACTS

## KEYNOTES

### *Some Remarkable Female Pianists in Finnish Music History*

**Margit Rahkonen**

DMus, pianist

"From 1800 on, the piano became the most popular of instruments and the pianist the most popular of instrumentalists" wrote Harold Schonberg in his widely-read "The Great Pianists from Mozart to the Present" from 1963. The instrument's - not to mention the pianist's - popularity would perhaps be voiced differently today, but piano's importance in music history cannot be denied. It was also considered a suitable instrument for women, and conservatories were crowded by female applicants right from their founding times on, around the first half of the 19th century. Eventually it also became possible for women to have independent careers as musicians.

Yet, for various reasons women seem to disappear in history somewhere behind the men. In my lecture I will present six Finnish female pianists. The first of them was most active in music in the 1870s, three women's careers blossomed during the first decades of the 20th century, and the two youngest ones continued to give concerts well into 1960s. Although circumstances during their life times varied greatly, all of them received their basic musical training in the home land and then studied abroad, some for extended periods. They all had notable careers as performers, two as pedagogues as well, and left their mark in Finnish music history. Through these six pianists I will take a look at the historical span of Finnish pianism and touch upon some factors which seem to have affected these female pianists' advancement in the musical world.

DMus **Margit Rahkonen** worked as long-time lecturer in piano as well as DocMus university lecturer and professor (2015–16) at the Sibelius Academy until 2016. She received her MM from the Juilliard School and her doctorate in performance from the Sibelius Academy. The subject of her doctoral concert series was the music of Franz Liszt, the doctoral thesis handled the 12 piano etudes of Claude Debussy. Rahkonen has performed as a soloist and chamber musician in the home land and abroad, made radio and cd recordings and given lectures and lecture recitals. Her research interests focus on the history of musical performance in Finland. Among her publications are a book on the Finnish pianist Alie Lindberg and articles dealing with Liszt's students' teaching at the Sibelius Academy, the SibA piano teachers' studies abroad as well as the early performances of Liszt's b minor sonata in Finland.

### *Between Practice and Theory: Performance Studies and/as Artistic Research*

**John Rink**

Professor, Faculty of Music, University of Cambridge

This paper will reflect on what musical performance studies has achieved over the last two decades and where it might head in the future. It will also highlight certain frictions with and within the 'artistic research' community, which at times has pursued conflicting agendas. One aim of the paper is therefore to generate greater synergy within the discipline and to find a way out of the corner into which some have painted themselves. To that end, I will undertake a case study focusing on a singular performance by the pianist Alfred Brendel which has the particular purpose of demonstrating how the separation sometimes posited in the literature between 'academic researchers' and 'artist researchers' might be challenged or overcome.

Professor Rink recommends reading this material in advance, although it is not necessary for understanding his keynote:

Doğantan-Dack, Mine, 2012: 'Artistic research in classical music performance: truth and politics', *PARSE Journal*, 1, pp. 27–40; available at <https://metapar.se/article/artistic-research-in-classical-music-performance>

Pace, Ian, 2017: 'The new state of play in performance studies', *Music & Letters*, 98/2, pp. 281–92; available through the UniArts Library at <https://academic-oup-com.ezproxy.uniarts.fi/ml/article/98/2/281/3902959>

**John Rink** is Professor of Musical Performance Studies at the University of Cambridge, Fellow and Director of Studies in Music at St John's College, and Director of the Cambridge Centre for Musical Performance Studies. He works in the fields of performance studies, Chopin studies, music analysis, and digital musicology. His books include *The Practice of Performance* (1995), *Chopin: The Piano Concertos* (1997), *Musical Performance* (2002) and *Annotated Catalogue of Chopin's First Editions* (with Christophe Grabowski; 2010); he was also General Editor of a series of books on musical performance which Oxford University Press published in 2017–18. He directed the AHRC Research Centre for Musical Performance as Creative Practice from 2009 to 2015; is Editor in Chief of *The Complete Chopin – A New Critical Edition* (published by Peters Edition London); and directs the three projects at Chopin Online ([www.chopinonline.ac.uk](http://www.chopinonline.ac.uk)). He performs regularly as a pianist and lecture-recitalist, with a specialist interest in Pleyel pianos. He served on the jury of the 17th International Fryderyk Chopin Piano Competition in Warsaw in 2015, and will again be on the jury for the 18th Chopin Competition in 2020.

## SPOTLIGHTS ON DOCTORAL PROJECTS

### Session I

*A journey within hospital musicians' hybrid professional space in the neonatal intensive care unit*  
**Taru-Anneli Koivisto** (Mutri)

How about inviting a musician to work on our hospital ward? A few years ago, a neonatal nurse asked this in a weekly personnel meeting to the great astonishment of the other nurses and doctors. This was the first time when inviting a musician to contribute to the interprofessional work of the neonatal intensive care unit (NICU) was considered in this hospital.

The prospect of inviting professional music practitioners, such as music educators and musicians, to add to the intensive care of newborns is now emerging in contemporary hospitals. This is justified by the critical condition of some newborns and their families' need for comprehensive support. However, entering a family room or the halls and corridors of a ward with shared music-making intentions creates new demands on music practitioners and their work. They will need to move beyond their customary practices of performing, teaching or playing musical pieces together, to more sensitive ways of reflecting on and managing their work.

In this paper, I explore the work of music practitioners to help them navigate through and develop their interprofessional work and musicking practices in the NICU. I ground my approach in a qualitative study, which I conducted in a hospital ward with families, music practitioners and healthcare professionals. Using reflexive and thematic analyses, I will present ways in which musicking practices and metaphorical reflections can be developed and co-constructed. As a conclusion, I will make some suggestions on how the development of expanding, even hybridising, music professionalism in healthcare settings should be recognised in the future education of music professionals.

Keywords: hospitals, music education, musicians, musicking, NICU, professionalism

**Taru-Anneli Koivisto** is a music therapist, music educator, and a doctoral researcher interested in the interdisciplinary area of arts, health, and wellbeing. She has twenty years of experience in applying a wide range of music practices in education and healthcare, as well as in public health settings. Her research

interests also include hybrid working and learning environments, health promotion, and social justice issues.

<https://www.uniarts.fi/taru-koivisto>

*Sacred Technology – How sanctifying technology makes sound performances more meaningful*  
**Charles Quevillon** (Mutri)

In the current age of ubiquitous digital technologies and the impending creation of general artificial intelligence, it has become necessary to reevaluate the relationships between humans and technology. In the musical realm, the use of electronic and digital technologies have become overwhelmingly dominant; many creators use electronic apparatuses by default without thinking about the implications and deeper meaning related to their use. In my doctoral project, I want to research how to interact with technological tools used in music making, such as a computer, microphone, speakers, the synthesizer, and the electric guitar in ways that are meaningful, expressive and poetic. In order to investigate this relationship between technology and musical creativity, I will study rituals, techno-animism, new media, and human-computer interaction. The main objective of this doctoral proposal is to create four new sound performances presented in four different concerts in which I will act both as a composer and a performer. In these new works, the human voice and body will be put into a dialogue with different music technology tools

**Charles Quevillon** is a Canadian composer/performer. He studied six years at the Conservatoire de Musique de Montréal and worked nine years with choreographer Tedd Robinson. He also collaborates with artist Maija Tammi, with whom he created The 1m3 of Human Experiment presented in Meidän Festivaali in 2018. Charles Quevillon is a doctorate student at Sibelius Academy. His research is about the ritualization of music performance and the sacredness of electronic music technologies.

*Sustainable internationalization of arts universities through extracurricular activities*  
**Outi Niemensivu** (Mutri)

The objective of my PhD research is to understand the role of extracurricular activities within the internationalization of arts universities and how internationalization works together with social and cultural sustainability.

The research questions are (I) What is the role of international extracurricular activities in internationalizing an arts university? (II) How do arts universities perceive the relationship between internationalization and both social and cultural sustainability?

My research plans to address the research gap in HEI internationalization within the context of social and cultural sustainability. The research is interdisciplinary drawing on two theoretical discussions: HEI internationalization and sustainability.

The thesis will be a qualitative research in the form of a multiple case study. The primary research data will be semi-structured interviews. The focus will be on the views on the representatives of the universities. The research data will cover three arts universities and about nine international extracurricular activities, such as international projects, music competitions and festivals.

The research will discuss how international extracurricular activities contribute to the internationalization of arts universities and social as well as cultural sustainability, enforcing existing discussion and research on HEI internationalization and sustainability. The research will contribute new information to the internationalization of arts universities on how extracurricular activities support the internationalization of arts universities, strengthening social interaction and communication between various cultures.

**Outi Niemensivu** is a first-year student at the MuTri doctoral school of the Sibelius Academy. In 2018, Outi graduated from the Sibelius Academy with a master's degree in Arts Management. Her interests include internationalization as well as social and cultural sustainability. Before joining the academia, Outi had an

international career focused on languages. Having a master's degree in English Philology from the Helsinki University, she had a full career in the translation and localization industry as an entrepreneur/managing director and senior manager.

*Strategic Fundraising – A Competitive Edge for Arts Organizations. Multiple case studies of international opera and ballet organizations*

**Heidi Lehmuskumpu** (Mutri)

The aim of the research is to analyze and illuminate, how does an arts organization successfully build a competitive edge with strategic fundraising and what shifts can be seen in fundraising in the 21st century. A special interest is on four topics: how do opera and ballet organizations attract young adults both as customers and donors, how do opera and ballet organizations and corporate partners co-create value, how do diversity and sustainability requirements affect strategy and fundraising and how do donor and corporate partner relationships affect the organization's mission and artistic core.

Using relationship marketing, management and public relations theories, this data-driven, inductive and multidisciplinary study examines, how to attract both private donors and corporate partners in the context of opera and ballet, which represent traditional art forms with increasing pressures regarding their funding. From the methodological point-of-view, the research is a qualitative multiple case study. The primary source of data consists of 45 semi-structured, personal interviews at several internationally acclaimed opera and ballet organization: The Metropolitan Opera (USA), American Ballet Theatre (USA), New York City Ballet (USA), Dutch National Opera and Ballet (the Netherlands), the Royal Opera House (the UK), Glyndebourne (the UK) and Garsington Opera (the UK). Secondary data includes various fundraising materials and selected personal observations.

The research has both theoretical and practical contributions. The theoretical contribution of this research is highly critical due to the lack research on fundraising especially in Finland. The study also adds to the international research of fundraising in the arts. The practical contribution stems from understanding the concept strategic fundraising: how to plan and conduct fundraising in an arts organization in practice, and how to tailor and harness fundraising as a competitive advantage for an arts organization especially in Finland.

**Heidi Lehmuskumpu** earned her M.Sc. in Business from the Aalto University Helsinki School of Economics in 2002, followed by Master in Music, Arts Management from the University of the Arts, Sibelius Academy in 2013. In 2011–2013 Lehmuskumpu studied as a Fulbright Scholar at New York University receiving M.Sc. in Fundraising and Grantmaking in 2013.

Professionally Lehmuskumpu has a versatile background from business, financial journalism, communications, marketing and fundraising.

## **LECTURE-RECITALS**

### **Session II**

*Sergei Rachmaninoff and rooting in the first phrase of his Moment Musical Op. 16 No. 2 E-flat minor*

**Tuomas Kivistö** (Docmus)

According to Heinrich Neuhaus, Sergei Rachmaninoff utilized the metaphor of 'fingers growing roots into the keyboard' to describe the technique of sound production in piano playing. Could the metaphor also describe the phenomenon of rooting, and reflect Rachmaninoff's economic way of playing? What is the role of finger pedaling in this context, and what benefits may it offer to the pianist? In my lecture-recital, I will briefly address the latter questions in the spotlight of Rachmaninoff's Moment musical op. 16 no. 2 E-flat minor and its first four measures particularly.

Classical pianist **Tuomas Kivistö** is interested in combining the fields of music, the natural sciences, and medicine. His broad classical repertoire includes works from Johann Sebastian Bach to Kaija Saariaho. At the moment, he is concentrating on Sergei Rachmaninoff's piano music, which is the topic of his doctoral degree at the Sibelius Academy's DocMus Doctoral School.

Kivistö has studied at the Sibelius Academy, Chicago College of Performing Arts and Indiana University in Bloomington. Most recently, he has studied with Liisa Pohjola and Menahem Pressler. Tuomas Kivistö has received grants for his artistic work from the Finnish Cultural Foundation, Alfred Kordelin Foundation, and Jenny & Antti Wihuri Foundation. He has also received a full scholarship, as well as an associate instructor fellowship from Indiana University. At the moment he is hired by the Sibelius Academy as a salaried doctoral student.

### *Polska Travels: crossing boundaries*

#### **Krishna Nagaraja** (Mutri)

Krishna Nagaraja's doctoral research is a journey across space, time and styles on the wings of the most popular Nordic folk dance tune, the polska.

From its Polish-German early baroque origins to the present-day Nordic regional variants, the polska has enjoyed one of the most diverse and exciting developments known in European folk music: a history of migration, evolution, contamination, crossing of geographical and social boundaries.

A similarly vagabond musical figure, Krishna has traversed the territories of baroque, traditional and contemporary "art" music to find in the polska a suitable companion for his artistic adventures in the quest for common elements that connect those realms; threads which he decided to weave into original arrangements and compositions based on or inspired by Nordic folk repertoires. The ongoing dialogue between these three elements is displayed in each doctoral concert through a different interaction and forms the backbone of the artistic research project.

The "Polska Travels" have so far unfolded stories from Poland, Germany, Finland and Sweden; next stop, scheduled on 28.5.2020 in Organo, Musiikkitalo, will be Norway with its tales of fjords, waterfalls, forests, trolls and fairies. The fourth part of Krishna Nagaraja's doctoral project draws inspiration from the Norwegian cousin of the polska, the springar, and pays homage to Norway's most characteristic voice, that of the hardanger fiddle or hardingfele. The concert will feature two original compositions in world premiere, performed by a baroque string quartet and a hardingfele master.

This lecture-recital offers an overview of the travels so far, with scores and musical excerpts from the past concerts, peeks at the upcoming programme and into the final phase of the doctoral research.

Violinist, violist, composer, arranger, **Krishna Nagaraja** has always approached music from many different directions. His musical path has guided him over the years to baroque, traditional and vocal music leading him to join groups of several sizes and genres.

Krishna has written music for vocal groups, choirs, chamber orchestras, and his main brainchild, the folk-baroque project Brú. A GLOMAS graduate at the Sibelius Academy, he is currently a MuTri PhD student. The compositions featured in his doctoral concerts in 2017 and 2018 have been praised for the ingenuity and uniqueness of the blend between folk, baroque and contemporary music.

<https://www.uniarts.fi/krishna-nagaraja>

## **Session III**

### *Forgotten Bagpipes - The Redesign of the Säkkipilli in Finland*

#### **Gonçalo Cruz** (Mutri)

Sweden, Estonia, Latvia, have managed to bring back alive their own piping traditions. Why hasn't Finland done the same yet?

Bagpipes are a large and diverse family of reed instrument, whose sole unifying feature is the fact they are played by pressing an air bag, instead of directly playing with the mouth. Widespread iconography seems to indicate that Europe was once quite familiar with a bagpipe culture. However, as with so many musical instruments, bagpipes have not enjoyed a steady level of popularity across the centuries. Some countries have been able to sustain an uninterrupted piping tradition while in others the instrument seems to have all but disappeared.

I have moved from Portugal to Finland (along with all my bagpipe making tools and machines) and have been accepted at the Sibelius Academy to conduct a Doctoral research. I am questioning the prevailing idea that there is no bagpipe tradition in Finland. After personally inspecting the extremely rare archaeological find unburied at Turku - an actual säkkipilli drone - circa 1400, and from observing the positive signs of young performers in the folk music scene, I believe there is a forgotten tradition, and a strong desire to play säkkipilli in Finland. People just need a working instrument!

My research will start by surveying all available evidences of the Säkkipilli and its piping culture. This effort will result in a comprehensive archive aimed at preserving the Finnish history and traditions. However, it is the praxis of actually producing new, high quality säkkipillit, informed by the measuring and drafting of available ancient instruments, that constitutes the core of our research.

At the end, a finalized version of the Finnish säkkipilli, 100% handmade by myself, will be made available for a selection of public music recitals, in the hands of the most accomplished Finnish musicians.

My lecture-recital at SibA Research Days, will present a brief overview of European bagpipes as well as the state of the art of the Säkkipilli in Finland. Apart from the lecture, I will be playing both modern European bagpipes with living traditions, as well as my on-going säkkipilli prototypes.

**Gonçalo Cruz** is a Researcher, Musician, Educator & Maker of Bagpipes & Woodwinds.

He holds a Masters in Architecture, and is currently a Doctoral candidate at the Sibelius Academy - "Forgotten Bagpipes - The redesign of the Säkkipilli in Finland".

His research interests are in the disciplines of Music, Ethnomusicology, Organology, as well as Art & Design, History & Archeology, with a special concern in the subjects of Instrument building, Tuning and Temperament.

As an artist, Gonçalo has been working as a music composer and guest musician on live and recorded performances and is keen in developing the concept of "Music as Design".

*Expressive synthesizer & live-electronics setup in a jazz fusion band*

**Visa-Pekka Mertanen** (Mutri)

Lecture-recital utilizes a combination of lecturing, multimedia, and live performance to open up a synthesizer & live-electronics setup and group playing concept that brings collaborative group improvisation of visionary jazz fusion group Weather Report into the present-day jazz-fusion context. This concept is an essential part of bandleader Visa Oscar's (born Visa-Pekka Mertanen) artistic doctoral work and his future artistic output.

The music of Visa Oscar Fusion 4 combines jazz tradition, communicative band playing, and live-electronics organically. The ensemble is born during band leader Visa Oscar's artistic doctoral studies and is founded on in-depth research on the expression of important jazz-rock and jazz-fusion musicians. All of the musicians in the band are jazz professionals with experience in several internationally touring jazz bands. Concert program consists of originals and few selected fusion classics.

Line-up:

Visa Oscar, keyboards, live-electronics, leader

Ville Vannemaa, saxophones

Vesa Ojaniemi, bass, live-electronics

Jussi Lehtonen, drums, percussions

**Visa Oscar** (Visa-Pekka Oskari Mertanen)

Jazz Artist - Composer - Scholar

University of the Arts Helsinki Sibelius Academy doctoral trainee Visa Oscar has worked since 1992 as a professional musician. His debut album as a band leader (Visa Oscar Group: "Fusion Treatment") was released in 2015. As a sideman keyboardist he tours internationally with afro-beat/jazz -influenced Helsinki-Cotonou Ensemble. As a freelancer Visa Oscar has worked with many jazz/pop/rock artists in Finland. He is an entrepreneur and owner of Oscar Music Production Ltd Oy. He works regularly as a visiting pop/jazz music teacher in Sibelius Academy, Metropolia UAS and Theatre Academy.

<https://www.uniarts.fi/visa-mertanen>

## Session IV

*Charles-Marie Widor's Symphony Romane in the Finnish Lutheran Divine Service*

**Anna Pulli-Huomo** (Docmus)

During 19th century French organ music developed in many different ways. Especially in the development of a new kind of liturgical organ music from both the melodic substance and the modality of restored plainsong became significant themes of institutions called École Niedermeyer and Schola Cantorum. Their work with restored plainsong affected also to non-liturgical music. Charles-Marie Widor (1844–1937) was a French organist and composer. His 10th organ symphony Symphony Romane is the first significant non-liturgical French organ composition where can notice the influence of the Gregorian plainsong restoration. The ingenious use of plainsong in the Symphonie Romane makes it unlike any French plainsong-based music before it.

In my presentation I will introduce Widor's Symphony Romane, its theme Haec dies - Gregorian Gradual for Easter Day and how I will use this music in the modern Finnish Lutheran Divine service.

**Anna Pulli-Huomo** holds Master of Music degrees in church music and in the study program of music performance with a main emphasis on the organ from the Sibelius Academy, where Markku Hietaharju and Pekka Suikkanen were among her teachers. Pulli-Huomo also participated in a class given by Professor Christophe Mantoux in Strasbourg and in Paris. She regularly performs on the organ both as a soloist and as a member of a variety of ensembles, and she has also concertized in France, Germany, Poland, Sweden and Austria. Anna Pulli-Huomo currently holds a position as a leading church musician in the Helsinki Cathedral congregation.

Anna Pulli-Huomo is also a doctoral student at the Sibelius Academy. The topic of her thesis is French Roman Catholic organ music from the 19th and 20th centuries in Finnish Lutheran divine services.

*Singing-in-the-world – a phenomenological study on the singer's inner work*

**Kajsa Dahlbäck** (Docmus)

In my DocMus thesis I have studied what precedes the voice, what exists before it is in the form of a tone. In my research I have utilized my experience as a singer specialized in early music and the genre's generally intimate concert and rehearsal atmosphere. Employing the triadic concept of body–breath–mind led me to study the singer's inner work from each side of the triangle that forms this unit. The three parts are inseparable from each other, although the unit can be studied from these three different angles. Body–breath–mind is the foundation for singing-in-the-world, a term developed from the phenomenological tradition of Martin Heidegger's being-in-the-world (in-der- Welt-sein), Maurice Merleau-Ponty's being-toward-the-world (suis à) and in recent years Lenart Skôf's and Petri Berndtson's breathing-in-the-world. The first two do not discuss breath as a factor in man's communication with the environment, when as Luce Irigaray as well as Skôf and Berndtson do. For the singer breath is equally important as body and mind for understanding and performing music.

From the presymbolic state of chora (Plato, Julia Kristeva) inspiration can awaken within the singer. Through mind the inspiration attaches to the breath and forms a tone after a little moment of stillness. The body has now accepted and received the starting tone and the diaphragm activates with a "click" before the tone is struck. This correlates with the mind's short moment of stillness used for maximum concentration.

The role of breath in the triad body–breath–mind focuses on communication in the directions of the musicians and the audience as well as a profound link to creating the singer's resonating tonebody. From the stillness of mind the singer can experience concentration and the possibility of flow (Csíkszentmihályi). There occurs a notion of touch between the tonebody and the singer's body– breath–mind during singing-in-the-world. Music during the presentation by composers Joseph Chabanceau de la Barre and Rosa Giacinta Badalla.

Keywords: chora, being-in-the-world, breathing-in-the-world, body–breath–mind, singing-in-the- world, singing

The Finnish soprano **Kajsa Dahlbäck** is performing extensively worldwide within the early music field, with many different ensembles at festivals such as Helsinki Festival, Bolzano Festival, Musica Antigua Brazil and Herrenchiemsee Festspiele. She studied at the church music department of the Sibelius Academy, Helsinki and at the Opera Academy of Gothenburg University. Currently she is at the final stages of her doctoral studies at the artistic program of the Sibelius Academy.

Ms Dahlbäck is the artistic director of Vaasa Baroque, an early music festival in Vaasa, Finland that she founded in 2013. With her new album *Earthly Angels*, Ms Dahlbäck was awarded "Album of the Year 2018" by YLE (Finnish Broadcasting Company). The album consists of music by 17th century Italian nun composers. 2018-2020 she is dean at the faculty of arts and culture of Novia UAS, located in Pietarsaari, Finland.

## **AFTER LUNCH CONCERT**

*...Che sonando appariscono - Girolamo Frescobaldi's contrasting affects, speaking toccatas*  
sicord

**Marianna Henriksson** (Docmus) Harp

My artistic doctoral project concentrates on early 17th century Italian music and its affectivity. In my written work, I focus on the concept of *desire* in this music: the flow of consonances and dissonances creates trajectories of desire, which is a possible approach for finding meanings and affect the listener through this music.

Harpsichordist **Marianna Henriksson** performs internationally as a soloist and a member of various orchestras and ensembles (eg. Finnish Baroque Orchestra, Helsinki Baroque Orchestra, Les Ambassadeurs) and collaborates with some of the most renowned early music specialists. Besides enjoying playing various harpsichords repertoires from early baroque to contemporary music, she takes a special interest in interdisciplinary collaboration. Her work with choreographer Anna Mustonen was rewarded with the Finnish State Prize for performing arts year 2018. She continues her studies at the Sibelius Academy aiming for a doctor's degree on performance, with a focus point on 17th century Italian music. Her debut solo cd consisting of this repertoire was nominated for Finnish Broadcasting Company's album of the year 2018.

*From the Deceased – Dance and movement combined with solo fiddle music based on Kalevala tunes of the East and 19th century fiddle tradition of the West.*

**Emilia Lajunen** (Mutri) 5-string Fiddle, Nyckelharpa

**Emilia Lajunen** is a professional Finnish folk musician. Her instruments are 5-string fiddle and the keyed fiddle. Her style of playing claims its origins in archaic heritage and fiddler music. She is a member in such



groups as Juuri & Juuri, Duo Emilia Lajunen & Suvi Oskala, Ritva Nero. Her solo album, *Turkoosi Polkupyörä*, was released in 2012. Lajunen is a winner of several folk music competitions and has been nominated Teosto prize on 2014. With Juuri & Juuri duo she received Emma prize on 2014. Lajunen's doctoral thesis that consists of five concerts, combining elements of dance and theatre to her own musicianship.

## CONFERENCE PAPERS

### Session V

*Vissi d'Arte, work as passion and calling – Narrative study of the work and careers of performing artists*

**Hanna Fontana** (Mutri)

I will describe and analyse the relationship regarding the work and career of the performing artists (opera singers and ballet dancers) with a narrative approach. My material will consist of theme and in-depth interviews with opera singers and ballet dancers from six different organizations: Finnish National Opera and Ballet, Stockholm Royal Opera, Norwegian Opera, Royal Danish Opera, La Monnaie in Brussels, and the Royal Opera House in London. Common themes in these artistic professions are work as calling, early career choices, passion for work, meaningfulness, performances, stage work, identity as a performing artist, among others. I will focus on artists with an employment, in order to follow a longer life career.

Theoretical framework of my study will base on the research of the Work as Calling theory, and the Psychology of Passion (DMP, dualistic model). I will look at these theories especially from the point of view of the work ability and well-being at work. In addition to these theories, I have chosen a narrative approach that is applied both as a theory and as a method. Interviews will be analysed with narrative analysis methods, in order to find and define essential main narratives, life stories and counter narratives. My analysis method will concentrate on experience-centred biographical narratives.

I have a long working career in the artistic administration, and I have been able to use my international network among the members of Opera Europa for this study and the interviews in different organizations. With this study, I hope to find new approaches and tools for leadership, work ability and work community development in artistic organizations.

**Hanna Fontana** has graduated from Sibelius Academy in 1992. She has worked as a teacher, singer and chorus conductor, administrative producer for Avanti! Chamber Orchestra, and since 1998 in the Finnish National Opera and Ballet. Hanna Fontana works as a HR Manager for opera and ballet, and her responsibilities include HR administration, internal communications, work ability management, among others. In addition, she works as a speaker and conflict mediator, as well as a coordinator for the HR issues in the Opera Europa organization. Hanna Fontana is able to utilize her long working experience and knowledge in her PhD studies, concentrating in the work of performing artists (opera singers and ballet dancers) in six different opera and ballet organizations in Europe.

<https://www.uniarts.fi/hanna-fontana>

*Orchestration analysis with acoustical methods: a new visual tool for composers and conductors*

**Uljas Pulkkis** (Docmus)

In the last 20 years I have composed more than 30 works for symphony orchestra. During the rehearsals of these works I have encountered numerous situations when the intended target instrument could not be heard through the orchestration. Discussions with my colleagues and orchestral conductors revealed that not only the fellow composers share the problem with me, but there are similar problems also in the standard repertoire.

Due to the limited rehearsal time, the solution for the problem is usually to lower the dynamics of everybody but the target instrument. This solution is effective, but affects the intensity of the music, as

musicians must hold back their playing. Also, the dynamics may play an important role in the dramatic arch of the work.

I offer another solution to the problem. With the computer program I have coded with Matlab-language, the user can investigate the orchestration of the entire score before the rehearsals. The program reveals which specific instruments are causing the inaudibility of the target instrument and lets the user to see the effects of dynamic alteration. For a composer, the program gives an opportunity to investigate the effects of alternative orchestrations and gives suggestions for acoustically ideal instruments and registers.

The basis of the program is a database of acoustical features of the orchestral instruments. The program constructs the database from sound samples selected by the user. The main feature is a masking curve caused by the instrument's sound. For the masking curve I have used a psychoacoustic model created for digital audio compression. This model has been widely tested in commercial applications, and it is clearly defined in terms of ISO-standard (ISO/IEC 11172-3:1993). Other features are spectral centroid (describing brightness), MFCC (describing color), and spectral peaks, which are used for determining the audibility.

With the help of my computer program it is possible to maintain the intensity of the music in passages with problematic orchestration. For a composer, the program gives a possibility to proof-read the score before making it public. It also provides ideas and solutions for the composer's own artistic work.

**Uljas Pulkkis** is a Finnish composer, concentrated mainly on orchestral music. His catalogue consists among other things of 15 concertos, 10 large scale orchestral works and 5 operas. He did his master's degree at Sibelius Academy in 2002 and have studies also in mathematics and computer science. Currently Pulkkis in composing a piano trio for Chelsea festival 2020 in New York, and a two-hour opera "All the truths we cannot see" to be premiered in Helsinki and Los Angeles in 2021. Both works utilize his newly developed computer program: Orchestration Analyzer.

<https://www.uniarts.fi/uljas-pulkkis>

*Social positions as a psychoanalytic tool in developing supervision and mental coaching method for professional musicians*

**Pauliina Valtasaari** (Docmus)

Title of the project:

SUPERVISION AND MENTAL COACHING FOR MUSICIANS

Creative potential at the interface of musicians' constructive communality and individual uniqueness

I have gathered interview data which is a qualitative basis for the supervision and coaching method for professional musicians. The purpose of the interview study is to understand what kind of psychosocial stressfactors musicians have and how they experience the special features of musicians' work.

The 11 volunteer informants were working in three different Finnish symphony orchestras. They were both freelancers and holders of permanent contracts, five men and six women between 41 and 58 years of age and diverse sample of different instruments.

The questions of the interview were based on studies, which investigated psychosocial stressfactors generally in multiple working fields, job-related stressfactors of classical musicians, and work engagement.

In the first stage of the analysis I found three main themes according to the literature. These themes were: professional themes, social themes, and health-related themes. In the second stage I sought psychoanalytic object relations in the narration of the informants while they spoke about self and others. In this study they tended to speak about their colleagues, working communities, conductors, artistic and administrative managers, friends, families, and the audience. I have strived to understand what is behind the narrative: what do musicians long for, what kind of human needs do they have, how do they experience resources and demands at work and in their lives, how do they position themselves and get positioned by others in

social interaction, and what are the functions of social positions for their identity and self-image. Theoretical background of my analysis includes Rom Harré's positioning theory (Harré & Langenhove 1999), Otto Kernberg group's theory of object relations (Clarkin et al. 2006; Kernberg 2012) and Wilfred Bion's theory of basic assumptions (Bion 1961).

I classify the individual object relations of my data in two categories, constructive and destructive. Constructive positions are: Self who needs approval of the group or Self who acts for the benefit of the group (group positions); Self who needs individuality, and Spirit creator, contributive self. Destructive positions are Excluded self (rejected by the group); Worthless self (insufficient, defective), and Self as a target of psychological force (bullied, stigmatized, dominated).

I will apply the knowledge of previous positions in my future supervision and coaching interventions with two Finnish symphony orchestras, that will be the next stage of my research project.

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