

Abstracts and Contributors

Océane Boudeau

What the Liturgical Books from the Charterhouse of Évora (Portugal) Tell Us about the Elaboration of a Carthusian Collection and the Changes inside the Carthusian Liturgy at the End of the Sixteenth Century

The musical collection of the Charterhouse of Évora owns manuscripts and printed books well known by researchers, with the exception of one antiphonary kept in the Palácio Duques do Cadaval, which I identify as being a Carthusian book. Built at the end of the sixteenth century, the Charterhouse of Évora (*Scala Coeli*) is the first Portuguese charterhouse. Although written or printed at the end of the sixteenth century, or at the beginning of the seventeenth, the books used in the Charterhouse of Évora bear witness to a liturgical tradition as ancient as the Middle Ages. Generally stable, the Carthusian liturgy, nonetheless, suffered some changes ratified at the end of the sixteenth century. The books of the Charterhouse of Évora are thus testimonies to the integration of these changes into the Carthusian liturgy. They also bear witness to the constitution of a liturgical collection for the daily recitation of the divine office.

Keywords: Carthusians; liturgy; manuscripts; plainchant; Teotónio de Bragança

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Vadim Rakochi

The “Moving Orchestration” of Schumann’s Piano Concerto: Genesis and Perspectives

The orchestration of Schumann’s Piano Concerto is considered revealing of the composer’s particular approach to the concerto orchestra. The rejection of exact doublings, the alternations between different woodwind instruments and the piano, the concerto-like solos in the orchestra, all preclude textural and timbral monotony, add plasticity to the orchestral texture and modify the character of the sound. Processes occur with such dynamic vitality that a “moving orchestration” effect appears. Not only the concerto’s aesthetics, style, and form, but surprisingly its orchestration had an impact on Schumann’s successors.

Keywords: concerto orchestra; moving orchestration; Robert Schumann; Piano Concerto, op. 54

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Pekka Metso and Jenni Hakkarainen

New Hymns for an Ancient Tradition: National, Pedagogical, and Apologetic Motivations of the First Finnish Orthodox *Spiritual Songbook* (1939)

This article focuses on the history of the Greek-Catholic *Spiritual Songbook* (1939), the first Finnish Orthodox Christian hymnal to include paraliturgical songs. It aims to retrace the process of creating the book, the people involved with it, and the motivations for initiating the project, and provides knowledge on a previously uncharted chapter in the history of Finnish Orthodox church music in the 1920s and 1930s. The promotion of new spiritual songs and congregational singing suited the needs of the Orthodox Church in Finland, a newly independent church established in 1923. New songs were seen as a suitable tool to substantiate Finnish national sentiments of the Orthodox population, as opposed to the Russian mentality. The songs also had an educational purpose: to strengthen the appreciation and knowledge of Orthodoxy among Orthodox believers. As such, the songs had an apologetic function to combat increased Lutheran influence in the Finnish Orthodox Church. Two separate yet interwoven songbook projects were launched in 1929. As the outcome of the projects, the *Spiritual Songbook* differed significantly from the plans of the main organizers. However, it provided the church with a useful and long-awaited aid for promoting congregational singing in parish life and in schools.

Keywords: congregational singing; spiritual songs; Orthodox Christianity; nationalism; religious education

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Francesco Finocchiaro

Aporias of Film Restoration: The Musical Documents of the Silent Era between Film Philology and Market Strategies

The notion of “film restoration” raises considerable problems for research into silent-film music. Handwritten scores with the orchestration intended by their authors are rare; in cases where piano scores have been preserved, these were often produced in a different context and for a completely different purpose. In contrast, a large repertoire of mood music pieces has come down to us from the silent film era, which according to their nature, however, could either precede a “musical illustration” or descend from it *a posteriori*. Musical documents of such varied nature, which could represent completely different moments in the compositional process, raise notable problems of interpretation when they are assumed as the starting point for “film-music restoration.” In contrast to an alleged authenticity, emphatically proclaimed for mostly commercial reasons, it will be noted that even the most historically accurate procedures of film-music reconstruction often require arbitrary interventions in the musical documents, which imply different assumptions regarding the ontological status of the score and the film, as well as their respective authorships. It is surprising to find a similar level of arbitrariness even in the most celebrated exemplar of film-music restoration in recent years: Strobel’s reconstruction of Huppertz’s score for the film *Metropolis*. Despite all declared claims for philological completeness and historical truthfulness, the reconstruction of this silent-film score proves rather to be a process of translation and adaptation. The final result of such a procedure is not only historically new and indirectly derivable from the state of the sources, but also completely rooted in the aesthetic expectations of the present era.

Keywords: Silent-film music; restoration versus reconstruction; *Metropolis*; Gottfried Huppertz; Frank Strobel

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Billy Badger

“And This Is How New Music Is Made”: Stefan Paul Goetsch’s “Hate Loops” in the Context of New Music

In August 2019, German experimental electronic musician Stefan Goetsch released “Hate Loops,” a minimal, yet complex multi-tape loop collage conceived in part, as the work’s title suggests, as a creative response to destructive online comments about new music on social media. As a creation of “archived destruction” Goetsch’s work is clearly inspired by William Basinski’s *The Disintegration Loops*, but it reflects rich and complex connections beyond Basinski and this musician’s own influences to the foundations of what Robert Fink calls “maximally repetitive music.” In this essay, I trace the musical and conceptual provenance of Basinski’s work, back through the works and ideas of the “holy trinity” of minimal music, Brian Eno, Steve Reich, and John Cage, to early examples of repetitive music before the turn of the twentieth century. Such a contextualization necessarily involves a discussion that includes common ideas of repetition and difference; as well as the subtractive and additive processes of disintegration. I argue that despite the obvious influence of Basinski’s *The Disintegration Loops*, Goetsch has created a deliberate palimpsest of creation and destruction that recalls Alvin Lucier’s *I Am Sitting in a Room*, but more readily reflects the auto-destructive impulse and social engagement of German-born artist and activist Gustav Metzger.

Keywords: repetition and difference; social media; tape loop music; William Basinski; YouTube

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