

Abstracts and Contributors

George Dimitri Sawa

Lives in Musicology: My Life in Arabic Music—Scholarship, Translation, Teaching, Performance

This overview of my five decades researching Arabic music, studying and translating treatises on Arabic music dating back to the ninth century CE, and teaching and performing this tradition is the latest installment of the “Lives in Musicology” series of *Acta Musicologica*. I cover my early training in Western music, seen at the time in my native country of Egypt as advanced compared to “backward” Arabic music, followed by my turn to a deep, lifelong involvement with the latter, which began with my reading of “Kitāb al-Mūsīqī l-Kabīr” (Grand book of music) by al-Fārābī (d. 950), the beauty of whose scholarship and language stunned me. So instead of trying to bring Arabic music into the twentieth century, Arabic music brought me back to the medieval era! My overview of my many writings tries to offer a sense of the richness, humanity, and humor of the music to which I have devoted my career.

Keywords: Arabic music performance, Arabic medieval treatises, rhythmic theories, organology, education

George Dimitri Sawa (gsawa3303@rogers.com) was born in Alexandria, Egypt and earned a PhD in Arabic historical musicology from the University of Toronto. His experience in Arabic music performance, history, and theory extends over a period of fifty years. He has performed and lectured worldwide and published seventy articles and nine books, including translations of medieval treatises, his own treatise on musical ornaments, and works related to performance practice and music education. His five CDs and three DVDs include historical performances and educational material for belly dancers. He is the recipient of numerous awards, including the Lifetime Achievement Award from the Egyptian Ministry of Culture for his research in Arabic music history.

Maria Takala-Roszczenko

Musical Instruments in Interwar Finnish Orthodox Worship: Localization Interrupted?

Musical instruments do not traditionally feature in Byzantine Orthodox worship, but their use has been implemented or attempted from time to time in different historical contexts. This article sheds light on the practices and ideas related to the presence of the harmonium in the liturgy of the Finnish Orthodox Church during the 1920s and 1930s, a period of intense acculturation of the previously Russian-leaning Orthodox minority in Finland. The process is analyzed as an example of musical localization in which the Orthodox positioned themselves within Finland’s prevalent

Lutheran culture, noted for its vibrant congregational singing. Instrumental accompaniment was advanced as a means of adapting this singing to a changed situation. Drawing on archival documents and periodicals, the article explores the boundaries of tradition as they were highlighted in the discourse on musical instruments. The eventual rejection of instrumental accompaniment testifies to the enduring strength of the established practice of vocal music in the Orthodox Church.

Keywords: musical localization, congregational singing, Orthodox Christian worship

Maria Takala-Roszczenko (maria.takala@uef.fi) is an associate professor of church music at the School of Theology of the University of Eastern Finland. She is also a trained cantor in the Orthodox Church of Finland. Her research interests include music education, the development of liturgy, Orthodoxy as lived religion, publishing in the context of nineteenth- and twentieth-century Finnish Orthodoxy, confessionalization as reflected in early modern Slavonic hymnography, and musical culture in the Polish-Lithuanian Commonwealth.

Eva Moreda Rodríguez

Expressive Tempo Modifications in Zarzuela Performance: The Evidence from Early Recordings

By surveying a corpus of recordings dating from the 1890s to the 1950s, the present article reconstructs how tempo modifications (ranging from metrical rubato, to small- and large-scale tempo modifications, to contrasts of tempo) were employed by Spanish *zarzuela* performers. The article aims at providing a context-sensitive approach, contextualizing and interpreting each recording within both the constraints of recording technologies and the broader discourses concerning ontologies and aesthetics of recorded music in the first decade of the twentieth century. It discusses two main findings emerging from the evidence which might be of broader relevance for the scholarship of early recordings as documents of nineteenth-century performance practice: (1) the connection between tempo modifications and the need to communicate Spanish-language text expressively, which zarzuela shared with other vocal music genres of the period while at the same time developing some particularities in this regard; (2) the gradual abandonment of the most extreme forms of tempo modification around the time of the introduction of electrical recording as an example of the “phonograph effect,” discussed by Mark Katz in an article of 2006.

Keywords: vocal performance practice, Spanish music, phonograph effect, zarzuela

Eva Moreda Rodríguez (eva.moredarodriguez@glasgow.ac.uk) is Reader in Music at the University of Glasgow. She is the author of three monographs, the most recent of which is *Inventing the Recording: The Phonograph and National Culture in Spain* (Oxford University Press, 2021). Apart from her interest in the early history of recording technologies and how they documented performance practices, she has also published extensively on Spanish music under Franco and in exile.

Daniel K. S. Walden, with Tanaka Tasuku

Tanaka Shōhei's Keyboards As Instruments of the Global History of Theory

The Japanese music theorist Tanaka Shōhei captivated turn-of-the-century German audiences with three musical keyboards—the enharmonium, the syntonia, and the Demonstration Harmonium—that could perform tonal music in just intonation, a tuning system in which every interval is tuned to a whole number ratio. Such instruments, he proposed, would “return music to Nature’s eternal laws” by averting musicians from using equal temperament, which “artificially” exploited irrational numbers while dividing the octave into twelve equal steps. This article analyzes Tanaka’s theories and instruments alongside their reception history in Europe, based on archival research conducted by the author with Tanaka Tasuku, the theorist’s grandson. The analysis is contextualized within a broader discussion of the historical development of just intonation theory in Germany and Japan, and Tanaka’s efforts to use his instruments to cultivate transnational dialogue between the two countries. The article advances two claims: first, that only through close study of the technical specifications of Tanaka’s instruments can we grasp the co-productive relation between his theories, the sensations he sought to elicit, and material constraints; and second, that musical instruments can double as “instruments of the global history of theory,” by revealing how musical theories and practices have shaped global encounters.

Keywords: transnationalism, temperament, just intonation, musical media, Meiji Japan

Daniel K. S. Walden (daniel.walden@yale.edu) is assistant professor in the Department of Music at Yale University. He researches the global history of music theory in the long nineteenth century, and is writing a book about the emergence of just-intonation theories and practices within a scholarly network spanning Germany, Japan, India, Mexico, and West Africa.

Tasuku Tanaka (tttanaka@yamaguchi-u.ac.jp) is a guest professor of Yamaguchi University. He received his ME in engineering (1971) and PhD in science (2003) at the University of Tokyo before working at the Japan Aerospace Exploration Agency, specializing in aerospace engineering and remote sensing satellites. He is Tanaka Shōhei’s grandson and maintains his archives.

David Ferreira Carballo

Between Topic and Leitmotiv: The Hexatonic Pole as Representation of the Uncanny in *El final de don Álvaro* of Conrado del Campo

This article examines the first lyric drama of Conrado del Campo (1878–1953), *El final de don Álvaro*, composed in 1910 and premiered in 1911 at the Royal Theater of Madrid. This work illustrates the use of Wagnerian elements in Spanish opera. In my

discussion, I analyze the structure of *El final de don Álvaro* to illuminate Campo's development of small- and large-scale harmonic and tonal relations. Specifically, I demonstrate how the composer uses the Neo-Riemannian concept of the hexatonic pole to express the uncanny. Mystery is created around the character of the Penitent, who, though not appearing until scene 6, makes his presence felt musically from the outset. I begin with technical and hermeneutical definitions of the hexatonic pole, then show how this concept is employed throughout *El final de don Álvaro*. Finally, I apply topic theory to suggest that the hexatonic pole should be considered a musical topic which, in this particular cultural context, exemplifies Wagnerian influence as a means of evoking mystery.

Keywords: Conrado del Campo, Wagnerism, Leitmotiv, hexatonic pole, musical topic

David Ferreiro Carballo (dafcar.df@gmail.com) gained his PhD in musicology from the Complutense University of Madrid in 2019. He also earned a master's degree in Spanish and Hispano-American music at the same university in 2015. While pursuing his doctorate, he held a four-year contract for the training of university teachers funded by Spain's Ministry of Education, which allowed him to devote himself full-time to writing his dissertation on the first two operas of Conrado del Campo. He was also a visiting research assistant at Yale University in 2017/18. His research focuses on Spanish music and musicians of the nineteenth and twentieth centuries, with particular attention to analysis and music theory, nationalism, regionalism and musical identity in Galicia, recovery and editing of repertoire, lyrical theater, associationism, musical institutions, and wind bands. The Spanish Society of Musicology awarded his dissertation the National Prize in Musicology in 2020.