



# LAMENTS LOST OR ALIVE AND WELL

International Conference of the Lament Tradition



# BOOK OF ABSTRACTS

May 15–17, 2023

Organisers

Kyynelkanavat – Laments in contemporary Finland – project founded by Kone Foundation  
Karelian Cultural Society  
Finnish Literature Society

In collaboration with the Academy of Finland project Regional cultures of Finnic oral poetry (project number 346342)



KONE FOUNDATION



UNIVERSITY OF  
EASTERN FINLAND



Karjalan Sivistysseura



Federation of Finnish  
Learned Societies



SIBELIUS-AKATEMIA



KARELIAN  
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SEURA

# Laments lost or alive and well. International Conference of the Lament Tradition

May 15–17, 2023 in Helsinki, Finland

*Keynotes and the Open lecture are open for everybody. Otherwise, pre-registration is needed.*

## Monday 15 May

15.30–17.30 Open lecture in Finnish

18–19.40 Concert

Lummo Kati leelokoor & Surento (*included in the conference fee*)

## Tuesday 16 May

9–9.15 Opening

9.15–10.45 Parallel Session 1

10.45–11.05 Coffee break

11.05–12.35 Parallel Session 2

12.35–14 Lunch (*included in the conference fee*)

14–16 Parallel Session 3

16–16.30 Coffee break

16.30–17.45 Plenary Session

Keynote 1

[18.30 Conference Dinner (*pre-ordered*)]

## Wednesday 17 May

9–10.15 Plenary Session

Keynote 2

10.15–10.35 Coffee break

10.35–12.05 Parallel Session 4

12.05–13.30 Lunch (*included in the conference fee*)

13.30–15 Parallel Session 5

15–15.30 Coffee break

15.30–17 Parallel Session 6

17–17.20 Closing words

## MONDAY 15 MAY

**15.30–17.30** – Great Hall

**Open lecture in Finnish**

**18–19.40** – Great Hall

**Concert Lummo Kati leelokoor (Est) & Surento (Fin)**

Traditional singing and new interpretations. Songs and laments from Setos, Karelians, Ingrians, and Finns.

*Tickets included in the conference fee*

## TUESDAY 16 MAY

**9–9.15 Opening**

Great Hall

### 9.15–10.45 Parallel Session 1

**Panel 1** – Great Hall

**Lamenting together**

chair: **Kaarina Koski**

**Kaitlyn Bennett:** Singing Lament at Contemporary Church of England Funerals

**Marian Caulfield:** Crying together: mother and child resonance and a sense of ‘belonging’ found in modern Irish laments

**Elina Hytönen-Ng & Emilia Kallonen:** Lamenting circle’s meanings for the participants

**Panel 2** – Corner Room

**Changing tradition 1: New contexts**

chair: **Marko Kölbl**

**Michelle Collins:** Re-collection: keening sounds and contemporary performances

**Aušra Žičkienė:** Laments in Lithuania: Tradition and the Nostalgia for it

**Viliina Silvonen:** Emotions and affective power as a stable element. Laments in traditional Karelian rites and in contemporary Finland

**10.45–11.05 Coffee break**

Great Hall

## 11.05–12.35 Parallel Session 2

### Panel 3 – Great Hall

#### Games, parody, and the beginning

chair: **Madis Arukask**

**Slawomira Żerańska-Kominek:** Lament as the beginning of the music, cry as the first song

**Alena Leshkevich:** Shrovetide funeral games in north-eastern Belarus

**Anna Rezessy:** Ambivalent Emotions and the Power of Comic Conflict in the Hungarian Lament Parody

### Panel 4 – Corner Room

#### Changing tradition 2: Losing lament?

chair: **Marko Jouste**

**Marko Kölbl:** The Death of Lament. Views from the Croatian Minority in Austria

**Kati Kallio:** Karelian laments in contemporary Finland: disputes about tradition and ownership

**Mícheál Briody:** Lamenting the ‘neglect’ of laments: the attitude of the Irish Folklore Commission to the tradition of lamenting the dead in Irish

## 12.35–14 Lunch

*Included in the conference fee.*

## 14–16 Parallel Session 3

### Panel 5 – Great Hall

#### Literal sources

chair: **Karina Lukin**

**Antigoni Ntousiopoulou:** The lament in modern Greece and its origins in Greek culture from antiquity and on

**Frog:** Scandinavian Laments in Modern Times: Evidence versus Invisibility

**Mariola Pigiowa:** The Wife, the Mother and the Lament.

**Despina Loukidou:** Early laments of Virgin Mary in byzantine hymnography and their musical and iconographical depiction

### Panel 6 – Corner Room

#### Changing tradition 3: New interpretations and meanings

chair: **Viliina Silvonen**

**Madis Arukask:** The imagined otherworld in Setu burial laments and the changing genre in the 20th century

**Riikka Patrikainen & Liisa Matveinen:** What does the rituality of laments mean to a contemporary Orthodox Karelian lamenter? A research based on long term discussions on laments between a researcher and a lamenter

**Jip Lensink:** Consolation Songs & Lament: Moluccan Religious and Cultural Identity

## 16–16.30 Coffee break

Great Hall

## 16.30–17.45 Plenary Session

Great Hall

### Keynote 1

#### Incommunicability: How Lamentation Pushes Us to Rethink Colonial Models of Communication

**Charles Briggs**

chair: **Elina Hytönen-Ng**

[Dinner 18.30]

## WEDNESDAY 17 MAY

### 9–10.15 Plenary Session

Great Hall

#### Keynote 2

### **Karelian Lament Poetry: From Oral Tradition to Cultural Heritage**

**Eila Stepanova**

chair: Viliina Silvonen

### 10.15–10.35 Coffee break

Great Hall

### 10.35–12.05 Parallel Session 4

#### Panel 7 – Great Hall

**Panel discussion: Laments and lamenters in contemporary Finland.** The interrelation of Karelian and Finnish cultures and the interpretations of laments

chair: **Kati Kallio**

Discussants:

**Pirkko Fihlman**, founder, chairperson, and honorary chairperson of Äänellä Itkijät ry, The Finnish Lamenters Association

**Mirva Haltia-Holmberg**, Karelian activist, DEI Consultant at deidei

**Emmi Kuittinen**, singer and folk musician, artist in the Kyynelkanavat project

#### Panel 8 – Corner Room

### **Interpretating funeral laments**

chair: **Žanna Pärtlas**

**Diarmuid Ó Giolláin**: Thomas Crofton Croker's The Keen of the South of Ireland (1844): A Pioneering Study of the Irish Funeral Lament

**Marija Maglov**: A wail of two cities: radiophonic composition Lacrimosa by Ivana Stefanović

**Elena Romashko**: Nuclear Lamentation: An investigation of the transformations of Vernacular Religion in the post-Chernobyl Belarus

### 12.05–13.30 Lunch

*Included in the conference fee.*

### 13.30–15 Parallel Session 5

#### Panel 9 – Great Hall

### **Interconnectedness between genres**

chair: **Siria Kohonen**

**Stéphane Aubinet**: Interconnectedness between lullabies and laments

**Charlotte Doesburg**: Songs of the Forlorn – Traditional Karelian Laments in Contemporary Finnish Metal Music

**Imogen Gunner**: “Eoin Búrcach”, a Re-Imagining in Story and Song

#### Panel 10 – Corner Room

### **Laments in enclaves**

chair: **Frog**

**Kristina Lomen**: Laments of the Slovak Enclave in Serbia

**Emanuele Tumminello**: The ritual weeping in the funeral rites of the Ghanaian Christian community in Palermo (Sicily)

**Hana Urbancová**: The Funeral Lament in Slovakia: Historical Sources, Local Traditions

**15–15.30 Coffee break**  
Great Hall

**15.30–17 Parallel Session 6**

**Panel 11** – Great Hall

**Sensing and protesting**

chair: **Elina Hytönen-Ng**

**Mina Dos Santos:** Laments: Musical Tears That Free Body and Soul? An Example Through Various Fieldwork Experiences in Northwestern Russia.

**Salome Tuomaala-Özdemir & Elina**

**Niinivaara:** Crying for change? Mapping Acts of Lamentation as Resistance

**Arja Turunen & Hannah Yoken:** Lamenting as a radical form of protesting in the Finnish second-wave feminist movement

**Panel 12** – Corner Room

**Analysing laments through the performance**

chair: **Riikka Patrikainen**

**Janika Oras:** Same meter, different performance rhythm – relationships between the rhythm of Seto laments and typical performance situations

**Žanna Pärtlas:** From Lament to Lamenting Song: Comparison of the Seto Solo and Choral Funeral Laments

**Marko Jouste:** Skolt Saami laments

**17–17.20 Closing words**  
Great Hall

Marija Maglov

A wail of two cities: radiophonic composition *Lacrimosa* by Ivana Stefanović

In 1993, Serbian composer and radio artist Ivana Stefanović created *Lacrimosa* for the Vienna program *Kunstradio – Radiokunst*. Stefanović states that she was deeply upset and agitated after hearing the recording of a mother from Sarajevo (Bosnia and Herzegovina) speaking about her three sons and the horrors of the Balkan wars. In this paper, I suggest discussing how the idea of wailing and lamenting was artistically reimagined, reinterpreted and explored in an art form that relies on collage, montage and cultural references through music, poetry and field recordings. The sound recording of a wailing mother is interwoven with classical music, recordings of Muslim and Eastern Orthodox prayers, Sephardi Jewish song and poetry. This variety underlines the idea of universality of grief in different religions and cultures. Excerpts from *Lacrimosa* compositions from the Western classical music tradition, as well as the reading of the poem *Lament over Belgrade* by Miloš Crnjanski, also bring forward past artistic interpretations of lament. Finally, public outcry was included in the form of field recordings of antiwar protests in Sarajevo and Belgrade. The author suggests that because of the recording of antiwar protests, combined with other mentioned materials, the composition could be understood as a wail of two cities in shared rage and grief opposing divisive nationalistic politics that lead to exiled and displaced people as the inevitable outcome of war.

**Marija Maglov** (1989) is a Research Assistant at the Institute of Musicology SASA and a PhD candidate at the Faculty of Music, Belgrade. Her research interests include the music of the 20th and 21st centuries, radio art, discography and music in media institutions.