
Notes on the contents

■ The theme of this issue – edited by Marko Tikka – is *Sounds of History*. The articles serve to remind us of the great diversity of roles sound has played in history: they can be intentional, random, false or almost too authentic. Two phenomena are emphasised when discussing the history of sounds: oral history and the history of music in its different forms.

In her article *Sounds and oral history: Interviews as a context of creating sound culture*, Saara Tuomaala discusses how soundscapes are rewritten and re-created when writing history. The strokes of the clock have died down, but their echoes will remain for as long as people remember the

strokes and write about them. The meanings given to past sounds will change and become associated with new aural and written contexts.

In her article *The sounds of war and their echoes in civilians' minds: How to interpret oral history data recorded in the 20th century about the Finnish War*, Sofia Kotilainen states that oral history data related to the Finnish War have been used very little in historical research to describe civilians' experiences. Because these sounds of war were recorded in written format several decades after the war, the researcher interpreting archived material must consider to what extent the data reflects the concept of history held by the people who recorded the data. In her article, Kotilainen analyses the soundscape of the Finnish War (1808–1809) in north-central Finland.

In the spring of 2009, Jukka von Boehm sensed how the atmosphere in the Royal Opera House in London was suddenly electrified after a translation of a line sung by King Henry appeared on the subti-

ling device: "Never again shall anyone abuse the German Empire!" But the audience soon fell under the musical spell of *Lohengrin* again, perhaps after realising that Wagner could not have had the slightest idea of the words Wilhelm II or Hitler would speak later. In his article *The changing images of the enemy in German interpretations of Richard Wagner's Lohengrin 1845–1945*, von Boehm discusses the diversity, randomness and contradiction in the history of the opera's influence.

The Compact Cassette – perfectly portable, cheap and re-recordable – is possibly the innovation that made the most significant impact on the average consumer's musical behaviour. This innovation appeared in stores some forty years ago. In their article *Cheap and portable: How the Compact Cassette changed the soundscape*, Kaarina Kilpiö and Heikki Uimonen have made history by writing what is very likely the first article ever published in *Historical Journal* about the Compact Cassette. Time and time again,

Finns' music-listening habits have changed completely, be it because of the portability of music, the privatisation of listening habits or the search for better and better sound quality. These changes have affected the musical culture and the soundscape alike, as did the increasing popularity of the Compact Cassette.

In their article *Which soundscape won? "Real" music as a symbol of order and authenticity*,

Kari Kallioniemi and Kimi Kärki claim that the industrialisation of western countries did not only create a new soundscape – it also created the need for a social order system that is communicated symbolically through "real" music. The bourgeois musical culture of the nineteenth century reflected the suspicion toward "noise" and disorder that was typical of the era after the French Revolution. The music of the twentieth century aestheticised the urban, industrial and technological soundscapes.

(Translation AAC NOODI Oj)