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IN MEMORIAM

JOPI HARRI

(6 DECEMBER 1967–12 JANUARY 2022)

Dr Jopi Harri, Finnish musicologist, chanter and composer, ordained reader of the Orthodox Church, died prematurely on 12 January 2022. He was a founding member of the ISOCM and a frequent participant in the conferences organized in Joensuu and in Prague.

Church music paved the way for Jopi to Orthodoxy. He was only eleven years old when he joined the Orthodox choir of St Alexandra's Church in Turku, conducted by the renowned Finnish cantor Pekka Torhamo. Five years later, in 1983, he converted to Orthodoxy. Jopi became acculturated to the liturgical-musical heritage of late nineteenth-century Russian Orthodoxy, which was still prevalent in the parish of Turku. This tradition nourished him throughout his life and guided his practical and academic aspirations.

Jopi Harri graduated in musicology from the University of Turku in 1997. He continued his postgraduate studies at his alma mater, obtaining his licentiate's degree in 2001 with a dissertation entitled, "Finnish Octoechos and the Russian Tradition" ("Suomalainen kahdeksansävelmistö ja venäläinen traditio"), in which the origin of the Finnish chant repertoire is established through a historical-musicological analysis of its derivation from the chant books of the Russian Court Chapel. Jopi continued this research in his doctoral thesis, which he defended on 28 January 2012, *St. Petersburg Court Chant and the Tradition of Eastern Slavic Church Singing*. He used computer-assisted statistical methods of music analysis to compare the melodies of the Court Chant with a wide range of Russian and Ukrainian published and manuscript sources. The study highlights the composite nature of the Court Chant, particularly with respect to the use of Eastern Ukrainian sources. In both theses, the analysis encompasses the history of East Slavic church music in rich detail and provides a wealth of musical examples, illustrations, appendices, and literature.

One of Jopi's passions was making harmonized arrangements based on old Slavic chant melodies, inspired mainly by Valaam and Znamenny chants. He also composed "within" this tradition. His major work in this field was

a Divine Liturgy, published in 2010 for the Finnish Orthodox Music Festival, which he subtitled: “composed and arranged in the spirit of traditional church music.” He also composed a setting of the Divine Liturgy in the style of Valaam chant, using what he called “authentic Valaam harmony.”

Jopi’s greatest legacy was undoubtedly the organization and cataloguing of the music manuscripts in the Valamo Monastery Archive in Heinävesi, Finland. The archive consists of materials evacuated from the Valaam Monastery on Lake Ladoga during the Second World War. In 2014, Jopi received a highly competitive three-year research grant from the Kone Foundation to study Orthodox church music culture in Finland. Valamo became the focus of his research. Over the years, Jopi organized thousands of individual scores into partitures and analyzed their authorship, originality, and conformity with the published *Valaam Obihod* of 1909. More importantly, his archival work was transformed into scores for the monastery choir. It is no exaggeration to say that, thanks to Jopi, the already half-forgotten Valaam style of singing and repertoire has been restored. He also developed digital tools for score-writing and Cyrillic fonts, and scanned and made available a number of hard-to-find chant books and other materials. His website, *Eastern Church Music Resources* (<https://ecmr.fi>), is a treasure trove for many scholars.

A gifted tenor, Jopi sang in several choirs. He developed his artistic skills, for example, in the male choir of the Uspensky Cathedral of Helsinki under the direction of the composer Peter Mirolybov, and in the Schola Gregoriana Aboensis, a plainchant choir reviving Gregorian Chant in Finland. Whether performing solos for the Orthodox Chamber Choir or chanting at the kliros of the Valamo Monastery, Jopi’s professionalism was evident in his diligence and commitment. He also composed and arranged a considerable repertoire for the choirs with which he performed. His professional touch can also be seen in a number of discs recorded with the Orthodox Church Choir of Turku.

Jopi was a unique personality who tirelessly offered his talents to the needs of the Church and the academy. He was extremely active and productive. In his ability to deal with large amounts of information and sources, he showed his special talent for systematic categorization and organization. He demanded perfection in his own work and expected no less from other researchers; his feedback was often sharp, but subsequently proved to be quite fruitful. Jopi was particularly fond of “debunking” established myths, for example about the quality and reception history of the repertoire of the St Petersburg Court Chapel or the Valaam singing tradition. His critical tone also became well known in various discussion forums and in social media. But many of those who met him personally knew him as a warm friend, a generous colleague, and a true servant of the Orthodox Church.

Iankaikkinen muisto!

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