



THE POWER OF THE SACRED AND THE SECULAR

Symposium Programme
Turku, Finland
14 – 16 August 2012
(Sibelius Museum, Piispankatu 17)

TURKU ● ÅBO 
European city of culture

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WHAT IS ABOAGORA?

The aim of Aboagora is to question and deconstruct the juxtapositions between the arts and sciences, to establish new kinds of dialogical connections and to develop experimental models for academic and artistic expression. Aboagora promotes dialogue between the arts, humanities and sciences by bringing scholarly debates together with the arts and also by combining artistic expression with scholarly events.

The name 'Aboagora' refers to both Turku (in Latin *Aboa*) and *agora*, a meeting place or marketplace. The idea of Aboagora is to create an open forum for thinking and debate and to challenge and break boundaries between the arts and the scholarly world. Aboagora aims at encouraging new research, new art and new kinds of encounters between the two.

Aboagora is a marketplace of open codes: it provides a common forum for academics, artists and the public. This forum is based on openness and open-minded crossing over of different levels.

WHY ABOAGORA?

The gap between the arts and sciences is a product of history, not an inherent given. In the early modern period scientific and artistic activities were not quarantined from each other, but during the past two centuries, the separation between the two has been very sharp. Today it is especially important to rethink the role of research also in terms of artistic expression and, at the same time, to consider cross-disciplinary approaches to artistic activities. Contemporary research often emphasises the need for current social challenges to involve cooperation between academic fields. The idea of Aboagora is based on a conviction that comprehensive problem-solving requires not only interdisciplinary elaboration but also acknowledgment of artistic approaches in more concrete and imaginative ways. Significant innovations often arise in the interface of disciplines. New ideas emerge from unexpected encounters: for this reason scientific or artistic innovations cannot easily be predicted. The purpose of Aboagora is to encourage these kinds of encounters and to promote scholarly dialogue which takes into account also artistic forms of expression.

Aboagora is a joint effort by the Turku Music Festival, the Department of Cultural History at the University of Turku and the Donner Institute for Research in Religious and Cultural History, Åbo Akademi University. This project is a continuation of the 2011 European Capital of Culture year in Turku.

An abstract line drawing on the left side of the page, consisting of multiple overlapping white outlines of human faces in profile, facing right. The lines are thin and create a complex, layered effect against the black background.

THE POWER OF THE SACRED AND THE SECULAR

The theme for 2012 focuses on a process that is fundamental to Western culture, that of separation between sacral and secular culture. This opens a fruitful perspective on the dialogue between the arts and the academia, since the concept of the secular is vigorously debated in both fields. In 2012 Aboagora seeks to turn critical attention to such questions as the role of religion in contemporary society, the return of mysticism and spirituality to public discussion and the so-called post-secular. In special focus are the issues of power and religion in relation to questions of gender and sexuality, sacred and secular love, Medieval inquisition, cinema and architectural space, cognitive science and quantum physics.

“It might be remarked that the extension of the notion of secularization to phenomena that are so different borders on the arbitrary. Fair enough. For this reason, it seems more appropriate to speak in more general terms of weakening, with secularization taken as its pre-eminent case. The term ‘secularization’, however, remains central because it seems to underline the religious sense of all this process. This is what I mean when I say that weak ontology is a transcription of the Christian message. If, as I said, I acknowledge that my preference for a weak reading of Heidegger with respect to other philosophical perspectives follows from my Christian inheritance, even the vision of modernity as the last epoch of metaphysics that derives from that ontology will understand itself to haven been decisively shaped by religion. The centrality of the concept of secularization expresses precisely this recognition. (...) While our civilization no longer explicitly professes itself Christian but rather considers itself by and large a dechristianized, post-Christian, lay civilization, it is nevertheless profoundly shaped by that heritage as its source. This is the reason why I speak of a ‘positive’ secularization as a characteristic trait of modernity.”

Gianni Vattimo: Belief (Credere di Credere, 1996)

TUESDAY 14. AUGUST

The Donner Institute

9:00–9:30 Registration

Sibelius Museum

9:30–10:00 Introduction (Tiina Lindfors)

10:00–11:30 Agora, Gianni Vattimo: *Christianity as Secularisation*

11:30–13:00 Lunch at Hus Lindman

13:00–14:30 Workshop 1: *The Sacred and the Human*

14:30–15:00 Coffee

15:00–16:30 Workshop 2: *Religion and Power: Challenges of Our Time*

19:00 Concert: *At the Orient Gates* (Sigyn Hall)

WEDNESDAY 15. AUGUST

Sibelius museum

09:00–10:30 Agora, Juhani Pallasmaa: *The Aura of the Sacred: Architecture, Art and Existential Sacredness*

10:30–12:00 Workshop 3: *Spirituality Outside Traditional Religious Spaces*

12:00–13:30 Lunch at Hus Lindman

13:30–15:00 Workshop 4: *The Cinema and the Sacred*

15:00–15:30 Coffee

15:30–17:30 Agora, Marion Bowman: *Sacred Spaces in Secular Places – From Airports to Agorotopias*

19:00 Concert: *Il Combattimento di Tancredi e Clorinda* (Concert Hall)

THURSDAY 16. AUGUST

Sibelius museum

9:00–10:30 Workshop 5: *Sacred and Profane Love*

10:30–11:00 Coffee

11:00–12:30 Workshop 6: *Inquisition Revisited*

12:30–14:00 Lunch at Hus Lindman

14:00–16:00 Agora, Miri Rubin: *Learning to Love: the Virgin Mary in European Culture*

16:00–16:30 Coffee

16:30–17:30 Conclusion (chair: Miri Rubin)

18:00–20:00 Reception (E. Ekblom Restaurant)

23:00 Concert: *Gamba in Candle Light* (Turku Cathedral)

AGORA SPEAKERS



Gianni Vattimo is an Italian philosopher and a politician. He studied philosophy as a student of Luigi Pareyson, Karl Löwith and Hans-Georg Gadamer during the 1950s and 1960s. He has elaborated hermeneutic thought to respond to the challenge of nihilism. He has also formed a critique of continental philosophy, arguing that hermeneutics is only one interpretation of reality among other possible valid viewpoints. Vattimo's key term is "weak thought" (*pensiero debole*), according to which we must affirm our experience of uncertainty and insecurity as a continual feature of our existence. Art and religion can create a feeling of security, but even they cannot guarantee fixed and eternal values. According to Vattimo's own characterisation, he is a Catholic who "welcomes God's

death." He has condensed his theological view into a one sentence paradox: "I believe that I believe." Vattimo is also an active politician and a long-term member of the European Parliament.



Architect, professor emeritus **Juhani Pallasmaa** has been an architect since the early 1960s. He established the Pallasmaa Architects in 1983. After leaving his position as Professor and Dean at the Helsinki University of Technology in 1997, he has held Visiting Professorships in various universities internationally. Pallasmaa has published widely, mainly on the implications of human embodiment in art and architecture, and has written essays on individual artists and architects. In his Agora lecture, Pallasmaa will discuss the experience of spirituality evoked by a work of art and architecture. He argues that religious sacredness implies the encounter of an object or space which has been specifically named or designated sacred, while the spirituality invoked by a secular artistic or architectural work is a personal and individual existential experience.

religious sacredness implies the encounter of an object or space which has been specifically named or designated sacred, while the spirituality invoked by a secular artistic or architectural work is a personal and individual existential experience.

Marion Bowman is the Head of Religious Studies at the Open University in the United Kingdom, working at the interstices of religious studies and folklore. Her research interests include vernacular religion, contemporary Celtic spirituality, pilgrimage, material culture, sacred space, airport chapels, the creation of myth and tradition. She has made a long term study of Glastonbury Festival, England, on which she has published extensively. In her Agora lecture Bowman discusses how modern people find, create and experience sacred spaces in some unexpected places. She will look at two examples of this – airport chapels and the sacred spaces created at the famous Glastonbury Festival. In these two very different contexts, she explores ideas of what makes sacred space in terms of material culture, purpose and surroundings. She ponders why people feel the need for sacred spaces in secular places, and how people react to and interact with these spaces – whether as flyers or festival goers.



Miri Rubin is the Professor of Medieval and Early Modern History in Queen Mary, University of London. Her Agora lecture will explore – with images, texts and music – the heritage of love developed by Europeans over centuries around the most iconic female figure: the Virgin Mary. At once mother, bride, daughter, and patron, the Virgin Mary allowed Europeans to express ideas about secular love and religious devotion, love of family and loyalty to lineage. They did so in the many styles and languages of Europe, ranging from the golden icons of Siena to the parish wall-paintings of Hattula. Europeans learned to express love – intimately as well publicly – as they learned about the Virgin Mary, and considered her delight in motherhood and her lament in bereavement. This heritage is alive in Europe and beyond, in a world largely secular, yet touched by these historic lessons of love, both sacred and profane.



WORKSHOP 1

The Sacred and the Human

Chair: Kari Enqvist

Have you ever wondered why there is some kind of religiosity in all human cultures? Religious beliefs, mythological narratives and ritual practices are found among all humans. This workshop discusses how the cognitive science of religion and the theory of evolution view this basic human urge. The workshop will also consider religion from the perspective of the scientific worldview and the modern cosmological understanding of the origin of the universe.

WORKSHOP 2

Religion and Power: Challenges of our Time

Chair: Andrew Yip

The workshop deals with issues of power and religion in relation to questions of gender, sexuality and hetero-normativity. Attention is directed towards the dynamics of change that affect societies and cultures all over the world today, due for example to the process of globalization and its swift streams of migration of persons and ideas. This turbulence involves a critical reinterpretation of the claims of traditional religious authority and the acknowledgement of pluralism and complexity as fundamental aspects of humanity – perspectives that have a significant bearing on contemporary interpretations of gender roles, sexual identity and human rights.

WORKSHOP 3

Spirituality Outside Traditional Religious Spaces

Chair: Terhi Utriainen

The term “post-secular” is often used to describe the turbulent changes affecting the sphere of religion today, moving away from expectations of a growing secularity towards a renewed interest in religious ideas. To a large degree, however, this revitalisation takes place outside the traditional religious institutions – in new forms and new contexts which add flexibility, personal choice and an emphasis on spiritual experience. The sacred and the secular no longer seem to represent definitive opposites, but are rather mixed and merged in unprecedented ways. This workshop concentrates on new physical as well as mental spaces for religious and spiritual activities today.

WORKSHOP 4
The Cinema and the Sacred
Chair: Hannu Salmi

The silver screen has always been a reflective surface for religious emotions and ideas about the sacred. Religious film making goes back to the emergence of cinema. Subsequently, through ethnographic views on film making, there have been numerous cinematic explorations of the problem of the sacred, in different cultural contexts. There has also been continuous debate on a transcendental style in cinema, best exemplified by such filmmakers as Bresson, Dreyer and Ozu. The workshop concentrates on the problem of how to visualize the invisible, how to tell stories about the ineffable and how the film presentation itself might be understood from the perspective of the sacred.

WORKSHOP 5
Sacred and Profane Love
Chair: Miri Rubin

Sacred and profane love, often associated with Titian's famous painting *Amor Sacro e Amor Profano*, refer to the complexity of love in Western culture. There is the profane, earthly love, but also divine love or love of God. The question of love is challenged through its ramifications in non-European cultures, and also through the fact that it covers a wide array of relationships, from friendship to parental love, from same-sex love to heterosexual love, from narcissism to patriotism. This workshop discusses the concept of love, especially the role of the arts in contributing to our understanding of love.

WORKSHOP 6
Inquisition Revisited

“By this letter, you are judicially called to appear before the inquisitor, in the place and time mentioned above, to tell pure and plain truth about yourself and others, concerning heresy you are publicly accused of.”

The workshop revisits the medieval inquisition of heretical depravity through the media of drama and fiction, but based on original sources interpreted by researchers of the topic. The office of inquisitor – shrouded by centuries of polemics and myths – may through reinterpretation create surprising connections to the contemporary world.



Tiina Lindfors will present the opening words for Aboagora 2012. She is one of the founder members of the dance theatre ERI, where she works as both a dancer and a choreographer, and for which she has already created more than 70 works. Many composers have sought opportunities to collaborate with Lindfors: amongst others, Mikko Heiniö has created five important works with her. As a choreographer, Lindfors is often controversial and emphasizes the theatrical possibilities of dance.

WORKSHOP SPEAKERS

WORKSHOP 1



Kari Enqvist is a professor of cosmology and Academy research professor at the University of Helsinki. He has spent several years as a researcher at CERN, in the USA, and in Copenhagen. He is the author of more than 200 scientific articles and 10 popular science books (in Finnish); his latest book, *Uskomaton matka uskovien maailmaan*, appears in August 2012.



Tomi Kokkonen is a philosopher of science working at the University of Helsinki. His main interests are in the unification of the human sciences with biology and in building a philosophical view of humanity founded on scientific research. Kokkonen's main focus is on evolutionary approaches to the human mind, behavior and culture. He has co-authored a book on evolution and human nature (*Evoluutio ja ihmisluento*, 2009, with Petri Ylikoski) and is currently working on a book on the evolution of morality.



Ilkka Pyysiäinen, PhD (theology), University Lecturer in the Study of Religions, Helsinki University. Pyysiäinen has published widely in the area of the cognitive science of religion. His books include *How Religion Works: Towards a New Cognitive Science of Religion* (Brill, 2001) and *Supernatural Agents: Why We Believe in Souls, Gods, and Buddhas* (Oxford University Press, 2009). A popular book in Finnish is his *Jumalaa ei ole* ("There is No God", Vastapaino, 2010).



Tom Sjöblom is a scholar working in the area of the scientific study of religions. He is a specialist in the field of Celtic and Medieval Studies and pre-historic religions. His research interests include the role of storytelling in the evolution of the human mind and emotional communication. In his writings he has been developing ways of combining historical research with the methods and findings in cognitive science and evolutionary anthropology. His works include: *Early Irish taboos. A study in Cognitive History, Druidit: Tietäjiä, pappeja ja*

samaaneja, and Tuulten saarella: matka kelttien ja kertojien Irlantiin. Tom lives with his family and two cats in a small town in Southern Finland. His next goal is to find the Holy Grail.

WORKSHOP 2



Danny Hall is Deputy Chief of Mission working in the Embassy of the United States in Helsinki. Since joining the State Department, he has served in the Dominican Republic, Paris, Slovenia, Washington, the Provincial Reconstruction Team in Jalalabad Afghanistan, and London. He is accompanied to Finland by his partner, Graham James, an actor with a long career in the theater and television in London. Danny was one of the founders of GLIFAA, Gays and Lesbians in Foreign Affairs Agencies, and he served as an officer on the Board of the American Foreign Service Association from 2002–2004.



Andrew Kam-Tuck Yip is Professor of Sociology at the University of Nottingham, UK. His research interests include contemporary religious/spiritual identities, sexual identities, youth culture, ageing, and human rights. His writings have appeared in journals such as *Sociology of Religion*, *Theology & Sexuality*, *Sexualities*, and *Contemporary Islam*. He is also the author of *Gay Male Christian Couples* (1997); and co-author/co-editor of *Lesbian and Gay Lives over 50* (2003), *Queer Spiritual Spaces* (2010), *Religion, Youth and Sexuality: A Multi-faith Exploration* (2011), *The Ashgate Research Companion to Contemporary Religion and Sexuality* (2012) and *Religion, Gender and Sexuality in Everyday Life* (2012).



Peter Nynäs is Professor of Comparative Religion and project leader for the Centre of Excellence in Research Post-secular Culture and a Changing Religious Landscape in Finland (PCCR, <http://web.abo.fi/fak/hf/relvet/pccr>). The edited book *Post-secular Society* was published 2012 by Transaction. Within PCCR he is now undertaking a case-study on LGTB activism in the religious field in Finland focusing on the intersection of themes such as agency and subjectivity.



Elina Pirjatanniemi chairs the Armfelt professorship in Constitutional and International Law at Åbo Akademi University. She is also the Director of the Institute for Human Rights at the same university. Professor Pirjatanniemi is an active academic and acclaimed teacher with a wide interest in law and society. Her expertise covers a broad area including fundamental and human rights, criminal justice and environmental issues.

WORKSHOP 3



Terhi Utriainen is Adjunct Professor of Study of Religions and Gender Studies and Senior Lecturer in Study of Religions at the University of Helsinki. Her research interests include women's lived religion outside institutions, embodiment, healing and rituals. She is co-editor of *Post-Secular Society* (Transactions 2012).



Benjamin E. Zeller researches religion in America, focusing on the new or alternative, including new religions, the religious engagement with science, and the quasi-religious relationship people have with food. He is author of *Prophets and Protons: New Religious Movements and Science in Late Twentieth-Century America*, and co-editor of the forthcoming *Religion, Food, and Eating in North America* and *The Bloomsbury Companion to New Religious Movements*. Zeller is currently on a Fulbright Fellowship studying contemporary religion in Finland, where he serves as Fulbright Scholar at Åbo Akademi University. He is Assistant Professor of Religion at Lake Forest College (USA).

WORKSHOP 4



Ilona Hongisto is a post-doctoral research fellow at the Department of Media Studies, University of Turku. She specializes in questions concerning documentary media with a particular emphasis on documentary theory. In her dissertation, *Soul of the Documentary: Expression and the Capture of the Real*, Hongisto offers a groundbreaking conceptualization of documentary possibilities. In her current project, Hongisto focuses on post-Socialist Eastern European documentaries from the point of view of fabulation.



Antti Pönni, Licentiate of Philosophy (Media Studies, University of Turku) works as a Senior Lecturer at the Department of Film and Television in the Metropolia University of Applied Sciences, Helsinki. His interests include the work of Robert Bresson and the French avant-garde film theory of the 1920s. He has also translated into Finnish texts by Emmanuel Levinas, Jean Epstein and Antonin Artaud.



WORKSHOP 5



Tom Linkinen is Finnish medievalist and cultural historian. His research interests also include the history of sexuality.



Erik Steinskog is Associate professor in musicology at the Department of Arts and Cultural Studies, University of Copenhagen. He is Dr. Art. (equivalent of PhD) in musicology from the Norwegian University of Science and Technology. His dissertation was about Arnold Schoenberg's opera *Moses und Aron*. Current research interests include popular music and popular culture; gender, sexuality, and race; music and technology; voice studies. Among his recent publications are "Diva Forever: The Operatic Voice between Reproduction and Reception"; "Queering Cohen: Cover Versions as Subversions of Identity".



Virpi Hämeen-Anttila is a novelist, a translator and a scholar of South Asian literature and cultural history. She has translated old Indian poetic and narrative texts and currently teaches Sanskrit at the University of Helsinki. She has written scholarly articles on South Asian literature, fiction (ten novels) and non-fiction: *Rakkauden Atlas*, a cultural history of love, and *Tarujen kirja*, a study of the myths of the world, both with her husband Jaakko Hämeen-Anttila, who is the professor of Arabic Studies at the University of Helsinki.

WORKSHOP 6



Pekka Tolonen, MA, is assistant of comparative religion. His academic interests include: new religious movements of the high middle ages; the organisation and actions of the early inquisition; the interplay of religion, sound and music.



Reima Välimäki graduated Master of Arts in General History at the University of Turku in 2011. He is currently writing his doctoral thesis in Cultural History on the control of lay religion in the late fourteenth-century inquisitions against Waldensians in Eastern and Southern Germany. In addition to late medieval history he is interested in medievalism and historiography of the Middle Ages. He has collaborated with the Medieval Market -festival at Turku in order to produce popularizations of medieval history, such as a dramatized disputation between a modern and a medieval doctor, presented during the last year's festival.

AT THE ORIENT GATES

TUESDAY 14.8. 19:00

SIGYN HALL

Fazıl Say, piano

Modest Mussorgsky: Pictures at an Exhibition

Promenade

I. Gnomus

Promenade

II. Il vecchio Castello

Promenade

III. Tuileries (Dispute d'enfants après jeux)

IV. Bydlo

Promenade

V. Balet nevylyupivših sja ptentsov

VI. "Samuel" Goldenberg und "Schmuyle"

Promenade

VII. Limoges le marché (La grande nouvelle)

VIII. Catacombae

Cum mortuis in lingua mortua

IX. Izbuška na kurih nožkah (Baba-Jaga)

X. Bogatyrskie vorota (V stolnom grade vo Kieve)

Wolfgang Amadeus Mozart: Piano Sonata Nr 11 in A major "alla Turca" K331

Tema (Andante grazioso) con variazioni

Menuetto

Alla Turca (Allegretto)

Fazıl Say: Own works

Architect and artist Viktor Hartmann was one of **Modest Mussorgsky's** (1839–1881) closest friends, and when he suddenly passed away in 1873 Mussorgsky was deeply shocked. An exhibition presenting Hartmann's works was arranged in remembrance. Mussorgsky wanted to honour his friend by composing a piano suite based on the impressions of the exhibition. However, Mussorgsky was busy with composing Boris Godunov and it wasn't until the summer of 1874 that he started to work with the Hartmann piece. The composing proceeded quickly and the work was completed in only twenty days. "Hartmann is seething as Boris was. Sounds and ideas float in the air and my scribbling can hardly keep pace with them", Mussorgsky wrote to his friend at the time. The unforced compositional process shines in the imaginative abundance of ideas.

The moods of the movements are often very contrary – from the disputing children at the Tuileries Gardens (Tuileries (Dispute d'enfants après jeux)) we are moved on to the tramping of a heavy oxcart (Bydlo), from the light ballet of the chickens in their shells (Balet nevyilupivših sja ptentsov) to a severe portrait of two Jews ("Samuel" Goldenberg und "Schmuyle") and from the vibrant racket at the marketplace at Limoges to the chilling harmonies in the catacombs (Catacombae). The opening promenade-theme is repeated in different nuances between several movements, as if the exhibition guest was moving from one work of art to another. Towards the end of the composition the theme is woven into the movements – it becomes the language of the dead (Cum mortuis in lingua mortua) and rises to a magnificent glory in the last movement The Great Gate of Kiev (Bogatyrskie vorota (V stolnom grade vo Kieve)).

The origins of some of **Wolfgang Amadeus Mozart's** (1756–91) piano sonatas have not, despite of several efforts, been clarified completely. The Piano Sonata A major K331 is composed between 1778–83, either in Vienna or in Munich. None of the movements is in sonata form. The sonata is opened with a variation movement – unique among Mozart's sonatas – where the gently rocking theme is accompanied by six imaginative variations. The other movement is a minuet, announcing its opening with splendor. The final rondo is probably Mozart's best-known piano work and also the reason for the sonata's nickname "alla Turca", in Turkish style. Turkish Janissary music was much in vogue in Vienna at Mozart's time and along with it the bass drum, triangle and piccolo, among other things, found their way to the Western art music. The final rondo imitates Turkish military music in the decisive march motive where the Janissary orchestra's scintillating drum and jingle are easy to hear, especially when the motive leads the movement to its masterful finale.

IL COMBATTIMENTO DI TANCREDI E CLORINDA

WEDNESDAY 15.8. 19:00

CONCERT HALL

Rolando Villazón, tenor

Topi Lehtipuu, tenor

Sandrine Piau, soprano

Emmanuelle Haïm, conductor

Le Concert d'Astrée

Claudio Monteverdi: Interrotte speranze, eterna fede

Ecco di dolci raggi il sol armato

Perchè se m'odiavi

Si dolce è'l tormento

Ohimè ch'io cado, ohimè

Eri già tutta mia

Maledetto sia l'aspetto

Quel sguardo sdegnosetto

Tornate, o cari baci

Dario Castello: Sonata quarta a 2 soprani

Luigi Rossi: Lagrime dove sete

* * *

Claudio Monteverdi: Tempro la cetra

Pur ti miro

Dario Castello: Sonata Decima Quinta à 4

Claudio Monteverdi: Il Combattimento di Tancredi e Clorinda

Testo : Rolando Villazón, Tancredi : Topi Lehtipuu, Clorinda : Sandrine Piau

Having lived in the turn of Renaissance and Baroque, **Claudio Monteverdi** (1567–1643) had a great influence on the formation of the new musical expression. Monteverdi's nine madrigal collections open up this change in an elegant way: starting from the fifth collection (1605), the renaissance polyphony of the madrigals in the beginning of Monteverdi's production (prima prattica) give way to baroque style monody (seconda prattica). The most significant difference

between these styles lies in the processing of the text. While *prima prattica* is characterized by the text dissolving into the polyphonic texture, the texture in *seconda prattica* enhances the melody and the base line and highlights the text clearly. The two madrigals performed at the concert are from the seventh collection from 1619.

In addition to madrigals, Monteverdi also composed other profane songs. The arias performed at the concert come from the collections *Scherzi musicali* (1632) as well as *Arie de diversi* (1634) and *Quarto scherzo delle ariose vaghezze* (1624) consisting of works by different composers. Compared with madrigals, the arias follow a simpler verse structure with repetitive refrains. The music is lively in rhythm and insightful in melody when expressing the love-themed texts. The love duett between Nero and Poppea, *Pur ti miro*, comes from the end of Monteverdi's last opera *L'incoronazione di Poppea* (1642).

Since the birth of the opera, the Orpheus myth was a popular theme and also appealed to the Italian composer **Luigi Rossi** (ca. 1597–1653). Rossi was one of the most popular vocal music composers of his time and wrote operas to the Pope's court and the royal court in France. The première of Rossi's *Orfeo* was in Paris in 1647. One of the opera's climaxes is Orpheus' lament opening the third scene, where the intensive expression is said to be deriving from Rossi's own experiences – his wife had died a year before he composed the opera.

We know very little about the life of **Dario Castello**. He is believed to have been born in the end of the 16th century in Venice, where almost all information we have on him can be found. The time of his death is also shrouded in mist: according to some sources he would have died in 1630 in the plague tormenting Venice, but some believe he lived to the 1650's. He was musician at San Marco while Monteverdi served as the church's chapel master, and the influence of Monteverdi is obvious in Castello's music. Castello published two collections of sonatas for different instrumentations in the beginning of the 17th century.

Monteverdi's *Il Combattimento di Tancredi e Clorinda* belongs to the eighth madrigal collection published in 1638 with the title "Madrigals of war and love". The piece was complete already in 1624. It's more related to opera by nature and has been characterized as a dramatic cantata. The text, telling the tragic love story between the Christian knight Tancredi and his enemy Clorinda, comes from Torquato Tasso's (1544–1595) epic crusade poem *Gerusalemme liberata* (Jerusalem Delivered). One night Tancredi is fighting with an enemy soldier wearing armour. As he wounds the enemy deadly he recognizes his beloved Clorinda, who converts to Christianity before her death and can thus rest in peace. When building up the drama Monteverdi gives the greatest part to the narrator Testo who describes the battle getting ever bloodier and, in the end, the terror. The orchestra illustrates the train of events with incisive, picturing progressions from riding to battle moods. The work is regarded the first to use string tremolos and pizzicatos as dramatic effects.

GAMBA IN CANDLE LIGHT

THURSDAY 16.8. 23.00

CATHEDRAL

Mikko Perkola & Atsushi Sakai, viola da gamba

Marin Marais: L'Arabesque

La Voix Humaine

Le Badinage

Sieur de Machy: Prélude in ré mineur

Olli Virtaperko: Songs of innocence, lust and sorrow

Sieur de Sainte-Colombe:

44ème concert à deux violes "Tombeau les regrets"

Concert à deux violes "Le Retour"

The viol music had its prime in France during the second half of the 17th century and the beginning of the 18th century. This concert's French composers were connected by close master-student relationships: **Marin Marais** (1656-1728) was **de Sainte-Colombe's** (?1640-?1700) student and both de Sainte-Colombe and **de Machy** (the second half of the 17th century) were Nicolas Hartman's students. Common for these composers is also that very little is known about their lives. The birth and death times and even first names of both de Sainte-Colombe and de Machy are shrouded in history's mist. Nor is the personal life of the most famous of the trio, Marais, well-known. The film *All the Mornings of the World* (Tous les Matins du Monde, 1991) gave an own, imaginary contents to these viol masters lives, bringing the viol music to a broader audience.

Of the composers at this concert Marais was the one who became best-known during his lifetime. He worked as a player of the viola da gamba at the court in Versailles and his five collections *Pièces de viole*, composed 1668-1725, gave him a reputation as the composer who "founded and firmly established the empire of the viol". De Machy's *Pièces de violle*, published in 1685, features eight suites and a preface containing performance instructions – a valuable source for today's musicians researching the performance practice of the time. De Sainte-Colombe performed rarely and only at his home. His preserved production consists of 180 solo viol pieces and 67 pieces for two viols, which he called concertos, "Concerts à deux violes esgales". All three composer's production is viol music at its best – sensitive and intimate, very haunting and elegantly vivid.

“In the search of idiomatic usage of the viol, great masters of the 17th and 18th century give composer all the answers he/she needs to know: the viol is about sophistication, affectivity, tone colors and temperament. But composing such music without falling into the traps of sentimentality, pastiche or anachronism was not an easy task. The modest result of my pondering resulted in a bass viol duo *Songs of innocence, lust and sorrow*.

The compositional process of the piece was a rather unusual one, starting with a purchase of a 7-string bass viol and by learning to play it tolerably. Eventually, the viol actually ended up being the only instrument that was used during the course of composing – a feature that hopefully adds some extra value to the playability of the piece.

Structurally the work is divided in three sections. The Overture-like opening segues into long and melancholic Lamento that eventually leads to coda, where immaterial and transparent natural harmonics close the piece to an end.”

– Olli Virtaperko 2012



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TICKETS

Box Office at Åbo Svenska Teater, Hansa shopping centre, Mon-Fri 12:00-15:00

At the concert venue 1 h before the event

ABOAGORA PROGRAMME BOOK

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PAST EVENTS

ABOAGORA 2011

The overarching theme of Aboagora 2011 opened up a critical discussion on the heritage of the Enlightenment, which is fundamentally related to the revaluation of the borders of the arts and science. Our modern world is in many ways a product of the eighteenth century and the culture of the Enlightenment. This heritage requires not only critical engagement but also the challenging and even the severing of particular juxtapositions that compromise Western thought. Are knowledge and belief opposites? Can reason and emotion be separated from each other? What do 'light' and 'darkness' mean in the year 2011?

Agora speakers 2011

Professor, Chancellor **Ilkka Niiniluoto**

Agora: Progress by Enlightenment: Fact or Fiction?

Professor **Dan Sperber**

Agora: Culture and Minds

Professor **Ruth Behar**

Agora: The Death of the Angel. Reflections on the relationship between enlightenment and enchantment in the 21st century

ABOAGORA 2013

After its inaugural year 2011, Aboagora will continue under new thematic strands as a permanent forum for reassessing and challenging the relations between arts and sciences.

2013 "THE HUMAN MACHINE"

Aboagora 2013 discusses the complex relationships between man and machine. The human being itself can be viewed as a corporeal machine, an assemblage of forces, actions and mechanisms, from the optics of the eye to the processes of cognition. It is also possible to interpret the machine as an extension of human senses. The boundaries between man and machine can be blurred by using technological devices as integrated parts of the human body. How will the human-machine interaction develop in the future? The theme 'The Human Machine' can also explore all those practices that create humanness in a machine: How may we assume machines that feel and think? What kind of personal qualities do they have? Machines have also served as the vehicles of human creativity, as tools but also as the expressions of abstract thoughts. Aboagora wishes to address this fascinating area that has been a fertile ground for artistic and scientific explorations during recent decades.



VENUES OF ABOAGORA SYMPOSIUM 14. – 16. AUGUST 2012

- 1. Sibelius Museum, Piispankatu 17**
- 2. Donner Institute (registration desk), Piispankatu 13**
- 3. Restaurant Hus Lindman, Piispankatu 15**
- 4. Accommodation: Centro Hotel, Yliopistonkatu 12a**
- 5. Sigyn concert hall, Linnankatu 60**
- 6. Turku concert hall, Aninkaistenkatu 9**
- 7. Turku Cathedral, Tuomiokirkonkatu 1**
- 8. Restaurant E. Ekblom, Läntinen rantakatu 3**
- 9. Spider site, Itäinen rantakatu 14**

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