



RETHINKING ENLIGHTENMENT

Symposium Programme
Turku, Finland
15–18 August 2011



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Kone Foundation
 Stiftelsen för Åbo Akademi
 Svenska Kulturfonden
 Turku 2011 Foundation
 Turku Music Festival Foundation
 University of Turku

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. Aboagora is part of the European Capital of Culture year 2011.



PROGRAMME

The overarching theme of Aboagora 2011 opens 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?

“The Enlightenment's emphasis on rational analytic methods has involved all scholarly thinking in sharp dichotomies. Rethinking – not unthinking – the Enlightenment, makes us abandon the dichotomizing approach to life and its problems, and develop rather a dialogical approach. The kind of polar pairs that we have to abandon are for example: theory/practice; enemy/friend; rational/irrational; internal/external; and for our case most importantly the pair art/science. There is no such thing as par excellence scientific thinking or a typical artistic thinking. Both rely on intuition, on explicit and tacit knowledge, on empirical data and the need to ignore them sometimes. The Enlightenment has insisted on universal knowledge, which was time-, place- and in general, context-independent. We on the other hand, in the 21st century live in a world, in which, in order to escape euro-centrism, we have to shift to what I call 'From Local universalism to Global Contextualism.'”

*Yehuda Elkana, Berlin/Jerusalem;
Philosopher of Science;*

*President and Rector (emer.), Central European University Budapest;
member of the Aboagora Advisory Board*

Monday August 15th

- 12:00– Registration opens at the Donner Institute
- 19:00 Reception at Hus Lindman
- 22:00 Concert: Photography Concert

Tuesday August 16th

Sibelius museum

- 9:00–9:30 Introductory statement by Yehuda Elkana: Rethinking Enlightenment
- 9:30–11:30 Workshop 1: Rethinking Enlightenment
- 11:30–12:30 Lunch at Hus Lindman
- 12:30–14:30 Workshop 2: The Power of Ideas and Their Limitations
- 14:30–15:00 Coffee
- 15:00–17:00 Agora: Ilkka Niiniluoto: Progress by Enlightenment: Fact or Fiction?
- 18:00 Concert: Sleepless Night
- 19:00 Concert: Sense of Sensibility
- 21:00 Concert: Sleepless Night

Wednesday August 17th

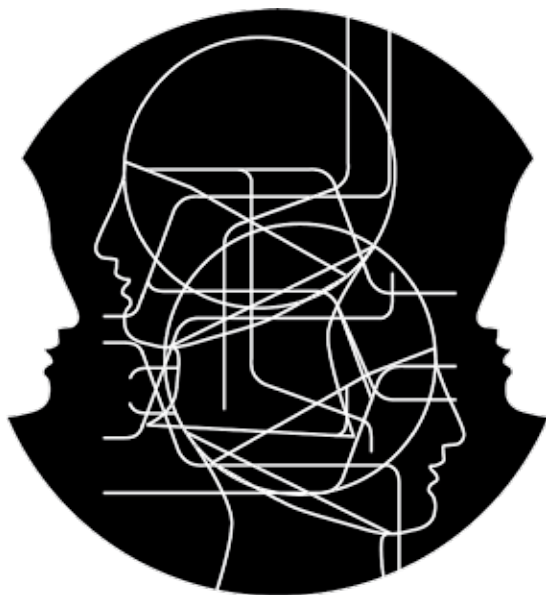
Sibelius museum

- 5:47–6:30 Concert in Samppalinna swimming stadium: At Sunrise
- 9:30–10:00 Coffee
- 10:00–11:30 Workshop 3: Rethinking the Notion of Culture
- 11:30–13:00 Lunch at Hus Lindman
- 13:00–14:30 Workshop 4: Eighteenth-Century Enlightenment and Its Heritage: Young Historians' Perspective
- 14:30–15:00 Coffee
- 15:00–17:00 Agora: Dan Sperber: Culture and Minds
- 18:00 Quantum Circus

Thursday August 18th

Academy Hall

- 9:00–11:00 Workshop 5: Between Art and Research: Rethinking Professional Borderlands
- 11:00–11:30 Coffee
- 11:30–13:00 Workshop 6: Research and Personal Engagement: Rethinking Objectivity
- 13:30–14:30 Lunch at Hus Lindman
- 14:30–16:30 Agora: Ruth Behar: The Death of the Angel. Reflections on the relationship between enlightenment and enchantment in the 21st century
- 16:30–17:00 Coffee
- 17:00–17:30 Concluding statement by Helga Nowotny
- 17:30 Gathering in Governor's Magazine/ The Night of Science and Arts
- 23:00 Concert: Bach in Candle Light



AGORA SPEAKERS

The agora sessions function as keynote-lectures open to the general public, featuring invited experts in the field.

PROGRESS BY ENLIGHTENMENT: FACT OR FICTION?

TUESDAY, AUGUST 16, 15–17

SIBELIUS MUSEUM

PROFESSOR, CHANCELLOR ILKKA NIINILUOTO



Ilkka Niiniluoto is a Finnish philosopher and mathematician. He has worked as a Professor of Philosophy at the University of Helsinki since 1981. He is currently on leave from his position, serving as a Chancellor of the University of Helsinki. Niiniluoto has published widely on philosophy of science, for example on the foundations of scientific knowledge, epistemology and logic. He is the author of *Critical Scientific Realism* (Oxford UP 2002). He has also actively participated in the discussion on the future of Finnish university system.

CULTURE AND MINDS

WEDNESDAY, AUGUST 17, 15-17

SIBELIUS MUSEUM

PROFESSOR DAN SPERBER



Dan Sperber is a French social and cognitive scientist. He holds an emeritus research professorship at the French Centre National de la Recherche Scientifique (CNRS) in Paris, a recurrent visiting professorship at the Department of Philosophy of the Central European University in Budapest, and is the director of the International Cognition and Culture Institute. His most influential work has been in

the fields of cognitive anthropology and linguistic pragmatics. He is the author of numerous articles in anthropology, linguistics, philosophy and psychology and of three books: *Rethinking Symbolism* (Cambridge UP 1975), *On Anthropological Knowledge* (Cambridge UP 1985), and *Explaining Culture* (Blackwell 1996). Dan Sperber and Deirdre Wilson have developed a cognitive approach to communication known as 'Relevance Theory'. Both the epidemiology of representations and relevance theory have been influential and also controversial.

THE DEATH OF THE ANGEL - REFLECTIONS ON THE RELATIONSHIP BETWEEN ENLIGHTENMENT AND ENCHANTMENT IN THE 21ST CENTURY

THURSDAY, AUGUST 18, 14:30-16:30

ACADEMY HALL

PROFESSOR RUTH BEHAR

Ruth Behar is a Professor of Anthropology at the University of Michigan, where she is also affiliated with programs in Women's Studies, Latina/o Studies, Latin American and Caribbean Studies, and Jewish Studies. Besides her academic work she is a poet, essayist and filmmaker. Her newest book is *An Island Called Home: Returning to Jewish Cuba* (Rutgers University Press 2007). She has also written, directed, and produced a video documentary called *Adio Kerida/Goodbye Dear Love: A Cuban Sephardic Journey*.



WORKSHOPS

The workshops are envisioned as interactive sessions in which panels of invited speakers present introductory statements on the subject, followed by an open discussion among the workshop participants, perhaps interspersed by musical interludes and artistic interventions.

WORKSHOP 1

Rethinking Enlightenment

Tuesday, August 16, 9.30–11.30
at the Sibelius Museum

Panel: Yehuda Elkana with Giovanni Frazzetto, Jean-Louis Fabiani and Timothy Joseph Senior

The world is complex and messy and always has been. Yet, the great idea of the Enlightenment in the 17th, 18th and 19th centuries was to create knowledge in all areas, as if this were not the case – as if the world were predictable, context-independent, coherent, linear and as if – in the end – all knowledge would be reducible to a few, universal formulae. Moreover, the Enlightenment was committed to the belief that there is strict compatibility between the world of nature and the world of human society, the ‘cosmos’ and the ‘polis’, called by some scholars the “cosmopolis”. As a result of this daring assumption an unprecedented richness of knowledge was created in the natural sciences, the social science and in the humanities. Yet this Enlightenment program began to break down in the twentieth century where more and more new



knowledge was created that made clear that the world is not linear, not coherent, not free from contradictions, not reducible to a few formulae and context-dependent. It became increasingly clear that the cherished universals of the Enlightenment were actually local, Western universals. Thus, we need no less than a ‘New Enlightenment’ based on the principle “from local universalism to global contextualism”.

WORKSHOP 2

The Power of Ideas and Their Limitations

Tuesday, August 16, 12.30–14.30
at the Sibelius Museum

Panel: Helga Nowotny with Ariel Lindner and François Taddei

In the case of the Enlightenment the power of ideas is manifest. The story of their unfolding does not need to be retold. Instead, the session will focus on some of the limitations that these ideas meet, especially when they are to maintain – or adapt – their power not only across time, but perhaps more importantly, across cultural and political spaces that have changed dramatically.

WORKSHOP 3

Rethinking the Notion of Culture

Wednesday, August 17, 10.00–11.30
at the Sibelius Museum

Panel: Hannu Salmi with Jean-Louis Fabiani, Helmi Järviluoma-Mäkelä and Teemu Taira

The conceptual roots of culture go back to the ancient idea of *cultura animi*, cultivation of the self. The concept of culture, often associated with the idea of enlightenment, has been controversial, socially loaded and often European-centred. In contemporary culture, it has been used in multiple, even contradictory ways. What do these contradictions entail and what are the dimensions of culture today?

WORKSHOP 4

Eighteenth-Century Enlightenment and Its Heritage: Young Historian's Perspective

Wednesday, August 17, 13.00–14.30
at the Sibelius Museum

Panel: Janne Tunturi with Asko Nivala, Heli Rantala and Charlotta Wolff

The age of Enlightenment has often been seen as a cradle of modern culture and society. What did 'light' mean in the eighteenth-century Enlightenment and which aspects of the period, and of its impact, have remained in the dark? The session concentrates on how historians today conceive the Enlightenment and its heritage and what kind of new perspectives have been offered by current research.

WORKSHOP 5

Between Art and Research: Rethinking Professional Borderlands

Thursday, August 18, 9.00–11.00
at the Academy Hall

Panel: Ruth Behar with Måns Broo, Giovanni Frazzetto and Tage Kurtén

The session focuses on methodological and practical dilemmas that arise when artistic and scholarly ways of investigating into and interpreting contemporary culture and society meet. What impact does the critical rethinking of Enlightenment ideals have on the way art and research are being combined, contrasted and challenged today? The participants in the panel share their experiences of how a profession in art can be united with scholarly work.

WORKSHOP 6

Research and Personal Engagement: Rethinking Objectivity

Thursday, August 18, 11.30–13.00
at the Academy Hall

Panel: Ruth Behar with Anitta Kynsilehto, Kati Vierikko and Björn Vikström

The session focuses on objectivity as an ethical problem in research, and aims at critical discussion of the Enlightenment ideal of unattached, value-free research approaches. What role do emotions, interpretation and chance play in researching culture and society today? What are the dangers and promises of an increased awareness of subjectivity? The participants in the panel share their experiences of how research and personal engagement or activism intermingle and collide.

WORKSHOP SPEAKERS

WORKSHOP 1



Yehuda Elkana is a President and Rector Emeritus of the Central European University in Budapest and a permanent Fellow of the Wissenschaftskolleg zu Berlin.



Jean-Louis Fabiani works as a senior Professor of Sociology and Social Anthropology at Central European University in Budapest.



Dr Giovanni Frazzetto is a Fellow at the Institute of Cultural Inquiry (ICI) in Berlin. He is a founding member of the European Neuroscience and Society Network.



Dr Timothy J. Senior is currently an External Lecturer at the School of Engineering and Science and a Visiting Junior Fellow at the Centre for Visual Communication and Expertise (Vis-ComX) at Jacobs University in Bremen, Germany.

WORKSHOP 2



Helga Nowotny is Professor Emerita of Social Studies of Science, ETH Zurich (Swiss Federal Institute of Technology) and a founding member and President of the European Research Council (ERC).



Dr François Taddei heads the Evolutionary Systems Biology team at a unit of the French National Institute of Health & Medical Research (INSERM) in Paris-Descartes University's Medical School.



Dr Ariel Lindner is working as a tenured senior researcher (INSERM) and director of the AIV Master programme in Paris-Descartes University's Medical School.

WORKSHOP 3



Hannu Salmi is professor of cultural history at the University of Turku and the chair of the International Society for Cultural History.



Helmi Järviluoma-Mäkelä is Professor of Cultural Studies at the University of Eastern Finland, and Docent (Adjunct Professor) at the University of Turku.



Dr Teemu Taira is a researcher of Comparative Religion at the University of Turku.

WORKSHOP 4



Asko Nivala is a PhD student in Cultural history, University of Turku.



Heli Rantala works at the Department of Cultural History, University of Turku, as a coordinator of a doctoral programme. She also is a coordinator of the Aboagora symposium.



Dr Janne Tunturi has studied and taught history at the University of Turku.



Charlotta Wolff studied in France and took her PhD at the University of Helsinki in 2005.

WORKSHOP 5



Måns Broo is a senior lecturer in Comparative Religion at Åbo Akademi University as well as editor of Ananda, Finland's leading yoga magazine and a practicing yogi.



Tage Kurtén is doctor of Theology (1982) and Professor of Theological Ethics and Philosophy of Religion at Åbo Akademi University since 1998.

WORKSHOP 6



Anitta Kynsilehto works as a researcher at the University of Tampere.



Kati Vierikko has a PhD in environmental sciences (University of Helsinki).



Björn Vikström, bishop in the Evangelical-Lutheran church of Finland, Dr Theol, has former worked both as pastor and researcher.



ABOAGORA CONCERTS

Monday 15.8.

22.00 Academy Hall: **Photography Concert**

Tuesday 16.8.

18.00 & 21.00 Sampoalinnankatu cave corridors: **Sleepless Night**

19.00 Sibelius museum: **Sense of Sensibility**

Wednesday 17.8.

5.47–6.30 Sampoalinnna swimming stadium: **At Sunrise**

18.00 Logomo: **Quantum Circus**

Thursday 18.8.

23.00 Cathedral: **Bach in Candle Light**

PHOTOGRAPHY CONCERT

Academy Hall 15.8. 22:00

Heikki Nikula, clarinets

Juhani Liimatainen & Kimmo Modig, 20th century period instruments

“PICTURE AND SOUND IN THE SAME HALL

What has sound, a phenomenon in time, to do with a motionless picture?

Schopenhauer, among others, dreamed of “music alone” that would resound without other sensory stimuli, but on the other hand we have the audiovisual tradition of opera. Sound has in fact found the most natural pair in the moving picture.

I myself am grabbing the challenge for the first time. The other two members of our ensemble are picture music old-timers through ensembles *Avanti!* and *Free Okapi*, among others.

The first things that come into my mind

are Lee Lozano’s wave paintings and Maryanne Amacher’s multi-channeled works that enhance the importance of the space in the aesthetics of music.

We have placed sound events and photographs in a space. Instead of guessing the symbols the listener can discover tensions and relations that are created and dissolved between the different elements of the show.

Sound is difficult to observe from the outside because sound can only be experienced by being surrounded by it. Listening is presence. In that respect you are in precisely the same situation as we are.”

- Kimmo Modig

SLEEPLESS NIGHT

Samppalinnankatu cave corridors 16.8. 18:00 & 21:00

Virpi Räisänen-Midth, mezzo-soprano & violin

Janne Rättyä, accordion

Martti Rousi, cello

Ismo Eskelinen, guitar

Jean van Vugt: The Fly

Hugo Wolf: Ständchen

Franz Schubert: Ständchen

Angel Villoldo: El Choclo

Gabriel Fauré: Nocturne Op.43 Nr.2

Leonard Bernstein: Dream with me

Manuel de Falla: *Movements from the suite* Siete canciones populares españolas

Nana

El Paño Moruno

Luciano Berio: Sequenza III

Manuel de Falla: Polo

Benjamin Britten: "A Charm" *from the work* A Charm of Lullabies

Movements from the work Nocturnal

1. Musingly
2. Very agitated
3. Restless
4. Uneasy

Uljas Pulkkis: Light on celestial bodies

Gabriel Fauré: Morceau de lecture à vue

Paavo Heininen: Notturmo

The shift from day to night and the following sleepless hours include a great amount of different atmospheres. The darkening night can lead thoughts to the perishableness of life, something that William Blake's poem **Fly** contemplates. The song belongs to a suite for violin and song that the Netherlandic composer Jean van Vugt has dedicated to Virpi Räisänen-Midth. The coming of night also brings out the serenades and Ständchens – often hopeful but also agonizing in the

feeling of love – sung for the beloved. The most significant composers of the German lied Hugo Wolf (1860-1903) and Franz Schubert (1797-1828) have both made their interpretations of Ständchen. At the concert, Wolf's lied is heard accompanied by guitar instead of piano and Schubert's **Ständchen** is performed as a solo for guitar.

Gabriel Fauré's (1845-1924) **Nocturno** and **Morceau de lecture à vue** paint the night's mysterious gentleness with soft brushstrokes. The refined melodi-

ousness and harmonization of the music create a feeling of happiness, obscuring it simultaneously in the different shades of dark. Leonard Bernstein's (1918-1990) song **Dream with me** (1949) brings out the magic of night – a dream makes it possible to be together despite the physical distance, as long as the magical dream is dreamt together.

Benjamin Britten's (1913-1976) **Charm**, the fourth song in the suite *A Charm of Lullabies op. 41*, presents different dream moods. It is useless to look for a lullaby's gentle rocking in the piece: the song creates an image of a harsh "good night"-command and of the vigor of raging dreams. The guitar piece **Nocturnal** presents new perspectives on John Dowland's (1563-1626) song *Come heavy sleep*, composed about 300 years ago.

Angel Villoldo's (1861-1919) famous tango **El Choclo** and Manuel de Falla's (1876-1946) Spanish-inspired pieces with flamenco influences from the suite *Siete canciones populares españolas* (1914) bring the intensity and passion of the southern night to the concert.

Luciano Berio's (1925-2003) **Sequenza**

III (1966) for solo song is a huge tour-de-force for the singer. The piece is based on the combination of Markus Kutter's ambiguous poem, slowly unfolding under the phonetic fireworks, and the singer's unexpected and extreme gestures and intense expression. The expressive scale of the composition seems to comprise all the dimensions of the human voice.

Uljas Pulkkis' (1975-) new work **Light on celestial bodies** places the earthly variations of day and night in cosmic dimensions. The lyrics are texts from encyclopedias describing the light's behavior on different heavenly bodies. In the end we land in the light on planet Earth.

The concert finishes with Paavo Heininen's (1938-) song **Notturmo**, the first song in the second part of the composer's massive song cycle *Suomalainen laulukirja* ("Finnish songbook", 2003). It is composed to Eino Leino's poem *Nocturno*, one of the most famous descriptions of light and darkness, happiness and melancholy in the Finnish summer night.

Text Eero Linjama

SENSE OF SENSIBILITY

Sibelius museum 16.8. 19:00

Se ensemble

Luciano Berio: Sequenza V

Juha T. Koskinen: Foco interno

Markku Klami: ... and there's always music in the air."

I Shadow of a twisted arm across my house

II Garden in the city of industry

III I see myself

Luigi Boccherini: Flute Quintet Nr. 6 in E flat Major

* * *

Wolfgang Amadeus Mozart: Clarinet Quintet in B flat Major K. Anh. 91

Sebastian Fagerlund: Clarinet Quintet

György Kurtág: The Little Predicament

Fanfare in the manner of Mussorgsky

Hymn in the manner of Stravinsky

Scherzo

Nachtstück

“Instrument study”

Luciano Berio's (1925-2003) *Sequenzas* are a series of compositions that build a study on the virtuosic and dramatic possibilities of a performance. The **Trombone Sequenza** (1966) requires that the musician masters a technique where a note is played at the same time as another is sung, the plunger sordino technique and good sound in the upper register. Furthermore, the trombone player performs the work dressed up as a clown – the piece is a tribute to the Swiss master clown Grock.

“Music of the shadow”

Juha T. Koskinen (1972-) shares the following regarding his work **Foco interno** (2011): “Philosopher Giordano Bruno considered a person's freedom to be due to living in the shadowed section between absolute light and darkness. The rich sound of the guitar offers countless possibilities to study the sensitive connection between light and darkness. Moreover, I've wanted to combine the guitarist's own voice with the work as silent humming bocca chiusa.”

“Music of the sensation”

Markku Klami (1979-) describes his work ... **and there's always music in the air.**: “The flawlessly neatened facades and the underlying tensions that threaten

their balance, combined with a dreamy state, are the core of David Lynch's (1946-) filmmaking. On that stage, where hallucination and the merciless truth inevitably collide, Lynch throws the pawns, sometimes absurd role figures that, however, cuttingly describe the deepest characters of humanity.”

“Music of light”

Sebastian Fagerlund (1972-) discloses: “I started to compose the **clarinet quintet** in spring 2004. This season, characterized by the great changes from dark to light, sleep to awakening and immobility to passionate activity has certainly left its marks on the music.”

“Timbre study”

The name of György Kurtág's (1926-) work from 1979 **The little predicament** refers to the unusual ensemble and the difficulty in bringing the instruments together to a uniform group. *Fanfare in the manner of Mussorgsky* is a self-repeating melody for solo trombone. *Hymn in the manner of Stravinsky* introduces the guitar and the piccolo. In *Scherzo* the guitarist occasionally beats like percussions and interrupts the others' playing. *Nachtstück* begins ominously and remains threatening all the way to the end of the piece.

Text Se ensemble, shortening Eero Linjama

AT SUNRISE

Samppalinnassa swimming stadium 17.8. 5:47-6:30

Key Ensemble, cond. Teemu Honkanen

Brass Quintet from the Navy Music Corps

Wakening signal of the defence forces

Toivo Kuula: Auringon noustessa (V. A. Koskenniemi)

Armas Järnefelt (arr. Matti Laiho): Aamulla varhain

Trad. (arr. John Iveson): Frère Jacques

Francis Poulenc: Luire (Paul Eluard)

Claude Debussy: Quand j'ai ouy le tambourin (Charles d'Orléans)

Edvard Grieg (arr. John Glenesk Mortimer): Morning Mood

György Ligeti: Reggel (Sándor Weöres)

Edward Elgar (arr. Roger Harvey): Chanson de Matin

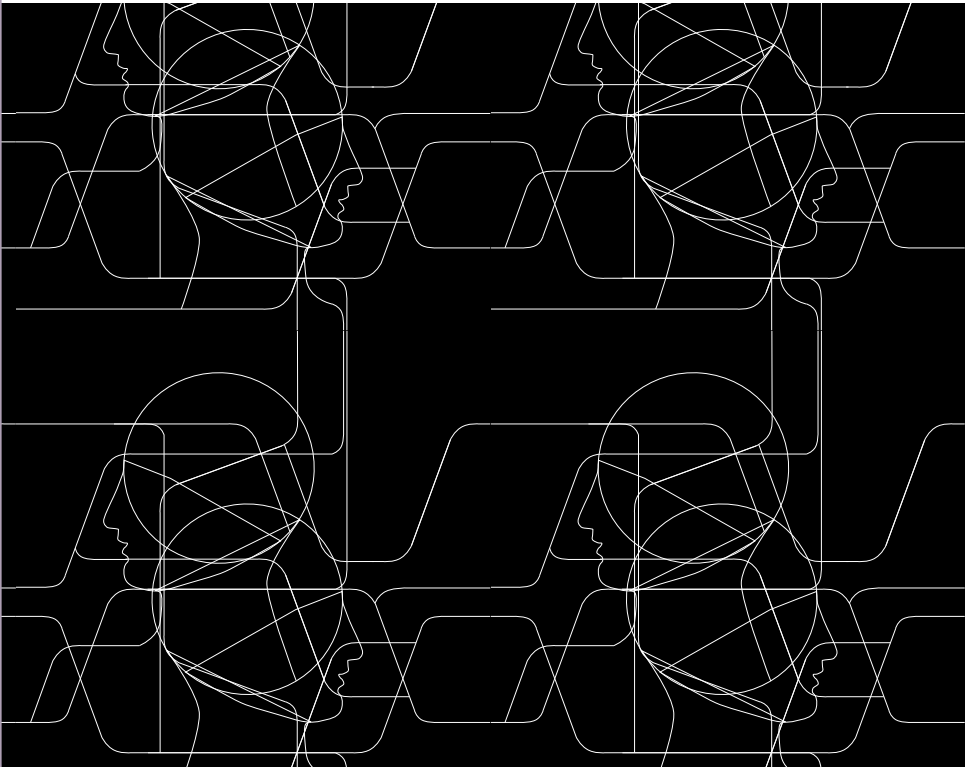
Johannes Brahms: Postillons Morgenlied (Wilhelm Müller)

Anssi Tikanmäki (arr. Mikael Topi): Aamu lakeuksilla

Jukka Linkola (arr. Teemu Honkanen): Aamun satama (Aino Sumuvuo)

Einojuhani Rautavaara: Lähtö (Toivo Pekkanen)

Jean Sibelius: Finlandia Hymn (V. A. Koskenniemi)



The red thread of the concert is captured with military punctuality with the greeting to the rising sun. Toivo Kuula's (1883-1918) choir song **Auringon noustessa** ("At sunrise") from 1910 to lyrics by V. A. Koskenniemi is an enthusiastic celebration of the light and brightness rising from the long darkness.

Armas Järnefelt (1869-1958) used the folk song **Aamulla varhain** ("Early in the morning") as theme in the work for string orchestra *Hyljätyn valitus* ("Lament of the abandoned"), composed in 1900, and the arrangement for horn septet was published bearing the folk song's name. **Brother John (Frère Jacques)** with his bells is known in many countries but no-one knows for sure the origins of the song. One reason for the popularity of the song is surely the fact that the melody, with only one accord, is perfectly suitable for canon singing.

Francis Poulenc's (1899-1963) **Luire** ("To shine") is, as the name says, a brightly glowing and shining choir work. Poulenc composed a great deal of choir music while the only a cappella work of the compatriot Claude Debussy (1862-1918) is *Trois Chansons de Charles d'Orléans* from 1898, where the other song is titled **Quand j'ai ouy le tambourin**.

Edvard Grieg's (1843-1907) **Morning Mood** from music to the play *Peer Gynt* belongs to the most famous melody motives and easily leads thoughts to the sunrises in the land of fiords. In the original play, however, the music accompanied Peer Gynt's long journeys to far away – the music opens the fourth

act and the shining sunrise takes place at the shimmering deserts of Africa.

The Hungarian composer György Ligeti's (1923-2006) choir work **Reggel** ("Morning") is an ecstatic vocal play with crowing roosters and nervous chicken flocks.

In Grieg's namesake's Edward Elgar's (1857-1934) morning song the gentle pastoral mood will not be disturbed by neither rain nor fervent atmosphere. Everything is in harmony in the English countryside morning – it is evident that this is going to be a good day.

The morning briskness of the German postman is described in accordance with the best male choir tradition in Johannes Brahms' (1833-1897) choir work, composed at the age of 14. The piece was found recently and is the first known composition by Brahms.

Aamu lakeuksilla ("Morning at the expanses") belongs to Anssi Tikanmäki's (1955-) first solo album *Maisemakuvia Suomesta* ("Landscapes from Finland"). From the description of the Ostrobothnian morning we're moving to the more metaphorical morning in Jukka Linkola's (1955-) work **Aamun satama** ("The morning harbor") to Aino Sumuvuo's text.

Einojuhani Rautavaara's (1928) song **Lähtö** ("Departure") to Toivo Pekkanen's poem gets inspired to an ecstatic rise when describing the great departure in the morning. The concert finishes with the perhaps most important symbol of the raising of the Finnish national spirit, Jean Sibelius' (1865-1957) **Finlandia Hymn**.

Text Eero Linjama

QUANTUM CIRCUS

Logomo 17.8. 18:00

Director & dramaturge Davide Giovanzana

Scientific director Sabrina Maniscalco

Music Maija Ruuskanen & Riikka Talvitie

Costumes Heidi Wikar

Staging Sida Rouvinen

Lights Antti Helminen

Video projections Sanna Malkavaara

Musician Pasi Eerikäinen, violin

2nd year's circus students at the Turku Arts Academy:

Inga Björn	Pyry Kääriä
Mika Formunen	Saana Nissinen
Jukka Haataja	Jori Reunanen
Katri Janatuinen	Susanna Vuorinen
Toivo Kautto	Tuomas Vuorinen
Matti Koskela	Rasmus Witikka

Quantum physics researchers at Turku University:

Suzanne McEndoo	Ruggero Vasile
Elsi Laine	Massimo Borrelli
Pinja Haikka	Laura Mazzola
Janika Paavola	Jyrki Piilo

Circus teachers:

Minna Karesluoto	Jukka Grönfors
Marina Vavilova	Hanna Moisala
Heidi Aho	Juho Sarno
Antti Nerg	Reija Tapaninen

Circus fastenings:

Jouni Kivimäki

Production:

Circus education at Arts Academy at Turku University of Applied Sciences

In collaboration with:

Institution of Physics and Astrology at Turku University

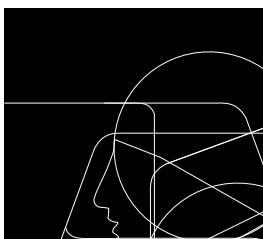
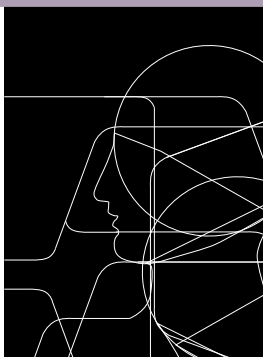
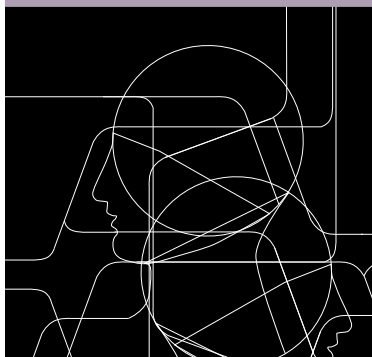
School of engineering and physical sciences, Heriot-Watt University, Edinburgh
Turku Music Festival

Quantum Circus is part of the circus festival Future Circus. Other performances at Logomo 19.-21.8. at 1 p.m. and 6.p.m. and 22.8. at 1 p.m.

“Researchers of quantum physics discuss mainly through mathematics, but can these phenomena be explained simply – by using language or, on the other hand, the means of expression of the different art forms? Since there isn’t an actual interface between quantum physics and music, we’ve tried to find ideas – both metaphorical and mathematical – freely from many directions. The most obvious node between these different areas is realized in the live electronics controlled by the violinist. The violinist creates a laboratory around

himself– a universe equipped with computers and machines where there also is room for improvisation. The mathematical equations and models, provided by the physicists, are also exploited when working with the different sounds. Sometimes, though, the chosen sounds are quite ordinary: frustrated snorts of the researchers, paper’s rattle and meowing of a cat. Also the circus students and the physicists take part, among their other tasks, in creating the sound world.”

- Maija Ruuskanen & Riikka Talvitie



BACH IN CANDLE LIGHT

Cathedral 18.8. 23:00

Finnish Baroque Orchestra
Sirkka-Liisa Kaakinen-Pilch, cond.

Key Ensemble
Soile Isokoski, soprano
Topi Lehtipuu, tenor
Riku Pelo, barytone

The concert is broadcasted by **YLE** Radio 1

Johann Sebastian Bach:

Cantata BWV 105 "Herr, gehe nicht ins Gericht mit deinem Knecht"

Arvo Pärt: Fratres (version VI)

Johann Sebastian Bach: Cantata BWV 82a "Ich habe genug"

After Johann Sebastian Bach (1685-1750) began to work in Leipzig in 1723 he systematically composed sacral music. Circa 200 cantatas, composed for the Sunday masses, are preserved. It is astonishing to think how high the level of music at ordinary masses has been at that time – many of Bach's cantatas belong to the composer's greatest works by their musical importance.

Cantata nr 105 is typical for the composer in its religious message and text structure. With his text writers, Bach strove to write the cantatas in a form of musical preach – often the basis is a dialogue between the human soul, striving in its belief, and Christ. The connection between the musical elements and the meaning of the text is seamless in this work – Bach researcher Alfred Dürr has stated that this cantata "might well be numbered among the most sublime descriptions of the soul in baroque and Christian art". The cantata opens with a devotedly begging

choir part with chromatic suspensions and sighing gestures. The opening part ends with an energetic fugue. A short recitative is followed by an aria where the mildly curving melodies of the soprano and the oboe are lying on an airy string carpet. The anxiety that marked the beginning of the cantata turns into hopefulness in the following recitative, and in the tenor aria it bursts into open joy. The cantata finishes with a choral where the restless accompanying pattern of the strings is little by little slowing down, creating an image of a soul getting peace.

Arvo Pärt (1935-) is one of the internationally best renown Estonian composers. His composition style changed significantly from the end of the 60's to the middle of the 70's. At that time Pärt acquainted himself thoroughly with the polyphony from Middle Age and Renaissance. From this turning point rouse a new kind of musical expression that Pärt started to call tintinnabuli style. One of the first works with this

reduced and meditative style is **Fratres** from 1977. There are various versions of the work for different ensembles, the version for string orchestra and percussions is from 1991. With simple elements Pärt creates a deep and mystical atmosphere that surrounds the listener with its timelessness.

It is difficult to think of a more adequate end for the light-themed festival than the Cathedral, enlightened only by candles, and Bach's **cantata**

Ich habe genug, originally composed for the Candlemas mass. The opening flute solo leads to the work's mood with its harrowingly beautiful melody, continued by the vocal soloist in the aria. A recitative leads to another aria which, like a mild lullaby, bids farewell to the past. Instead of sorrow over the ending the cantata ends in happiness over the coming.

Text Eero Linjama



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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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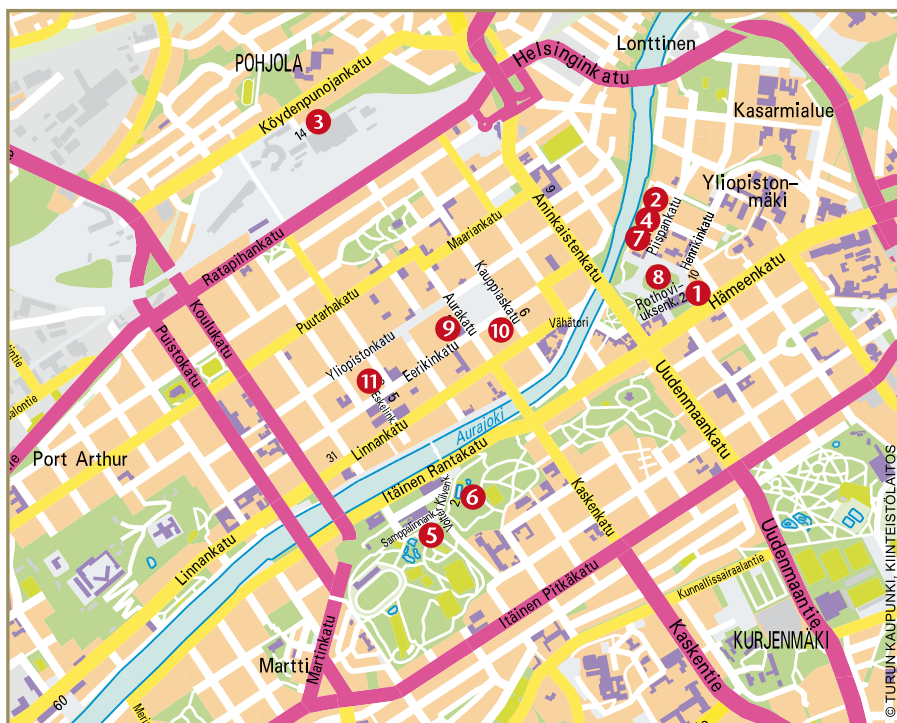
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ABOAGORA 2012

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.

2012 “QUESTIONS OF THE SECULAR”

The theme for 2012 focuses on a process that is fundamental to Western culture, that of separation between the 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, teaching of morality and ethics in a secular education system, the return of mysticism and spirituality to public discussion and the so-called post-secular.



VENUES OF ABOAGORA SYMPOSIUM 15-18 AUGUST 2011

1. Academy Hall, Rothoviuksenkatu 2
2. Donner Institute, registration desk, Piispankatu 13
3. Logomo, Köydenpunojankatu 14
4. Restaurant Hus Lindman, Piispankatu 15
5. Samppalinnankatu Cave Corridors
6. Samppalinnna Swimming Stadium, Volter Kilven katu 2
7. Sibelius Museum, Piispankatu 17
8. Turku Cathedral, Tuomiokirkonkatu 1
9. Åbo Svenska Teater, Box office, Aurakatu 10 (Hansa shopping centre)

ACCOMMODATION

10. Sokos Hotel Hamburger Börs & City Börs, Kauppiaskatu 6
11. Sokos Hotel Seurahuone, Eerikinkatu 23

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