



ARVO PÄRT: SOUNDING THE SACRED

May 1-4, 2017
McNally Amphitheatre
Fordham University
Lincoln Center Campus
140 W 62 Street, New York

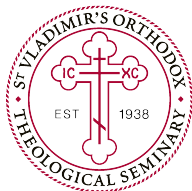
Program

Monday, May 1, 2017

4:00 PM Registration, Platt Court outside McNally Amphitheatre

5:00 PM Conference Opening

- 5:00 PM Introduction and Welcome, McNally Amphitheatre
Fr. Chad Hatfield, President, St. Vladimir's Seminary
Lisa Radakovich Holsberg, Associate Director of the Orthodox Christian Studies Center of Fordham University, and member of the Conference Advisory Board
- 5:30 PM "The Sound of Silence: The Appeal of Arvo Pärt to the Human Heart"
His Beatitude, Metropolitan Tikhon, primate, Orthodox Church in America
- 6:00 PM "Sounding the Sacred"
Inaugural lecture by Peter Bouteneff, director, Sacred Arts Initiative and the Arvo Pärt Project
- 7:00 – 8:30 PM – Gala Reception, Cafeteria Atrium, Plaza Level, Lowenstein
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Tuesday, May 2, 2017



8:00 – 9:00 AM – Breakfast and Registration, Platt Court

9:00 AM Sounding Pärt: Sound Studies, Acoustics, and History

“Vibrating, and Silent: Pärt’s Material Acoustics”
Jeffers Engelhardt, Amherst College

“Medieval Pärt”
Andrew Albin, Fordham University

Response (Robert Saler), and discussion

10:30 AM Break, Platt Court

11:00 AM Tintinnabuli in Musical and Geopolitical Context

“Sounding Structure, Structured Sound”
Toomas Siitan, Estonian Academy of Music and Theatre

“Forgotten Sounds, Unheard Sound: Tintinnabuli and the 1970s Soviet Underground”
Kevin C. Karnes, Emory University

Response (Jeffers Engelhardt), and discussion

12:30 PM Lunch

2:00 PM Spatial and Political Aspects of Pärt and Sound

“Sonic Luminosity: Sacred and Secular Acoustics in the Long Nineteenth Century”
Joseph L. Clarke, University of Toronto

“Composing Amidst the Resonance of Pärt’s Bells”
Ben Lunn, Lithuanian Academy of Music and Theatre

3:00 PM Break, Platt Court

3:30 PM Arvo Pärt and the Piano

“Sounding the Body, Singing the Soul: Arvo Pärt and the Piano”
Adriana Helbig, University of Pittsburgh

“Playing and Listening: A Phenomenological Discussion of Arvo Pärt’s *Für Alina*”
Maria Cizmic, University of South Florida

4:30 PM A Conversation with Paul Hillier: The Sound of Pärt (video premiere)

6:00 PM Dinner

Wednesday, May 3, 2017



8:00 – 9:00 AM Breakfast, Platt Court

9:00 AM Sounding Theology

“Presence, Absence, and the Ambiguities of Ambiance: Theological Discourse and the Move to Sound in Arvo Pärt”

Robert Saler, Christian Theological Seminary

“The Materiality of Sound and the Theology of the Incarnation in the Music of Arvo Pärt”

Ivan Moody, CESEM - Universidade Nova, Lisbon

Response (Lisa Radakovich Holsberg) and discussion

10:30 AM Break, Platt Court

11:00 AM Sounding Liturgical Architecture and Chant

“Transcendent Visions: Voice and Icon in Hagia Sophia”

Bissera Pentcheva, Stamford University

“Christian Liturgical Chant and the Musical Reorientation of Arvo Pärt”

Alexander Lingas, City University of London

Response (Nicholas Reeves) and discussion

12:30 PM – Lunch

2:00 PM Silence and Beyond Silence

“Performing the Stillness of the Mountain: Silence and the Athonite Pilgrimage Topography”

Christos Kakalis, Newcastle University

“Beyond Silence”

Philippe Grisar, Sint-Niklaas, Belgium

“Transforming Silence: Ma and Liminality in Arvo Pärt”

Brian V. Sengdala, Westminster Choir College

3:30 PM Break, Platt Court

4:00 PM General Discussion: Emerging Themes and Insights

5:30 PM Dinner

7:00 PM Concert—Sounding the Sacred: Music of Arvo Pärt

Goeyvaerts String Trio +, Andrew Shenton, Yousif Sheronick, and guests

Holy Trinity Church, 213 W. 82nd Street (between Broadway and Amsterdam)

Thursday, May 4, 2017



8:15 – 9:15 AM Breakfast, Platt Court

9:15 AM Pärt: Performance and Embodiment

A panel presentation and discussion featuring Andrew Shenton, Pieter Stas (Goeyvaerts Trio), Yousif Sheronick, and special guest **Laurie Anderson**.

10:30 AM Break, Platt Court

11:00 AM Tintinnabulation and Non-Tintinnabulation

“Reimagining Text-Music Relationship in Arvo Pärt’s *Como cierva sedienta*”
Mark Vuorinen, University of Waterloo

“The Music of Peace”
Nicholas Sooy, Fordham University; Orthodox Peace Fellowship, and
Stuart Ryerse, New England Conservatory of Music

“Sheridan Tongue’s Music for Silent Witness: New Perspectives on Pärtian Tintinnabulation”
Robert Sholl, Royal Academy of Music and The University of West London

12:30 PM Lunch provided free for all registered attendees, in Platt Court

1:30 PM Synthesis and Closing Discussion

2:30 PM Sounding Across Faith Traditions

“One Plus One Equals One: Joy and Sorrow as Manifested in Suf’i Songs”
Sevin Yaraman, Fordham University

Performance/demonstration of Suf’i Music and Dance

3:15 PM Closure and Departures

Conference Advisory Board:

- Peter Bouteneff, St. Vladimir’s Seminary, Director
- Jeffers Engelhardt, Amherst College
- Lisa Radakovich Holsberg, Fordham University
- Nicholas Reeves, Adelphi University
- Robert Saler, Christian Theological Seminary

Summaries of Invited Papers

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| <p>Andrew Albin: "Medieval Pärt"</p> | <p>Separated by six and a half centuries, Arvo Pärt and Richard Rolle (d. 1349) might both be called spiritual musicians in and of silence. Both explore the infolding of silence into the experience of musical sound as a way to stir powerful emotional response and gesture sonorously towards the divine. What might this medieval English mystic have heard in Pärt's music, and how does his mysticism invite us to listen to Pärt with different ears?</p> |
| <p>Jeffers Engelhardt: "Vibrating, and Silent: Pärt's Material Acoustics"</p> | <p>Music, distilled down to vibrating material, is silent. It offers no symbolism, no message. In Pärt's work, this kind of silence compels us to listen to acoustic phenomena per se — to the resonant frequencies of spaces, the timbral shimmer of voices, or the inharmonicity of a piano. My talk turns conversations about Pärt's music to these acoustic phenomena — to vibrating material and the plenitude of silence, which can become the acoustic bases of Pärt's contemporary resonances.</p> |
| <p>Kevin C. Karnes: "Forgotten Sounds, Unheard Sound: Tintinnabuli and the 1970s Soviet Underground"</p> | <p>I will look at the 1976 and 1977 Festivals of Contemporary Music, held in Riga, where Pärt's <i>Sarah Was Ninety Years Old</i> and <i>Missa Syllabica</i> were first performed before large audiences. I'll suggest that the musical language of Pärt's tintinnabuli, along with the spiritually freighted language he has used to describe it, were broadly congruent with the work and aspirations of many of his contemporaries at the underground festival. I will focus especially on the Russian composer Vladimir Martynov and the Latvian performance artist Hardijs Lediņš.</p> |
| <p>Alexander Lingas: "Christian Liturgical Chant and the Musical Reorientation of Arvo Pärt"</p> | <p>Study of Latin plainchant and medieval polyphony played a crucial role in his artistic reorientation during the 1970s, but Arvo Pärt has since made little direct use of this material in the works. Likewise, although in recent years he has set numerous sacred texts from the Orthodox Christian East, Pärt has refrained from direct quotation of its repertoires, limiting himself to oblique references to some of their characteristic sonic textures and melodies. This paper suggests that links between the music of Pärt and the historical traditions of Christian liturgical chant, both western and eastern, are to be found at a more fundamental level than quotation. It begins by contrasting Jeremy Begbie's critical views of Pärt's music as insufficiently dramatic with observations of Marcel Pérès regarding the role of chanting in the temporal unfolding of medieval liturgy. A closer examination of examples from the Byzantine rite will show how Pärt's music achieves similar effects as it deploys the deliberately circumscribed musical palette of the Tintinnabuli Style over often substantial periods of time.</p> |
| <p>Ivan Moody: "The Materiality of Sound and the Theology of the Incarnation in the Music of Arvo Pärt"</p> | <p>In this paper I examine Arvo Pärt's music through the lens of Orthodox Christian theology. Specifically, and independently of confessional texts (or the lack thereof), I consider a number of his works as they relate to the theology of the Incarnation, bearing in mind the composer's attitude to sound and its relation to silence.</p> |

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| <p>Bissera Pentcheva: "Transcendent Visions: Voice and Icon in Hagia Sophia"</p> | <p>How does the singing voice engender visions of the divine; how does an image-less interior foster this process through the energy of light and reverberation; and how do portable icons inflect these visionary experiences? These are the questions the paper addresses by focusing on Hagia Sophia's interior, emperor Leo's hymn for the Holy Passion, and an ivory of the Crucifixion.</p> |
| <p>Robert Saler: "Presence, Absence, and the Ambiguities of Ambiance: Theological Discourse and the Move to Sound in Arvo Pärt."</p> | <p>This paper proposes shifting modes of theological vocabulary that become viable when study of Arvo Pärt's music makes a shift towards sound studies. Building on rather than replacing the core motif of "silence" as a theological grounding image, the turn to sound places Pärt studies within robust and ongoing contemporary theological discussions of presence and absence as it relates to both the divine itself and religious experience broadly. This paper will sketch these options along with recommending paths forward such that the academic theological potential of Pärt studies might keep pace with exciting developments in other disciplinary approaches to the question of Pärt and sound.</p> |
| <p>Toomas Siitan: "Sounding Structure, Structured Sound"</p> | <p>Arvo Pärt's compositional method, from his earliest works, is characterised by the search for a solid yet simple structural anchor. In this sense, his avant-garde works from 1960s have much in common with his tintinnabuli compositions. In the latter, however, the composer seeks grounding in the universal principles of being, which he believes are to be found within the essence of sound.</p> |
| <p>Sevin Yaraman: "One Plus One Equals One: Joy and Sorrow as Manifested in Sufi Songs"</p> | <p>"According to Islamic scripture, the Quran (7:172,) in the beginning was the Sound. God gave souls the faculties of hearing and speaking, and then spoke to them: "Am I not your Lord?" and souls replied: "We bear witness that You are." The sound of God was implanted in each human being before time, and the sweetness of this divine declamation remains in the souls forever. Guided with this ontology of Sound and inspired by the Classical Christian topos, Bright Sadness, an apparent inspiration for some of Arvo Pärt's compositions, I will explore one of the fundamental dualities of Sufism, joy and sorrow and their musical expressions through Sufi songs (Ilahis.) Drawing on a wide variety of textual and musical evidence, I will argue that Sufi songs inherently manifest Sufism's mystical duality of joy and sorrow in sound.</p> |

SOUNDING THE SACRED: MUSIC of ARVO PÄRT

May 3, 2017

Holy Trinity Church, 213 W82 Street

Goeyvaerts String Trio⁺

Kristien Roels, violin

Kris Matthyssens, viola

Pieter Stas, Cello

Maria Valdmaa (soprano)

Alex Chance (countertenor)

Tore Denys (tenor)

Matthew Anderson (tenor)

Andrew Shenton, Organ

Yousif Sheronick, Percussion

Program:

- Trivium (1976)
- De Profundis (1980)
- Sarah was Ninety Years Old (1976/1989)
- Stabat Mater (1985)
— performed in just intonation

