

Capriccio armastatud õpetaja ärasõidu puhul

Moderato (♩ = 120)

T. Siitan

Handwritten musical score for the first system. It features a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat major or D-flat minor). The first measure is marked '(m.s.)' and 'pp'. The notation includes various chords and melodic lines with slurs and accents.

Handwritten musical score for the second system. It continues the grand staff notation from the first system. The bass line has a 'p' dynamic marking. The notation includes chords and melodic lines with slurs and accents.

Handwritten musical score for the third system. It continues the grand staff notation. The notation includes chords and melodic lines with slurs and accents.

Handwritten musical score for the fourth system. It continues the grand staff notation. The first measure is marked 'pp' and '4'2'1'. The second measure is marked 'p' and '8'4'. The notation includes chords and melodic lines with slurs and accents.

The Train to Brest: Mapping the Borders of Pärt Reception¹

Chris May

Abstract

Arvo Pärt and his family left the Soviet Union in January 1980. A young student, Toomas Siitan, accompanied them as far as the border crossing at Brest station. This shared journey was remarkable in its own right, but has also become tightly bound to understandings of Pärt's music, and of the *tintinnabuli* style in particular. Motivated by the occasion of Siitan's sixtieth birthday, this paper does not present new research, but instead treats Pärt's moment of departure as a springboard for some wider reflections on these patterns of reception. Some major fault lines are briefly reviewed: differences in perception between the so-called East and West, the split identity of *tintinnabuli* itself, the experiential significance of displacement and trauma. Pärt's emigration is then linked to two specific issues in slightly more detail: firstly, the status of his pre-*tintinnabuli* scores, and secondly, the contested perceptions of him as an "Estonian" composer.

In January 1980, Arvo Pärt and his family made a very difficult journey. For someone like me – an Australian, from a much younger generation, with no experience of the institutional pressures that affected many Soviet lives – their departure is quite simply impossible to imagine. The composer had kidney troubles; he and his wife Nora had two small children. And yet their situation in Estonia had become untenable: "I had practically no chance of surviving as a composer," Pärt later reflected, "because the functionaries I depended on for my existence acted towards me with constant animosity" (Restagno 2012: 44). The Pärts emigrated with no money, no set destination, no future certainty, and no real hope of ever again seeing their friends, colleagues or homeland. While their apartment had been crowded enough the previous evening, few dared risk a public farewell at Tallinn's main station when the early morning train carried them away.²

The suitcases were heavy, and Toomas Siitan, a young composition student, offered to help the family as far as the border. Pärt's relationship with Siitan was then one of informal mentorship, having begun a few years earlier when Siitan approached Pärt about his high school dissertation on the cello concerto *Pro et contra* (the inaugural work,

perhaps, of the academic career celebrated in this collection). Siitan took no personal risk by assisting the Pärts, but nevertheless describes his presence on the train as a "half-secret." In the aftermath of the journey, he wrote a small organ piece entitled *Capriccio on the departure of a beloved teacher* – a title that took its inspiration, of course, from one of J. S. Bach's earliest works for keyboard.³ Throughout the period of Pärt's absence from Estonia, the two managed to stay in contact.

Nora's aunt, who had contributed to the costs of the trip, was also on the train. Between Tartu and Vilnius one other traveller joined the family: the filmmaker Grigori Kromanov, a friend and collaborator of Pärt. It was a long journey; there was plenty of conversation. Still, Siitan recalls that the mood of the group was "very hard" in the face of such an unknown future (compare Engelhardt 2012: 37). In 2005, when he discussed these events with the Pärts, he realised that this time in their lives had been so turbulent, so exhausting, that many of the details had slipped from their memories. But at last, after a long day and night in the wagon, the train reached the final threshold: the station terminal at the border city of Brest. Arvo and Nora had already heard rumours of the

¹ My thanks to Toomas Siitan, Kevin C. Karnes and the organisers of the *Toomas Siitan 60* conference in April 2018. I am also grateful to the *Res Musica* peer reviewers for suggesting valuable improvements to this paper.

² This section draws on an interview with Toomas Siitan conducted on 24 February 2018. See also Restagno 2012: 47.

³ Bach's BWV 992 is the *Capriccio on the departure of a beloved brother*.

treatment given to Neeme Järvi's family, at the same place, the week before.⁴ They were full of apprehension. Siitan, meanwhile, could go no further: unable to join the family in the customs area, he was restricted to peering through a gate.

And so he did not quite see or hear what happened next – the famous “unforgettable scene” reported by Nora to Enzo Restagno. The border officers discovered the family's cassettes in the course of their inspections, and placed one in the player. Pärt's *tintinnabuli* music began to sound through the huge hall, and suddenly the tension was released. Everything became a bit calmer; the officers were quite kind. Moments of everyday beauty unfolded to the music: the female border officers tried to copy an appealing knitting pattern; Michael Pärt was comforted in his cradle while a tiny icon lay hidden in his pocket (Restagno 2012: 47). And eventually the family went on their way. Siitan had stayed the whole time, and he was able to exchange with Arvo one last, wordless gesture of goodbye – goodbye forever – before they passed out of view. The border was closed the very next day.

It has been my privilege to be mentored by Toomas Siitan in my own study of Arvo Pärt. What follows is not a research paper, but a series of reflections on this extraordinary departure. In ways both obvious and subtle, Pärt's emigration has become tightly bound to understandings of his music, and of the *tintinnabuli* style in particular. On the occasion of Siitan's sixtieth birthday, it seems fitting to approach a composer to whom he has dedicated so much of his scholarly energy by contemplating a journey for which he himself was present.

It is not certain whether the tape from Brest still exists. However, other Pärt recordings from the late 1970s clearly establish that what those present must have heard in the station hall was nothing like the *tintinnabuli* recordings available for consumption today. A good example is *Missa syl-labica*, which Nora specifically recalled as having

been played at the border. A 1977 Riga recording of this piece, performed by Hortus Musicus, is raw and uneven.⁵ The tuning is inconsistent, the ensemble slightly ragged, the performers' physical effort unconcealed. It is far removed from *tintinnabuli*'s contemporary soundworld, designed to calm and to transport, and quintessentially identified with purity: the single note, beautifully played. For contemporary listeners, therefore, this tape offers a challenging and even slightly unwelcome experience.⁶ We cannot erase the later evolution of Pärt's music from our ears, and nor do we really wish to. Our attempts to conjure up the “unforgettable scene” at Brest founder as we confront a relic of *tintinnabuli* that is uglier than we might like. These echoes from the threshold of Pärt's emigration, therefore, offer us far more than anecdotal nostalgia. They disconcert us through their historical and aesthetic distance from an ideal *tintinnabuli* that is today sometimes taken for granted. In doing so, I suggest, they act as an invitation to interrogate the complex effects of emigration – that moment where everything changes forever – on Pärt's subsequent musical identity.

In style-driven Pärt narratives, 1976 – the year *tintinnabuli* emerged – is usually marked as the crucial moment (see for example Hillier 1997: xi and 77; Kimberley 2005: 44–45). In a reception context, however, as Oliver Kautny has shown, Pärt's emigration more typically becomes a key event to which meaning is attached. Different perspectives on this episode have shaped highly contrasting responses to Pärt's music (Kautny 2002: 16; compare Dolp 2017a: 3–4). One example comes from a 1984 concert in New York, at which the composer was explicitly advertised by the Continuum ensemble as a Soviet nonconformist whose music frequently connoted resistance, its possible meanings thus becoming suffused by Cold War clichés. Reviews of the concert confirm a tendency to critique Pärt's music by stylising his person and history; Kautny labels the event a “high point of Western emigrant worship” (see Kautny 2002: 159–164; Sachs 1984). On the other

⁴ Järvi's emigration was induced by similar pressures to that of Pärt.

⁵ This recording was made at a festival of new music in October 1977, and is preserved at the Latvian Centre for Contemporary Art. See further Kevin C. Karnes' essay in this issue (I am grateful to him for bringing this recording to my attention).

⁶ This essay was originally given as a conference paper in Tartu. Afterwards, one attendee specifically commented on my mercilessness in playing the first few seconds of the Sanctus from the 1977 tape.

side of the so-called Iron Curtain, Pärt's departure perhaps came to influence his patterns of reception with greater immediacy still. His name, for example, cannot be found at all in Estonian music encyclopedias and other publications from the early 1980s. The composer's new status as *persona non grata* snap-froze official debate, disrupting what had hitherto been a steady series of critical efforts to situate his music within the perennial (and perennially shifting) aesthetic ideologies applicable to Soviet-Estonian artists.

The surviving tapes from the 1970s, and the cognitive dissonance we feel when hearing them, reveal with particular clarity how *tintinnabuli*'s identity rapidly split around Pärt's emigration. The style's most canonical works – *Fratres*, *Spiegel im Spiegel*, even *Passio* – assumed their notated form in the East, but their authoritative sounding form only in the West.⁷ It is notable that when Estonians first heard *tintinnabuli* music – again in raw Hortus Musicus performances, this time dating from 1976 – their initial evaluation was often uncertain. One early review by Merike Vaitmaa, normally a staunch advocate for Pärt's music, reads in part: "I do not know whether the commonplace that all authors need not write alike, and all listeners need not listen alike, requires restating. 'Tintinnabuli' is certainly not music accepted the same way by everyone ..." (Vaitmaa 1976: 10).⁸ By contrast, the decade following the transit at Brest saw the consolidation of a more palatable and enduring aural aesthetic for *tintinnabuli*, led by the ECM record label and interpreters schooled in early music performance practice. These developments were closely linked to the growing success of Pärt's new style, and to the history of *Tabula rasa* in particular. Could it be, therefore, that *tintinnabuli* (as broadly recognised and valued today) could only have formed under the impure conditions of a Western marketplace, aided by clever image-building and the commodification and technologisation

that Kautny describes as "preconditions for a successful reception of Pärt's counter-aesthetic of stillness, reduction, nature and harmony" (Kautny 2002: 268)? Moreover, as Jeffers Engelhardt points out, the 1980s stabilisation of the "Pärt sound" eventually fed directly back into the compositional processes used for works such as *Miserere* (Engelhardt 2012: 38–39). In a very real sense, then, the "settled" *tintinnabuli* style was an artefact of a fundamentally unsettling process: a music built across the rifts of displacement, shot through by plurality and contradiction.

This line of thought points towards the close relationships between emigration, violence and trauma. Clearly enough, the Pärt family's long journey from Tallinn to Vienna was not entirely voluntary. It had been brought about largely by institutional forces, behind whose authority lay always the possibility of real and literal violence.⁹ Old friendships had bent and broken; "home" was no longer itself. And the Brest crossing, irrevocable and permanent, surely wrought metaphorical violence on those who undertook it, for the price of departure was existential doubt – a weakening of the roots and contexts that had sustained identities both personal and musical. Such dislocations have been all too common in a war-torn and politically divided Europe. Considered against this backdrop, Nora Pärt's story of the tape and its soothing effect at the station is particularly remarkable. For in her account, *tintinnabuli* music became an affective soundtrack through which a brief instant of beauty and peace could arise to offer sustenance to a family at its most painful and vulnerable moment. As Maria Cizmic, Kaire Maimets and others have shown, numerous listeners report similar responses to Pärt's music, and the re-use of *tintinnabuli* works in film and other media tends to further confirm these patterns (see Cizmic 2012; Maimets-Volt 2009). Suddenly, therefore, the Pärts' own experience of *tintinnabuli* at the decisive moment of emigration

⁷ This division goes back to the successful Grindenko-Kremer tour of *Tabula rasa* through several Western cities in late 1977 – ironically, an example of a 1970s Pärt performance that was anything but mediocre. See Karnes 2017 for a detailed account of how these events helped to shape the tensions that ultimately led to Pärt's emigration.

⁸ Vaitmaa continued: "Whether it [*tintinnabuli*] yields great musical beauty and deep possibility, or just dullness, depends on the listener." Original text: "Ei tea, kas on vaja meenutada käibetõde, et kõik autorid ei pea kirjutama ühtviisi ja kõik kuulajad kuulama ühtviisi. 'Tintinnabuli' pole kõigile kindlasti ühtmoodi vastuvõetav muusika. Oleneb kuulajast, kas ta leiab suure muusikalise ilu ja süvenemisvõimaluse või – hoopis igavuse."

⁹ As was typical of the period, much of what took place was not documented. Reconstructions depend mainly on (contested) oral history: Kautny 2002 remains the most detailed attempt to date.

becomes a prescient metaphor for one of the most powerful reception discourses surrounding Arvo Pärt's music: its documented capacity to engage with violence and trauma, express them, and even help to heal them. With *tintinnabuli*, Pärt has been peculiarly able to write music that speaks to those who have undergone profound rupture: perhaps the Icelandic musician Björk had this in mind when she remarked that the composer had the "whole battle of [the twentieth] century inside him."¹⁰

The 1980 journey shared by the Pärts and Toomas Siitan has, then, come to symbolise and organise many different responses to his music – some visceral, others political, still others concerned with agency and empowerment, and all partial. The remainder of this essay links Pärt's emigration to two issues that were of particular interest to me during my time in Estonia: firstly, the status of his pre-*tintinnabuli* scores, and secondly, Estonian perceptions of him as a national composer. My own position in raising such matters can never be neutral or complete: accordingly, what follows should be taken primarily as a sequence of impressions and suggestions.

Commentators on Pärt have long struggled to give a nuanced account of the relationship between the composer's *tintinnabuli* and pre-*tintinnabuli* music. Pärt's diverse pre-1976 output includes many serial and collage works, but also features neoclassical, aleatoric and socialist realist elements and extends to numerous children's songs and film scores. Back in 2002, Kautny identified a defining theme of Pärt reception outside the former Soviet Union: that these earlier works almost never took on real significance in discussions of *tintinnabuli* (Kautny 2002: 244).¹¹ Instead, Western listeners have been encouraged to understand *tintinnabuli* in relation to other musical reference points, such as American minimalism, medieval chant, and the soundscapes of Ortho-

dox ritual. Kautny himself, joined more recently by other writers such as Kevin C. Karnes and Laura Dolp, sought to demonstrate both the constructiveness and the limitations of these frameworks (see Karnes 2017; Dolp 2012: 34). Nevertheless, I believe that his observation remains fundamentally true today in both commercial and critical forums. ECM, for example – the record label most closely identified with Pärt – almost never releases his 1960s music.¹² Likewise, the Western contributors to two recent Pärt anthologies (Shenton 2012; Dolp 2017b) hardly mention his pre-*tintinnabuli* output in their chapters. It is seemingly still uncontroversial in academic literature to write as though *tintinnabuli* were a style that arose "from scratch," stands apart from Pärt's early works, and may be persuasively interpreted without the analytical and historical frames of reference that those works offer.¹³

Pärt's emigration has, I feel, helped to shape these discursive trends in at least three ways. Firstly, it has drawn a strong dividing line across his repertoire in practical terms. While Pärt's departure from the Soviet Union did not coincide with the emergence of *tintinnabuli* (as already noted), it is undeniably the case that his pre-*tintinnabuli* works did not "cross the border" with him in the same way as his newest style. Secondly, as the 1984 Continuum concert reveals, Pärt's émigré status itself became the centre of widely circulating and apparently self-sufficient interpretative narratives for *tintinnabuli*, via persistent tropes such as the Soviet dissident, the spiritual ascetic, wholeness and reduction, and the West as a site of cultural liberalism (see Karnes 2017: 7; Engelhardt 2012: 34). Thirdly, the archetypal progression of self-discovery (turbulence, crisis, rebirth) often used to narrate Pärt's stylistic evolution carries with it certain normative implications – for example, that *tintinnabuli* is his "truest" music, transcending its context of tension with restrictive cultural authorities in a way that his serial oeuvre could

¹⁰ Björk, 1997 interview with Arvo Pärt, transcribed at <https://www.bjork.fr/bjork-arvo-part-Modern-Minimalists-BBC-1997> (accessed 13 October 2019).

¹¹ *Credo* and the Symphony No. 3 tend to find a limited place in conventional narratives as a crisis work and transitional work respectively.

¹² The 2018 recordings of Pärt's first three symphonies constitute the first ECM release of pre-*tintinnabuli* music (Arvo Pärt: *The Symphonies*. CD, 2018, ECM 2600).

¹³ For two nuanced exceptions see Schmelz 2009; Quinn 2002.

not. It is overly easy, from this standpoint, to imagine Pärt's departure from Soviet Estonia as the culmination of a quest for social freedom that was indistinguishable from his artistic searches. The net result of all this, as Dolp has commented, is that "any continuity in [Pärt's] compositional process" – of which there is a great deal – has been "pushed to the background" (Dolp 2017a: 4). I would go so far as to claim that Western attempts to engage with Pärt's output have yet to adequately negotiate the majority of symbolic and practical obstructions associated with the storied journey of 1980.

By contrast, it seems to me that Estonians in particular have always had a different perspective on the interconnectedness of Pärt's different periods. Some distinctive features of the composer's overall style, as proposed by Uno Soomere, offer a good illustration. Over the course of two pages, Soomere mentions Pärt's meticulous selection of musical ideas through clear and concise starting material, his development by accumulation, his "targeted expressive motion," and his "carefully weighed-up" approach to formal detail. Soomere also notes a "close bond between the rational and the feelingful," and he concludes that "at the forefront of the realisation of [Pärt's] creative thoughts is a strict calculation of the expressive resources." These words clearly describe *tintinnabuli* well. It is remarkable, therefore, that they were written in the early 1970s, long before the style's inception, in a draft article apparently intended for the cultural newspaper *Sirp ja Vasar* ("Hammer and Sickle") (Soomere 1973(?), TMM M238-1-22).¹⁴ Yet we should not be too surprised, for Soomere's thoughts simply demonstrate the robustness and viability of Pärt's previous music as a hermeneutic platform for *tintinnabuli*. For this critic, I suspect, it would have been obvious that the compositions of 1976 and 1977 were to be

understood continuously with Pärt's earlier works – ridiculous, in fact, to suggest otherwise. It was a new direction, yes, but this composer often took new directions without fundamentally changing his musical identity. This holistic understanding of Pärt's oeuvre has seldom been adopted outside Estonia as a primary basis for approaching the *tintinnabuli* style.

Soomere is by no means the only salient example. Other Estonian writing has consistently recognised the links between the strictness of *tintinnabuli* and Pärt's twelve-tone music in particular. Indeed, Vaitmaa's *Sirp ja Vasar* review of the first public *tintinnabuli* concert in 1976 made this very point: the new style, she wrote, resembled "in part the old, strict style of counterpoint, in part the strictest of the twentieth century, serial technique" (Vaitmaa 1976: 10).¹⁵ The same idea appeared in expatriate Harry Olt's 1980 book *Estonian Music* (Olt 1980: 119–120), and we find it again in a 2004 overview of prominent Estonian musicians, which adds that *tintinnabuli* is a species of "new austerity" (Mattisen 2004: 100). Almost 30 years into *tintinnabuli*'s own evolution, Pärt's 1960s music was evidently still considered important when describing its essential features. Similar connections, as Karnes observes, have been put forward by Svetlana Savenko, another musicologist from the former Soviet space (Karnes 2017: 12–13). And in 2000 Vaitmaa took up the thread directly from Soomere with her declaration that Pärt's "meditative" works were only static at first glance, and that, in fact, they were all dramaturgically constructed (Vaitmaa 2000: 164).¹⁶ This viewpoint is at odds with numerous Western accounts that dwell on flatness and stasis, and it is surely not coincidental that it should be articulated by a figure with close knowledge of the cultural conditions within which Pärt produced not only the early works of *tintinnabuli*, but also his serial and collage music.

¹⁴ Original phrases: "Muusikaline mõte (idee) on selge, lähtematerjal lagooniline, selle valik (eriti viimastes teostes) hoolikas. Mõtet iseloomustab suunatud ekspressiivne liikumine. Areng toimub sageli uute mõtteniitude (häälte) liitumise kaudu. / Hoolikalt läbikaalutud vormiline külg ... / Ratsionaalse ja tunnetusliku tihe side. Loomingulise mõtte realiseerimisel on esiplaanil vahendite väljendusrikkuse range arvestus." The draft article is entitled "Arvo Pärdi sümfonismist" and was seemingly never published in *Sirp ja Vasar*. It is likely related to Soomere's later article, "Simfonizm Arvo Piarta," in *Kompozitorny Soiuzykh Respublik*, vol. 2 (Moscow: Sovetskii Kompozitor, 1977), pp. 161–221.

¹⁵ Original: "Pärdi seekordne kompositsioonitehnika meenutab osalt vana range stiili kontrapunkti, osalt XX sajandi rangeimat, seeriastehnikat ...".

¹⁶ Original: "Pärdi meditatiivsed teosed on esmapilgul staatilise dramaturgiaga. Lähemal vaatlusel on teisiti. Üheski teoses pole nn. avatud vormi (vormikäsitus, mis sageli kaasneb staatilise dramaturgiaga)."

Pärt's pre-1976 music remains far better known in Estonia than elsewhere, and scholarship on the composer would benefit significantly from a full study of the works that he "left behind" at the border (including certain compositions that are no longer officially listed). For present purposes, however, it is worth reiterating how the two contrasting frameworks just described for attaching meaning to *tintinnabuli* differ in their relationship to Pärt's emigration. In one, his departure consolidates a hard repertorial division and meanwhile contributes to biographical mythmaking. In the other, it adds layers of complexity to a fundamentally continuous compositional evolution. It is this complexity – specifically, the relationship between emigration and notions of "Estonianness" in Pärt's music – with which this essay will conclude.

Like all such markers, "Estonianness" is an essentially imaginative term that is capable of signifying in several distinct ways. It may be invoked to serve and legitimise the political interests of a particular group. Alternatively, it may operate to denote a cultural commons – a framework for recognising, accepting and performing various kinds of shared, often public, identity. These types of usage overlap, and both are subject to shifts over time. Accordingly, "Estonianness" has meant different things to different people, and may also apply differentially within the artistic output of a single figure. Although it is easy in 2019 to regard Arvo Pärt as an emblematic Estonian composer – indeed, he features prominently in contemporary "nation branding" material¹⁷ – his career has in fact witnessed a series of contests around this idea, articulated at the levels of both biography and musical style. These contests were underway not only before Pärt's emigration, but also before the development of *tintinnabuli*.

The Soviet influence on Estonian cultural life in the 1960s and 1970s incubated two important tensions within broader attempts to assert a historical narrative of "Estonianness" in music. On the one hand was a subtle differentiation between "national" and "nationalist" (see Kautny 2002: 30–33, citing work by Urve Lippus); on the other, an ongoing attempt to mediate tradition and innovation within the (often confusing)

precepts of socialist realism. Situated as they were across both fault lines, Pärt's modernist experiments in this period generated inconsistent responses. In 1965, Ofelia Tuisk argued in print that he, along with Kuldar Sink, was *national* in his progressive attitude – while other observers criticised this younger generation for its apparent lack of engagement with folklore traditions (see Kautny 2002: 70–72). The ground also shifted considerably over time, as more "official" acts of Pärt reception reveal. His 1960 *Nekrolog*, for example, was initially so controversial as to be virtually unperformable: ten years on, however, and his "Polyphonic" Symphony, equally wedded to dodecaphony, was selected as a representative work for the Lenin centenary commemorations – an event of the utmost symbolic importance (see Kautny 2002: 76).

While the emergence of *tintinnabuli*, with its restrained mix of new and old, did little to clarify these issues, it was Pärt's departure in 1980 that most substantially increased the difficulty of approaching his music in terms of "Estonianness." As already noted, emigration resulted in Pärt's literal erasure from Estonia's official music history. His critical rehabilitation came only in the wake of *perestroika*, and was marked around 1988 by articles in the pages of *Teater. Muusika. Kino* that discussed *tintinnabuli* in detail (see Engelhardt 2012: 43–44). In the meantime, however, Pärt's music had changed. By 1988, the *tintinnabuli* style was firmly integrated with the soundworld and musical institutions of Western Europe. Collaboration with the Hilliard Ensemble had brought *Passio* to life; works such as *Wenn Bach Bienen gezüchtet hätte ...* had been transformed through revision. Pärt's profile, too, had changed, becoming increasingly marketable in the hands of Manfred Eicher. His development into a major European composer, in short, had happened while his connections to Estonian musical life were at their weakest. And yet, to the rest of the world, it was precisely this revamped, post-emigration version of Pärt and *tintinnabuli* that had come to personify Estonian music. Accordingly, the conceptual exercise of reclaiming Pärt's music in the late 1980s, after an eight-year discursive rupture, also put at stake Estonians' rapidly changing possibilities for

¹⁷ See for example the official website <https://estonia.ee/> (accessed 2 June 2019).

acknowledging “Europeanness” as a component of national identity.

Since 1991, Estonia has sought to re-establish itself, politically and also culturally, as an independent nation. Within this reorientation, both the performance practice and the aesthetic imagery that had built up around Pärt during his exile generated fresh tensions around favoured versions of “Estonianness.” Engelhardt writes that “Pärt did not fit conveniently into the cultural and political narratives of the 1990s the way Veljo Tormis did” (Engelhardt 2012: 45). He had been absent for the entire, crucial 1980s, and his expatriate identity loomed large. His *tintinnabuli* music was difficult, expensive, unsuited for mass amateur performance, and mostly unconnected with the Estonian language. His religious devotion, so integral to his Western marketing, was a further issue: as Urve Lippus commented in 1995, “there have always been doubts in Estonia whether Christianity can be considered at all as a source of inspiration” (Lippus 1995: 3). Other kinds of distancing also persisted: Pärt did not return to live in post-Soviet Estonia at the earliest opportunity, and he has not held a pedagogical role at an Estonian university since doing so.

In other ways, Pärt’s reintegration within Estonian musical life has been highly successful. He regularly receives jubilee festivals and performances, and has been symbolically linked with Estonian nationhood through important state commissions such as *Für Lennart in memoriam* (written in honour of Lennart Meri, Estonian president from 1992 to 2001). Of particular importance is the fact that, ever since the late 1990s (when the *Kanon pokajanen* was written and premiered), the “Pärt sound” has increasingly returned to the custodianship of Estonian performers such as Tõnu Kaljuste and the Estonian Philharmonic Chamber Choir. Hence, while it is certainly arguable that Pärt’s emigration had the effect of fracturing any straightforward interpretative nexus between the *tintinnabuli* style for which he is most renowned and his standing as a national composer, it is also true that his place in the Estonian cultural canon is today largely undisputed. No longer is Pärt a figure to be evaluated against fixed understandings of “Estonianness”: rather, both his image and his music have had an increasing agency in reshaping that concept for the early twenty-first century.

This seemingly decisive shift towards canonicity notwithstanding, my sense is that many of the issues that have surrounded Pärt’s music and “Estonianness” at various stages of his career are yet to receive a comprehensive critical treatment. Moreover, I feel that this particular topic has been difficult for modern Estonian scholars to discuss. The political and cultural transitions of the late twentieth century brought about significant reorientations in musicological methods themselves, tangled inextricably with the need to produce renewed national narratives. To this we may add the general difficulties faced by former republics in interrogating their own Soviet histories – a crucial exercise when it comes to Pärt and the emergence of *tintinnabuli*. Laura Dolp has also explicitly suggested that “it has been prohibitive to write critically about Pärt from within Estonia” (Dolp 2017a: 4). For any or all of these reasons, some generational shift may yet be required before this subject can be fully tackled. It does seem to me, however, that Estonia – as the present century moves on – is increasingly able to define itself in ways that are not defined by opposition to the Soviet Union or the geopolitical legacies of communism. It is today a cultured, cosmopolitan, developed country with high levels of European integration. This notion of Estonia in some ways reflects a vision of Pärt recently described by Karnes: a figure whose emigration and fragmented biography actually make him representative of a Europe in transition, “whose history, music and dwelling-places – whose languages, faith, and even physical appearance – plant[ed] him squarely on the immanently movable, possibly untenable, and perhaps even fading line between East and West” (Karnes 2017: 9). Perhaps, then, future scholars will be able to approach Pärt’s life and work – and *tintinnabuli* in particular – as an emblem of that worthy idea conjured by Karnes: a new, post-historical Europe, on the path to healing from the mass trauma of the old century.

It seems appropriate to conclude on that optimistic note – the note on which, as Toomas Siitan himself put it so well a few years ago, Pärt’s music “conveys the courage to live in our present world” (Siitan 2011). For me, it is quite powerful to contemplate, however distantly, those moments at the border station – both violent and beautiful,

Pärt and his family going one way, Siitan another. Just like Pärt's music, the moment of his emigration offers both pain and consolation. The scene at Brest speaks to the complex and contradictory histories – the experiences of individuals, of coun-

tries, even of continents – that the *tintinnabuli* style traverses for those who hear it. It is a remarkable moment from the history of two remarkable musicians.

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Rong Bresti: kaardistades Pärdi retseptsiooni piire

Christopher J. May

1980. aasta jaanuaris asusid Arvo Pärt ja tema perekond väga raskele teekonnale. Nad emigreerusid Nõukogude Liidust – rahatuna, ilma sihtkohata, ilma tulevikukindluseta ning isegi lootuseta näha kunagi uuesti oma sõpru, kolleege ja kodumaad. Kuni riigipiirini oli nende kaaslaseks noor kompositsioonitudeng Toomas Siitan, keda Pärt oli mitteametlikult juhendanud ning kes pakkus end perele appi.

Käesoleva artikli avaosa rekonstrueerib teekonna erinevaid tahke, tuginedes mälestustele, mida eri aegadel on jaganud Siitan, Arvo Pärt ja Nora Pärt. Peatun pikemalt unustamatul stseenil, mis leidis aset just lahkumise lävepakul: riigipiiri ületamisel Bresti raudteejaama saalis kõlas Pärdi *tintinnabuli*-muusika, mis oli tol momendil erakordse mõjuga. See hetk ja minek ise saavad järgneva uurimuse lähtekohaks. Arutlused Pärdi teekonnast näivad Toomas Siitani 60. sünnipäeva puhul asjakohased, pidades silmas, et heliloojale on ta pühendanud palju oma teadlaseenergiast, samuti oli ta osaline kõnealusel reisil.

Artikli teine osa annab lühiülevaate mõnest Pärdi diskursuse põhiteemast, mis on seotud tema emigratsiooniga. Nimetan kõigepealt, et see, mida kohalolijad pidid kuulama raudteejaamas, ei sarnane hoopiski neile *tintinnabuli*-salvestistele, mis on kättesaadavad tänapäeval. Tõepoolest, 1970ndate *tintinnabuli*-linte iseloomustab sageli toores kärin, mis võib ECMi esteetikaga harjunud kuulajale olla lausa võõrastav. Leian, et salvestiste kõlaline eristamine kutsub terviklikult läbi kaaluma, milline oli emigratsiooni mõju Pärdi edasisele muusikalisel identiteedile. Seejärel kirjeldan paari 1980ndatest pärineva näite alusel, kuidas erinevad vaatekohad Pärdi väljarändamisele kujundasid väga vastandlikke seisukohti tema muusika suhtes. Teatud moel näib ka *tintinnabuli* identiteet ise olevat kahestunud, kuna ilmneb, et kindel ja korrastatud stiil, mis tuli esile Pärdi lahkumise järel, oli põhiolemuselt ebakindla ja korrastamata protsessi tulem: muusikast sai sild üle ümberasumise kuristikku. See osutab võimalustele arutleda tulevikus emigratsiooni, vägivalda ja trauma vaheliste tihedate seoste üle. Siinses artiklis aga vaatan uuesti üle legendiks saanud loo Brestist, leides, et Pärdi enda kohtumist *tintinnabuli*'ga sel otsustaval üleminekuhetkel võib käsitada kui tulevikku vaatavat metafoori ühe võimsaima retseptsioonidiskursuse kohta, mis tema muusikat ümbritseb: selle tõendatud võimet suhestuda vägivalda ja traumaga, neid väljendada ja isegi aidata neid ravida.

Artikli kolmas osa keskendub *tintinnabuli* ja *tintinnabuli*-eelse muusika seostele. Väljaspool endist Nõukogude Liitu on Pärdi retseptsioon parimal juhul vaid juhuslikult arvestanud 1976. aastale eelnenuga, ja siiani ei põhjusta vastuväiteid uurimused, milles *tintinnabuli*'t vaadeldakse nullist võrsunud muusikana, lahus Pärdi varastest teostest, ning tõlgendatakse väljaspool analüütilist ja ajaloolist taustsüsteemi. Viitan kolmele võimalusele, kuidas selline diskursiivne trend võib olla seotud Pärdi emigratsiooniga: (1) praktilises mõttes tõmbas see tugeva eraldusjoone tema loomingusse; (2) laialdaselt ringlevates ja näivalt sõltumatutes *tintinnabuli*'t tõlgendavates narratiivides muutus Pärdi *émigré* staatus kui selline keskseks; (3) ahvatlev on jutustada *tintinnabuli*'st kui paralleelselt kulgenud muusikalise ja sotsiaalse vabadusotsingu kulminatsioonist. Leian, et Eestis on seda teemat käsitletud üldiselt teisiti, vaadeldes Pärdi muusikalist identiteeti mitmekümne aasta vältel konstrueeritud perspektiivis, mistõttu on suhteliselt kerge märgata järjepidevust 1976. aastale eelnenud ja järgnenud teoste vahel. See on eriti ilmne, kui mõistet "range" seostatakse nii *tintinnabuli* kui Pärdi dodekafooniliste aastatega.

Artikli neljas osa analüüsib küsimust, kas *tintinnabuli*'t on otstarbekas ja võimalik mõista "eestilikuna". Püüded jutustada heliloojast eesti [rahvusliku] muusikaloo raamistikus olid toonud kaasa vaidlusi märksa varem kui 1976 või 1980, mistõttu annangi lühikese ülevaate mõnedest sellealastest raskustest ja murdejoontest. Pärdi lahkumine kasvatas neid probleeme veelgi, kuna emigratsiooni tulemuseks oli tema muusikat ümbritseva ametliku diskursuse täielik katkestamine. Väljarännanu staatus kujundas oluliselt tema hilisemat rehabiliteerimist, mille astmed olid seotud kiirelt muutuvate riiklike ja kultuuriliste narratiividega: perestroika, Eesti taasiseseisvumine ja lõpuks Pärdi tagasipöördumine kodumaale. Kuna *tintinnabuli* muutus Pärdi eemaloleku ajal palju, siis leian, et emigreerumise üks tähtsamaid mõjusid on, et stiil, millega teda enim samastatakse ja mille tõttu tunnustatakse, on ühtlasi suurim väljakutse tema kui rahvusliku helilooja staatusele. Vaatlen kestvaid pingutusi ning mitmesuguseid püüdlusi, mis on tei-

nud Pärdi re-integratsiooni Eesti muusikaellu väga edukaks. Kevin Karnes'i ideed järgides soovitan artikli lõpetuseks perspektiivi, milles nii Pärdi kui ka tema eestilikkust käsitatakse uue post-ajaloolise Euroopa sümbolitena teekonnal, mis parandab vana sajandi massitrauma (Karnes 2017: 9). Lühike kokkuvõte toob artikli tagasi selle kontseptuaalse lähtekohani – teekonnani läbi Bresti, mida Pärdi pere jagas Siitaniga.

Tõlkinud Anu Kõlar