

RES MUSICA

—

nr 14 / 2022

RES MUSICA

nr 14 / 2022

Eesti Muusikateaduse Seltsi ja
Eesti Muusika- ja Teatriakadeemia
muusikateaduslik aastaraamat

TOIMETUS / EDITORIAL BOARD

Toomas Siitan, peatoimetaja / editor in chief

Kerri Kotta (muusikateooria / music theory)

Kristel Pappel (muusikateater, muusikaajalugu / music theatre, music history)

Žanna Pärtlas (etnomusikoloogia / ethnomusicology)

Jaan Ross (muusikapsühholoogia / music psychology)

Anu Schaper, toimetaja / editor

TOIMETUSKOLLEEGIUM / ADVISORY PANEL

Mimi S. Daitz (New York City University, USA)

Jeffers Engelhardt (Amherst College, USA)

Mart Humal (Eesti Muusika- ja Teatriakadeemia / Estonian Academy of Music and Theatre, Estonia)

Timo Leisiö (University of Tampere, Soome/Finland)

Margus Pärtlas (Eesti Muusika- ja Teatriakadeemia / Estonian Academy of Music and Theatre, Estonia)

Johan Sundberg (Kungliga Tekniska högskolan / Royal Institute of Technology, Rootsi/Sweden)

Avo Sömer (University of Connecticut, USA)

Andreas Waczkat (Georg-August-Universität Göttingen / Göttingen University, Saksamaa/Germany)

Res Musicale avaldamiseks esitatud artiklid retsenseeritakse anonüümselt kahe vastava valdkonna asjatundja poolt.

All articles submitted are reviewed anonymously by two experts in the field.

Keeletoimetajad / Language editors Richard Carr, Triin Kaalep

Küljendus ja numbri kujundus / Layout and design of the current issue Maite-Margit Kotta



European Union
European Regional
Development Fund



Invest
in your future



CEES CENTER OF EXCELLENCE
FOR ESTONIAN STUDIES



KULTUURIMINISTEERIUM



EESTI MUUSIKA-
JA TEATRIAKADEEMIA

Eesti Muusika- ja Teatriakadeemia Kirjastus

Tatari 13

10116 Tallinn, Eesti

Tel./Phone +372 6675808

e-mail: resmusica@eamt.ee

www.resmusica.ee



Arvo Pärti Keskus

Kellasalu tee 3, Laulasmaa

76702 Lääne-Harju vald, Harjumaa

Tel./Phone: +372 335 3000

e-mail: info@arvopart.ee

www.arvopart.ee

Eesti Muusikateaduse Selts

Tatari 13

10116 Tallinn

www.muusikateadus.ee

© EMTS, EMTA, Arvo Pärti Keskus, autorid

Trükitud AS Pakett trükikojas

ISSN 1736-8553

Res Musica artiklid on indekseeritud Scopuse (Elsevier) ja RILMi andmebaasides (RILM abstracts of music literature).

Selle kogu sisu on elektrooniliselt kättesaadav RILMi kaudu (RILM abstracts of music literature with full text).

Res Musica is indexed in Scopus (Elsevier) and RILM abstracts of music literature. Its full-text content is available electronically through RILM abstracts of music literature with full text.

Sisukord / Table of Contents

Saateks koostajalt	5
Editor's Preface.....	6

ARTIKLID / ARTICLES

—
Peter J. Schmelz

“Comrades in Misfortune”: Arvo Pärt and Valentyn Sylvestrov, from Experimentation to Mystery, Periphery to Center	11
Kaaslased ebaõnnes – Arvo Pärt ja Valentõn Sõlvestrov, katsetustest müsteeriumini, ääremaalt keskusse (resümees).....	34

—
Kevin C. Karnes

Tintinnabuli and the Sacred: A View from the Archives, 1976–77	35
<i>Tintinnabuli</i> ja pühalikkus: vaade arhiivist, 1976–1977 (resümees)	51

—
Toomas Siitan

Pärt, Bach and the Bees	52
Pärt, Bach ja mesilased (resümees).....	60

—
Leopold Brauneiss

Characteristics of the Compositional Process in Arvo Pärt's <i>Tintinnabuli</i> Technique	62
Kompositsiooniprotsessi jooni Arvo Pärdi <i>tintinnabuli</i> -tehnikas (resümees)	75

—
Peter Bouteneff

Tacit Texts: Considerations on Pärt's Settings of the Word	76
Vaikivad tekstid: tähelepanekuid Pärdi teoste sõnakäsitluse kohta (resümees)	81

—
Andreas Waczkat

Sounding Silence: The Presence of the Inaudible in Arvo Pärt's “Silentium”	82
Häälekas vaikus: mittekuuldava kohalolu Arvo Pärdi „Silentiumis” (resümees)	87

—
Tauri Tõlpt

The Niceno-Constantinopolitan Creed in the Works and Life of Arvo Pärt	88
Nikaia-Konstantinoopoli usutunnistus Arvo Pärdi elus ja teostes (resümees)	101

ARVUSTUSED / REVIEWS

— Andreas Waczkat Insights From the Outside Kevin C. Karnes. Sounds Beyond. Arvo Pärt and the 1970s Soviet Underground. Chicago and London: The University of Chicago Press, 2021, 193 pp.....	106
— Aare Tool Heli Reimann. Tallinn '67 Jazz Festival. Myths and Memories. New York: Routledge, 2022, 194 lk.....	109
— Jaan Ross Rikkaliku andmestikuga raamat vaskpilliõpetusest Eestis Tõnu Soosõrv. Ja pasunad hakkasivad hüüdma ... Eesti vaskpillimängu õpetamise lugu. Tallinn: Puhkpillimuusika Koda, 2019, 326 lk.....	111
— Äli-Ann Klooren Kammerlauljad. Eesti Filharmoonia Kammerkoor 40. Autorid: Allan Vurma, Kristina Kõrver, Hele-Mai Poobus, Kersti Inno; toimetaja: Tiina Õun, [Tallinn]: Eesti Filharmoonia Kammerkoor, 2022, 246 lk.	114
KROONIKA	117
AUTORID / AUTHORS	119

Saateks koostajalt

Res Musica 14. number on pühendatud Arvo Pärdivale. Seitse nende kaante vahel ilmuvat artiklit on sündinud tänu 2010. aastal helilooja perekonna poolt Laulasmaal asutatud isikuarhiivile ja infokeskusele, mille tõelise potentsiaali avas 2018. aasta oktoobris avatud unikaalse arhitektuuriga hoone. Arvo Pärdiv Keskus loodi kohtumispaigaks teadlastele ja kõigile muusikahuvilistele, kes on huvitatud helilooja loomingulisest pärandist ja seda kujundanud mõttemaailmast, mis ulatub kaugele üle helikunsti piiride. Männimetsa vaikus loob seal ideaalse keskkonna kohtumiseks muusikaga ning pakub mõtteruumi loometööks, uurimiseks ja arutlemiseks.

Keskuse süda on helilooja rikkalik isikuarhiiv, mis pakub uurimisainest mitmele teadusvaldkonnale ning keskus ise pinda interdistsiplinaarsetele teaduskohtumistele. Esimene selline pidi Laulasmaal toimuma helilooja 85. sünnipäeva puhul 2020. aasta oktoobris, COVIDi-pandeemia lükkas selle aga aasta võrra edasi ning konverents „Arvo Pärt: Tekstid ja kontekstid“ sai teoks 15.–16. oktoobril 2021. Üksteist ettekannet Ameerika Ühendriikide, Austria, Saksamaa, Austraalia ja Eesti teadlastelt jõudsid videostriimi vahendusel sadade kuulajateni üle terve maailma. Seitsmest selle konverentsi ettekandest on sündinud käesoleva väljaande artiklid, mitmed neist poleks olnud võimalikud ilma Pärdiv keskuse arhiivimaterjalideta.

Väikemas mõõtkavas jätkas Laulasmaa konverents suunda, mille algatas Püha Vladimiri Õigeusu Teoloogilise Seminari Arvo Pärdiv Projekti korraldatud konverents „Sounding the Sacred“ („Pühaduse kõla“) 1.–4. mail 2017 New Yorgis: mõlema eesmärgiks oli kutsuda muusika üle arutlema erinevate distsipliinide teadlasi, kellele Arvo Pärdiv looming on ideede ja lähenemisviiside kohtumispaigaks. Laulasmaa konverentsil tõusid eriliselt fookusse Pärdiv muusika ajaloolised ja tunnetuslikud paralleelid, teoloogilised alused ning suhe kasutatud tekstidega.

Paljude muusikateadlaste huvi on viimastel aegadel koondunud Pärdiv 1970. aastate loomingu ja selle seoste omaaegse muusikaeluga. **Peter J. Schmelz** loob oma artiklis intrigeeriva pildi „ametliku“ ja „mitteametliku“ piirialast nõu-

kogude muusikas, lähtudes saatuse- ja mõttekaaslaste Valentõn Sõlvestrovi, Arvo Pärdiv ning ka Alfred Schnittke loomingust. Ta on oma käsitluses kasutanud ainulaadseid allikaid, nagu näiteks nõukogude kirjanduslik-muusikaline noortejakiri Krugozor (1964–1992). **Kevin C. Karnes** jälgib arhiivimaterjalide põhjal detailselt Pärdiv algoritmilise ja tekstist lähtuva süllaabilise kompositsioonimeetodi kujunemist 1976.–1977. aastal. Huvitava paralleeli loob ta vene õigeuskliku maalikunstniku Eduard Steinbergi (1937–2012) loomelaadiga. **Toomas Siitan** vaatleb teost „Wenn Bach Bienen gezüchtet hätte ...“ („Kui Bach oleks mesilasi pidanud ...)“ sillana Pärdiv 1960ndate avangardistlike teoste ja *tintinnabulistiili* vahel, vaidlustades seega Pärdiv loometeed kujutavat üldlevinud narratiivi. Täendusriikas on sealjuures ka helilooja veelkordne pöördumine Bachi muusika poole 1976. aastal.

Neli artiklit otsivad erinevaid teid Arvo Pärdiv loomingu vaimse tuuma sõnastamiseks, avades selle religioosseid allikaid ning analüüsid muusikalisi tekste. **Leopold Brauneiss** – Pärdiv teoste ilmselt kogenuim analüüsija – kirjeldab ainulaadse põhjalikkusega helilooja süsteemi-pärast komponeerimisviisi, ning toetudes visanditele, avab mitme ulatusliku teose („Te Deum“, „Passio“) tekstist lähtuvaid muusikalisi valikuid. Kaks autorit käsitlevad erinevaist vaatepunktidest palju räägitud vaikusefenomeni Pärdiv muusikas. **Peter C. Bouteneff** analüüsib „vaikiva tekstiga“ instrumentaalteoseid ning seostab nende vaimust vene õigeusu kontemplatiivse praktikaga. **Andreas Waczkat** arutleb „hääleka vaikuse“ paradoksi üle nii usundiloo kui ka tajuanalüüsi aspektist. Lõpuks uurib **Tauri Tõlpt** kristliku õpetuse keskse teksti – Nikaia-Konstantinoopoli usutunnistuse – tähendust Arvo Pärdiv vaimuses ja tema neljas teoses, tuginedes vestlustele heliloojaga ning tema muusikapäevikutele.

Res Musica toimetus tänab südamest Arvo Pärdiv Keskust – konverentsi korraldajat ja käesoleva aastaraamatu kaasväljaandjat. Eriline tänu kuulub keskuse toimetajale ja kuraatorile Kristina Kõrverile, kelle asjatundlik abi ja tähelepanelik pilk oli kogumiku toimetamisel hindamatu.

Toomas Siitan

Editor's Preface

The 14th issue of *Res Musica* is dedicated to Arvo Pärt. The seven articles appearing in this volume owe their existence to the personal archive and information centre founded in 2010 by the composer's family in Laulasmaa, Estonia. The centre's true potential was revealed when the uniquely designed building opened in October 2018. The Arvo Pärt Centre was conceived as a meeting place for researchers and all music lovers interested in the composer's creative legacy and the ideas that shaped it – a world that extends far beyond the boundaries of music. The tranquillity of the surrounding pine forest provides the ideal environment for encounters with music and offers a space for creativity, exploration and discussion.

At the heart of the Centre lies the composer's rich personal archive, which holds research material for a range of disciplines. The Centre itself provides a space for interdisciplinary encounters between researchers. The first of these meetings was due to take place in Laulasmaa on the occasion of the composer's 85th birthday in October 2020, but had to be postponed by a year because of the COVID pandemic. The conference "Arvo Pärt – Texts and Contexts" took place on 15–16 October 2021. Eleven presentations by scholars from the United States, Austria, Germany, Australia and Estonia were streamed to hundreds of listeners around the world. The seven articles included in this publication are revised versions of papers presented at the conference. Much of the research work would not have been possible without the archival materials of the Arvo Pärt Centre.

On a smaller scale, the Laulasmaa conference followed the direction initiated by the conference "Sounding the Sacred", organized by the Arvo Pärt Project at St Vladimir's Orthodox Theological Seminary in New York on 1–4 May 2017: both events were conceived with the aim of discussing music with scholars of different disciplines for whom Arvo Pärt's work is a meeting place for ideas and perspectives. The Laulasmaa conference focused in particular on the historical and cognitive parallels in Pärt's music, on its

theological foundations and on its relationship with the underlying texts.

Lately, the interest of many musicologists has been centred around Pärt's work from the 1970s and its links with the music scene of the time. In his article, **Peter J. Schmelz** creates an intriguing picture of the borderland between the 'official' and the 'unofficial' in Soviet music, drawing on the work of like-minded contemporaries Valentyn Sylvestrov, Arvo Pärt and Alfred Schnittke. The author has studied unique sources, such as the Soviet literary and musical youth magazine *Krugozor* (1964–1992). **Kevin C. Karnes** uses archival material to trace in detail the development of Pärt's algorithmic and text-based syllabic method of composition in the period 1976–1977. He draws an interesting parallel with the work of the Russian Orthodox painter Eduard Steinberg (1937–2012). **Toomas Siitan** looks at *Wenn Bach Bienen gezüchtet hätte ... (If Bach Had Been a Beekeeper ...)* as a bridge between Pärt's avant-garde works of the 1960s and the *tintinnabuli* style, thus challenging the common narrative of Pärt's creative path. The fact that in 1976 the composer turned once more to the music of Bach is also significant in this context.

Four of the articles explore different ways of articulating the spiritual core of Arvo Pärt's oeuvre, exploring its religious sources and analysing its texts. **Leopold Brauneiss** – probably the most experienced analyst of Pärt's works – describes with unique insight the composer's systematic method of composition and, using the composer's sketches, reveals the musical choices made on the basis of the texts of several large-scale works (*Te Deum, Passio*). From different perspectives, two authors examine the much-discussed phenomenon of silence in Pärt's music. **Peter C. Bouteneff** analyses instrumental works with "silent texts" and relates their spirituality to Russian Orthodox contemplative practice. **Andreas Waczkat** discusses the paradox of the "sound of silence" from the perspective of both the history of religion and perceptual analysis. Finally, **Tauri Tölpt** explores the meaning of the

Nicene-Constantinopolitan Creed, a central text of Christian doctrine, in Arvo Pärt's spirituality and in four of his works. His paper is based on conversations with the composer and on the study of his musical diaries.

The editorial team of *Res Musica* would like to express its sincere thanks to the Arvo Pärt Centre for organizing the conference and for

co-publishing this yearbook. Special thanks to Kristina Kõrver, editor and curator at the Centre, whose expert help and attentive eye were invaluable in editing the present collection of papers.

Toomas Siitan
Translation: Marrit Andrejeva

“Comrades in Misfortune”: Arvo Pärt and Valentyn Sylvestrov, from Experimentation to Mystery, Periphery to Center¹

Peter J. Schmelz

Abstract

Like many young Soviet composers during the post-Stalin Thaw, Arvo Pärt and Valentyn Sylvestrov experimented with a range of musical techniques in the 1960s before turning in radically simplified directions during the next decades. Notably, both Pärt and Sylvestrov were among the only composers from their generation featured in the Soviet youth magazine *Krugozor* in the late 1960s, a time when Sylvestrov was more successful than Pärt on the global stage. But the Union of Composers of Ukraine was harsher than its Estonian counterpart, and Sylvestrov suffered severely from its policing in the 1970s.

This paper explores for the first time the stylistic intersections and influences between Pärt and Sylvestrov. Focusing on the 1960s, and the appearance of music by both composers in *Krugozor*, it traces the parallel yet distinct paths of both composers, paying close attention to the compositions featured in the magazine: Sylvestrov’s *Mystery* and Pärt’s *Pro et contra*. The contacts and contrasts between Pärt and Sylvestrov tell a particularly potent story about musical experimentation and discovery from the 1960s through the present.

I originally wrote and delivered this article in October 2021 as a keynote address at the conference “Arvo Pärt: Texts and Contexts” hosted by the Arvo Pärt Centre in Laulasmaa, Estonia. As I revised it in the first half of 2022, Russia invaded Ukraine, unleashing brutal and senseless violence without provocation. Valentyn Sylvestrov fled the country in early March for Berlin, and his music has since gained new attention worldwide. I briefly address these topics at the end of this article but want readers to be aware from the outset that the war, threatened when I first delivered the talk, was very much on my mind as I revised it for publication.

In a reminiscence titled “Greatly Sensitive,” first published in German in 1999, Arvo Pärt credited a pivotal conversation he had with Alfred Schnittke in 1976 as the moment he was pushed to “go public with my new system of composition, the tintinnabuli style” (Pärt 2012: 198). Pärt said that Schnittke’s “words were like midwifery,” as he urged Pärt to “leave the experimental stage on paper for real sound.” Schnittke’s advice came from lessons hard-earned through his own compositional practice in the late 1960s and early 1970s, when he first formulated and expressed his idea of polystylism (Schmelz 2009, Schmelz 2021). Schnittke proved so influential

for Pärt because both shared similar approaches to musical dramaturgy and both made similar creative journeys as they engaged with and then departed from serialism in the 1960s. Both composers moved through serialism, aleatory techniques, and collage (see Table 1). The early 12-tone compositions of both composers were often strict and yet suggested or were based on a narrative. For example, Pärt’s 1963 *Perpetuum mobile* and Schnittke’s 1968 *Pianissimo* both set up steady, layered serial processes that trace a dramatic course of buildup and dissipation that audiences found quite appealing. (Pärt’s composition lacks an explicit narrative; Schnittke’s

¹ I would like to offer my deep thanks to the organizers of the “Arvo Pärt: Texts and Contexts” conference, especially Kristina Körver and Toomas Siitan, for inviting me to participate and for arranging a very exciting gathering. I would also like to thank Doug Maskew for clarifying Arvo Pärt’s Melodiya discography and generously sharing information with me. I am also grateful to Tatyana Frumkis and Virko Baley for advice and support. My greatest debt is to Valentyn Sylvestrov, Inga Nikolenko, and Constantin Sigov for their assistance under unimaginable circumstances. I have adopted the Ukrainian transliteration of Sylvestrov’s name throughout except for Russian-language sources, where it remains Silvestrov.

Table 1. Schnittke and Pärt, post-1963 compositions.

	Schnittke		Pärt
1963			<i>Perpetuum mobile</i> for orchestra <i>Solfeggio</i> for choir
1964	<i>Music for Chamber Orchestra</i> <i>Music for Piano and Chamber Orchestra</i>		<i>Diagramme</i> , op. 11, for piano <i>Musica sillabica</i> , op. 12 <i>Quintettino</i> for wind quintet <i>Collage über B-A-C-H</i> for orchestra
1965	Improvisation and Fugue for piano		
1965–1966	Variations on a Chord for piano Three poems of Marina Tsvetaeva for voice and piano		Symphony no. 2
1966	Violin Concerto no. 2 String Quartet no. 1		<i>Pro et contra</i> for cello and orchestra
1965–1967	<i>Dialogue</i> for cello and chamber ensemble		
1968	<i>Pianissimo ...</i> for orchestra Serenade for five musicians Violin Sonata no. 2, <i>Quasi una Sonata</i>		<i>Credo</i> for piano, choir, and orchestra
1969–1972	Symphony no. 1	1971	Symphony no. 3

was based on Franz Kafka’s story “In the Penal Colony” [In der Strafkolonie].) As these two compositions indicate, if Schnittke had valuable advice for Pärt, he arguably was repaying a creative debt. For in the 1960s Pärt’s music often seemed to presage Schnittke’s, or at least demonstrated potent creative parallels: compare Pärt’s *Pro et contra* for cello and orchestra (1966) and Schnittke’s *Dialogue* for cello and chamber ensemble (1965–67); Pärt’s *Diagramme* for piano (1964) and Schnittke’s Serenade for five musicians (1968); as well as Pärt’s *Collage über B-A-C-H* (1964) and *Credo* (1968) and Schnittke’s Violin Sonata 2, *Quasi una Sonata* (1968), which has similar stylistic clashes and also ultimately takes refuge in Bach.

Valentyn Sylvestrov and Schnittke also form a fitting pair. In my recent book, *Sonic Overload: Alfred Schnittke, Valentin Silvestrov, and Polystylism in the Late USSR*, I compare Schnittke and Sylvestrov from the perspective of polystylism, considering their music from the late 1960s through the 1990s, and, in the case of Sylvestrov, up to the present (Schmelz 2021; Schmelz 2017). *Sonic Overload* builds on my first book, *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw*, by exploring what happened next, after the

creative and intellectual ferment of the 1960s had passed. Focusing on both Schnittke and Sylvestrov widens our understanding of the significance of polystylism in the 1970s and 1980s in specific musical ways as well as in broader cultural senses. It addresses how two very different composers in the USSR inflected polystylism as both tried to cope with a more overwhelming informational landscape in that country, including the more pronounced impact of various forms of popular music.

In this article, I want to complete the triangle I have been tracing – the one whose points are Schnittke, Sylvestrov, and Pärt – by turning to the pairing of Sylvestrov and Pärt. With this new dyad, we can ask larger questions, the answers to which help articulate a more refined post-Soviet musicology. For with both Pärt and Sylvestrov we are no longer dealing with the Soviet center, that is with the Russian Soviet Federative Socialist Republic (RSFSR), but instead with two of the republics on its periphery, the Estonian Soviet Socialist Republic, and the Ukrainian Soviet Socialist Republic. Looking at these two composers therefore prods us to recalibrate our approaches to all Soviet music today, swapping

our perspective from “center” to “periphery.” This recalibration also includes applying a post-colonial interpretative framework to the way we conceive of and talk about this music, a theoretical move that has gained new urgency since Russia’s invasion of Ukraine on 24 February 2022. By putting these “peripheral” republics front and center, we arrive at a more complex, more accurate understanding of the negotiated identities within the Soviet empire in the 1960s and 1970s, and after. The newly motivated decolonization of Soviet music is an ongoing project. Consider the present article a promissory note.

In the 1960s, Arvo Pärt and Valentyn Sylvestrov were among the most-discussed, most-criticized younger Soviet composers (particularly abroad) and their experiences reflect multiple, significant trends more clearly than other composers closer to the political center. I count among those more central figures the familiar Moscow-based “Troika” of Schnittke, Sofia Gubaidulina, and Edison Denisov, a neat grouping that took hold in the 1980s that nonetheless obscures the messy processes of musicking and canon formation in the Soviet Union from the 1960s up through the decade of glasnost and perestroika. After all, for many composers and performers born after the generation of the sixties, including those in Russia, among them Aleksey Lyubimov and Vladimir Martynov, Pärt and Sylvestrov were the central figures (Lyubimov 2015: loc. 3469). Martynov grouped both Pärt and Sylvestrov with Alemdar Karamanov, Alexandre Rabinovitch-Barakovsky, Eduard Artemyev, Georgs Pelēcis, and himself, as composers who felt the “death of the avant-garde.” “We did not form any kind of group and no kind of union [объединение],” Martynov said. “We lived in different cities and met very rarely, but our private meetings were very intense and our heated theoretical discussions turned out to have a tangible influence on our compositional practice” (Martynov 2021: 136–137; Munipov 2019: 41, 44).

Because of this mutual contact, rare though it was, Pärt and Sylvestrov became mutual admirers (it was both cause and effect). Their fondness has only grown over the years. Pärt is widely quoted praising Sylvestrov as “without a doubt the most interesting composer today” and “one of the greatest composers of our time” (Sylvestrov, Nestyeva 2004: 4; Ross 2002). Sylvestrov, surprised

and embarrassed by this praise, attributes it to their mutual lineage, and to Pärt’s guilt at his own success. “We were all part of the same circle,” Sylvestrov said, but “they became more sought after, and they were left with a kind of strange sensation” (Munipov 2019: 144).

In what follows, I discuss both general points of contact and points of distance between Pärt and Sylvestrov, particularly their related transitions away from avant-garde experimentation, but also their divergent experiences as composers in Soviet Estonia and Soviet Ukraine in the 1960s. Using unfamiliar and newly available sources, I concentrate on the pivotal moments in their respective careers, the moments right before their adoption of the styles for which they are best known today.

Krugozor

I would like to begin our reexamination of Pärt and Sylvestrov by looking at an important source from late Soviet material culture. (Much of our attention in this article will be occupied with late Soviet material culture – magazines, recordings, and scores – as markers of career status, prestige, canonization, and larger sociocultural context.) The source I have in mind is the young people’s magazine *Krugozor*, which means outlook, field of view, range of vision, or range of interests. First published in 1964, this monthly periodical for teenagers and young adults included brief articles about a variety of music-related topics as well as about events of topical importance, including “audio postcards” from selected areas around the world and breaking news about the space race. It aimed to provide its listeners with a glimpse of the contemporary world of sound and music in the broadest of senses, including high, low, and everything in between. I say listeners because the defining feature of *Krugozor* was the flexi discs it included. Each issue contained 12 excerpts of about six minutes each on 6 two-sided discs that accompanied the short articles within the magazine and spanned a variety of genres, including poetry and documentary reportage. As the editorial at the beginning of the first issue (1964, no. 1) read: “Our older brothers – print and radio – meet one another in this magazine.” *Krugozor* generally featured contemporary design, layout, and iconography, with stylized covers displaying classic Soviet landmarks,

images emphasizing science and technology, and folk-influenced illustrations.²

Published for nearly three decades, *Krugozor* collects the complex soundscapes of late socialism. Among those complex soundscapes, surprisingly, was the world of “unofficial” Soviet music, represented in *Krugozor* in the 1960s by three composers.³ You can probably guess two of them. The other, the first to appear in the magazine, is more unexpected. His name was Nikolai Karetnikov. In issue no. 8 from 1967, Karetnikov’s 12-tone Symphony no. 4 from 1963 appeared as the second of two excerpts on a flexi disc devoted to the Prague Spring festival of 1967 under the innocuous label: “Spring Mirror of Prague: From the Middle Ages to the Twentieth Century.” As expected, the excerpt begins with a recording of Czech music from the middle ages and renaissance performed on period instruments, still a novelty within the USSR (as it largely was at the time even in Western Europe and the United States). The narrator then introduced Karetnikov’s symphony (“and now for music of our time”), proudly calling it “perhaps the greatest success of the festival.” Placing the listener into the discordant middle of the first movement of the nearly half-hour long three-movement symphony, there was no further explanation of either composer or composition, which sounded for only about 2.5 minutes, ending with triumphant brass fanfares. The accompanying printed article was a puff piece that mentioned neither musical work (Savinov 1967).

It should be emphasized that because of its scope and style (a distillation of Berg, Schoenberg, and, ineluctably, socialist realism), Karetnikov’s symphony was not performed in the USSR and could not be performed there. In 1969 his Concerto for wind instruments was recorded for Moscow Radio by Igor Blazhkov, but this was the exception that proved the rule, and the recording was never commercially released (Karetnikov 1994: 94; Blazhkov 2019; Blazhkov 2020a). Why then did Soviet cultural authorities, or at least the editors of *Krugozor*, permit this brief snippet

of an otherwise unperformable work in the magazine? Its appearance there was related to the reasons behind its appearance at the Prague Spring festival in the first place. Richard Taruskin heard the *Krugozor* recording as both a flexing of power and a sign of oppression: our composers are producing this music, which is being applauded abroad (as the narrator underscored – “perhaps the greatest success of the festival”), but you, dear listener, can only hear it in carefully mediated morsels. Karetnikov’s own explanation was that in performing the work abroad, Soviet authorities could “show that we too have ugliness [показать, что у нас тоже есть задосты]” (Taruskin [forthcoming]). (It was the flipside to the US government’s boosting of difficult music in its own propaganda activities abroad during the cold war [Fosler-Lussier 2009].) The excerpt from Karetnikov’s Symphony no. 4 initiated a trend in *Krugozor* of occasionally showcasing difficult music, showing younger readers in stylized, easily digestible portions that we have, if not ugliness, then challenging music. Music that perhaps is not that challenging after all. Critics of avant-garde music in the USSR wanted to both highlight and diffuse its dangers. They wanted to show it was not really worth attention by continually giving it small bits of attention, inoculations against the larger disease. These moments, predictably, often backfired spectacularly, drawing more rather than less scrutiny.

More momentous, because more infamous, were the next two “unofficial” composers to grace the flexi discs of *Krugozor*. These figures stood out amid the less controversial members of the Soviet Thaw generation who appeared in the magazine. In the sixth issue of 1967, for example, under the familiar, general rubric “young composers” appeared excerpts from the music of Boris Tishchenko (his Concerto for piano and orchestra, 1962) and Veljo Tormis (his opera *Swan’s Flight*, 1966). (Tishchenko also featured in an interview in this *Krugozor* number on p. 14.) Issue no. 7, in 1967, included the establishment darling Rodion Shchedrin’s Second Piano Concerto, also from 1966, alongside an interview with the composer

² A near-complete archive of the journal is available online: <http://www.krugozor-kolobok.ru> (5 September 2022).

³ I define “unofficial” in the context of Soviet music in Schmelz 2009: 20–21. As I write there at greater length, “unofficial” is meant to counteract blunt, inaccurate terms such as “dissident” and instead suggest the more complexly negotiated power structures of late Soviet musical life.

(Shchedrin, Romadinova 1967). These less-contentious composers both prepared and set off the presence of Sylvestrov in issue number 4 from 1968 and of Pärt in issue number 11 from 1969.

The flexi discs with music by Sylvestrov and Pärt allow us to discuss both composers and their stylistic journeys across the 1960s. Let's start with Sylvestrov. His *Krugozor* sample is a rare document from the 1960s because it presents singular evidence about the composer from this period. There is no other recording of him speaking from the 1960s that I know of. Given how loquacious he has become in the past 15 or so years, it is strange to think how under-documented his career is before around 1990.

On the flexi disc, a narrator introduces Sylvestrov by declaring, “[m]any say that it is impossible to narrate music, but if worst comes to worst the composer should have the privilege of describing the conception of his own music – which [Sylvestrov] himself is going to do for his *Mystery*.” The unnamed speaker refers to Sylvestrov’s *Mystery* (*Misteriia*) for alto flute and six groups of percussion (1964), composed for well-known flute player and avant-garde proponent Severino Gazzelloni (1919–1992), who premiered it on 12 September 1965 at the Venice Biennale with the Les Percussions de Strasbourg. *Mystery* was also performed in Paris and Cologne in 1966 and at the Prague Spring Festival in 1967 (by Petr Kotík with the same ensemble); a recording with Les Percussions de Strasbourg and flautist François Hébral was released on LP by Philips in 1969. As none of the players on any of the clips on this flexi disc are credited, the source of the recording is unclear, although Les Percussions de Strasbourg are probably the percussionists (Blazhkov 2020b: 1:400, 416, 421, 445; 2:30, 157, 179, 191).⁴

After the narrator’s introduction, as *Mystery* plays in the background, we hear Sylvestrov speaking. He bursts in, talking very quickly, as he still does, his ideas cascading one after the other, rushing to come out. Sylvestrov says:

like a single voice, and all the sounds are reconciled in a field, or a forest, that is, in some kind of naïve moment. From the white noise. White noise is when a noise contains every

pitch, in that white noise – I am not speaking about the scientific understanding, perhaps this isn’t it. Personally, I noticed something when we were on a folklore expedition and we were brought to some kind of farm, and we heard a kind of noise, and it turned out to be a remarkable combination, for somewhere in the distance Chopin’s Piano Concerto swelled, very quietly, and that music did not sound from the depths separately; it was as if in being woven into that noise it already joined the other parts of another orchestra. And that is also my personal basis for *Mystery*.

Jumping from idea to idea, interrupting and elaborating himself, Sylvestrov emphasizes for the first time here several key factors for his developing aesthetic, among them the idea of white noise from which familiar music emerges and into which it sinks. Nature and, specifically, the pastoral, also became central categories for Sylvestrov, finding full fruition in his Symphony no. 5 (1980–82), which has its origin in a concept he described as the “cosmic pastoral,” a label he also applied to two other compositions from the 1960s, his orchestral work *Spectra* (*Spektry*) from 1965 and his 1966 Symphony no. 3, *Eschatophony* (Table 2). Sylvestrov also highlights in his *Mystery* commentary the idea of distanced listening, of hearing something significant, very softly, and far away (a sense of space implicit in the “cosmic pastoral”). Space and nature became more important as his career progressed, as did his references to past music (in this case to Chopin). Such references can be heard in the central moments in many of his later symphonies, starting with Symphony no. 5, with its classically inflected piano solo at the midpoint of its arch structure, set in quietude, with wind and brass blowing and periodic distant thunder from the strings. Sylvestrov also wanted his *Kitsch Music* for piano (1977), itself an evocation of nineteenth-century piano music, to be heard softly, “as if from a distance” (Schmelz 2021: 94).

Unlike his Symphony no. 5, *Mystery* reflects Sylvestrov’s still-forming aesthetic from the mid-1960s, when he was still using twelve-tone methods (the first page of *Mystery* unfolds several

⁴ At the Paul Sacher Stiftung there is a recording of *Mystery* dated “Prague Spring, 1968,” but this is contradicted by the Blazhkov correspondence, which suggests it was performed (and recorded) at the 1967 festival. See disc 9 in Sammlung Valentin Silvestrov.

Table 2. Pärt and Silvestrov, post-1960 compositions (selected).

	Pärt	Sylvestrov
1960	<i>Nekrolog</i> (“Obituary”) for orchestra	
1961		Five Pieces for piano <i>Quartetto Piccolo</i> for string quartet
1962		Trio for flute, trumpet, and celesta <i>Triad</i> for piano (1961–62)
1963	Symphony no. 1, <i>Polyphonic Perpetuum mobile</i> for orchestra <i>Solfeggio</i> for choir	Symphony no. 1 for large symphony orchestra (rev. 1974)
1964	<i>Diagramme</i> , op. 11, for piano [<i>Musica sillabica</i> , op. 12] <i>Quintettino</i> for wind quintet <i>Collage über B-A-C-H</i> for orch.	<i>Classical Overture</i> for small symphonic orchestra <i>Mystery</i> for flute and six percussionists
1965		Symphony no. 2 for flute, percussion, piano, and strings <i>Monodia</i> for piano and orchestra <i>Spectra (Spektry)</i> , Symphony for chamber orchestra <i>Projections</i> for harpsichord, vibes and chimes
1966	<i>Pro et contra</i> for cello and orchestra Symphony no. 2	Symphony no. 3, <i>Eschatophony</i>
1967		<i>Elegy</i> for piano <i>Hymn</i> for strings, winds, piano, celesta, harp, and bells
1968	<i>Credo</i> for piano, choir, and orchestra	<i>Poem</i> (in memoriam B. N. Lyatoshytsky) for orchestra
1971	Symphony no. 3	<i>Drama</i> for violin, cello, and piano
1972		<i>Meditation</i> for cello and chamber orchestra
1973		<i>Music in the Old Style</i> for piano <i>Kitsch Songs</i> for voice and piano
1973–77		<i>Quiet Songs</i> for voice and piano
1974		String Quartet no. 1
1976	<i>Modus</i> <i>Für Alina</i>	Symphony no. 4 for winds and strings
1977	<i>Tabula rasa</i>	<i>Kitsch-Music</i> for piano
1981–82	<i>Passio</i> (1982)	Three Postludes Symphony no. 5

row forms) but blending them with aleatory devices (see Example 1). He later idiosyncratically called this composition a “transition from dodecaphony to the avant-garde” (Sylvestrov, Pilyutikov 2010: 33). He also once quipped that it was his *Prélude à l’après-midi d’un faune* (Pavlyshyn 1989: 16), a comparison explained obliquely by a comment Sylvestrov made in his *Krugozor* interview: “*Mystery* is like an action – an almost

theatrical act. Like a theatrical performance [как представление]” (Sylvestrov, Agamirov 1968: 13). In a letter to Blazhkov from 1965 he wrote, “[t]he name of the piece underscores the ritual character of the music, which is reflected in the instrumentation (flute and percussion) and also in the formal structure [формообразование] – the pathos of the solo flute inspires the ‘chorus’ of percussion, in a word, a Bacchic celebration”

Example 1. Sylvestrov, *Mystery*, beginning (manuscript).

(Blazhkov 2020b: 1:353).⁵ The other Sylvestrov works excerpted on the *Krugozor* flexi disc represented the period before his “transition from dodecaphony to the avant-garde”: his Trio

for flute, trumpet, and celesta (1962); and *Signs* (*Znaki*) for piano (movement 1 from his *Triad*, composed between 1961 and 1962). (*Signs* itself eventually contained seven shorter movements).⁶

⁵ The liner notes to the 1969 Percussions de Strasbourg LP recording of *Mystery* with flute player François Hébral paraphrases this authorial interpretation, calling attention to: “[t]he opposition between the flute with its incantatory accents and the percussion group, which represents the ‘choir’ in ancient times, [and] clearly shows the composer’s desire to render the symbolic and disturbing oppositions of some magic rite.” These notes also praise “the extraordinary sonic sensuality that unfolds in this piece and the power of bewitchment that it mysteriously radiates.” See liner notes to Percussions de Strasbourg LP by Maurice Fleuret, Philips 836 992 DSY (1969): <https://www.cdandlp.com/en/les-percussions-de-strasbourg/serocki--continuum-silvestrov--mysteres-puig--provisoires-agglomerats/lp/r118364173/> (5 September 2022).

⁶ *Triad* underwent several revisions from the first performance of the first four movements of *Signs* in 1961 (including a different series of movement titles), to the point where Sylvestrov wrote to Blazhkov in late December 1966 in reference to Maria Bergmann’s recording of *Triad* (1961) that he needed to “delicately settle this matter with the already non-existent *Triad* and quietly replace it with the new one with the same dedication to Bergmann,” although none of the three movements in the final version of the composition was dedicated to the German pianist (Blazhkov 2020: 1:499, 326, 328).

Sylvestrov does not speak again on the flexi disc, but as the Trio is heard in the background, the narrator provides a description of it purportedly from the composer. Given the narrator’s wording, it is probably a paraphrase: “The author’s thinking here might be presented like this: three people have gathered, each of them is absolutely different; they argue, speak about something of their own, but these contradictions already include harmony – the correct, old parable about truth that is born in disputes.” This repurposed chestnut about chamber music as a conversation – too straightforward, neither crafty nor paradoxical enough to be directly from Sylvestrov – is followed by a further minute from the Trio, probably the performance from the 1964 Berliner Festwochen, passed along to Sylvestrov by West German musicologist Fred Prieberg, featuring Aurele Nicolet, flute; Frizz Wesenigk, trumpet; and Rolf Kuhnert, celesta (Schmelz 2015). Nowhere else does Sylvestrov describe the Trio in these terms. Instead, he once said it was “serial with Mozart-like moments” (Pavlyshyn 1989: 36).

“And finally,” the *Krugozor* narrator says, “one of the recent works of Valentyn Sylvestrov, the piano cycle *Signs*.” The listener hears the first six measures of the third movement of *Signs* before the narrator resumes his explication:

It also has its own creative history, which in fact is part of the general conception of the composition. In childhood Sylvestrov developed an enthusiasm for many aspects of geography. In particular, he loved to examine topographic maps. And thus the graphic [живописный] [appearance] of the topographical symbols attracted his attention. Not that he saw in them some kind of specific river crossings, bridges, fords, or swamps, but precisely because the art of the topographical signs attracted him and later on gave him the idea to create a piano cycle called *Signs*. And in parentheses after that title, one may add “topographical.”

Behind this explanation sounds the ending of the third movement, followed, almost inaudibly, by what might be the fourth movement. (The performer is unknown: a recording comparison indicates that this is not Maria Bergmann’s recording from November 1961; it might be Sylvestrov himself [Schmelz 2015: 198; Blazhkov

2020b: 1:282–292].) After the narrator finishes, the entire third movement is repeated. Again, this interpretation of the composition and its title, although more plausible than that of the Trio, is novel. By contrast, Ukrainian musicologist Stefaniya Pavlyshyn traced its name to the semiotics of poetry, the “role of vagueness as an impulse in poetry that contains the uncertain [недомовленість],” a statement that sounds closer to Sylvestrov’s more familiar aesthetic tone and terms (Pavlyshyn 1989: 49). Yet whether fully authorized by Sylvestrov, an expansion of a passing comment, or a creative extrapolation, the foregrounding of programmatic explanations for these three avant-garde, or near avant-garde, compositions in the *Krugozor* commentary reveals the “theatricality” of Sylvestrov’s early compositions, despite their often-abstract surfaces. This interest in a self-consciously staged expressivity grew more prominent in his later compositions from the 1960s and early 1970s, especially *Hymn* for strings, winds, piano, celesta, harp, and bells (1967), *Drama* for violin, cello, and piano (1970–71), and *Meditation* for cello and chamber orchestra (1972).

Sylvestrov’s own words in the printed *Krugozor* interview reveal the tension created by his duelling tendencies toward programmaticism and abstraction. This interview proceeds along two irregularly interlocking planes: the journalist, one A. Agamirov, narrates a walking tour through Kyiv with the composer, in which they stop, inexplicably, at Mikhail Bulgakov’s house, as Sylvestrov speaks about his studies with Borys Lyatoshynsky, his reverence for Bach, and, most significantly, his view of audiences and his own music. He declares: “It seems that music is written and with that everything is done. But no! I rarely meet with the public, more rarely than I want. But each meeting is a new birth of music. And only there is the question decided, will it be or not.” Sylvestrov continues, speaking for the only time in the interview in Ukrainian as he downplays the difficulty of his music, “This is first-grade dodecaphony, as one of my acquaintances says.” He then switches back to Russian, “By the way, the listener also must be brave. He very often does not fear the harshness of daily life. But real music was never a room with rosy wallpaper. If one listens carefully to Mozart (everything, and not only ‘Non più andrai’ [from the *Marriage of*

Figaro]), then this is a rebellion! An invasion of uncompromising, immense, new elements. It irritated then ...” “And became absolute today,” Agamirov concludes, smoothing over a potential rough edge (Sylvestrov, Agamirov 1968: 13–14).

Sylvestrov’s comments on both flexi disc and the printed page, aural and transcribed, negotiate between past and present, emphasizing the difficulties of the past as a way to pave the way for an eventual acceptance of his own difficult – but actually not-so-difficult – music. They reveal his own negotiation as a composer between old and new, transforming Chopin heard at a distance into an updated version of Debussy’s revolutionary fin-de-siècle tone poem, and appropriating once-revolutionary Mozart-isms into a serial framework. He shared a narrative, mimetic impulse with both Schnittke and Pärt (Schmelz 2009).

The Pärt flexi disc in *Krugozor* unfortunately does not include him speaking, nor does this issue include his photograph (as did Sylvestrov’s, and Shchedrin’s, articles) but it does contain the first known recording of *Pro et contra*, a different recording of which was released on Melodiya the same year (1969). According to Doug Maskew, an expert on Pärt’s Melodiya recordings, the *Krugozor* version of *Pro et contra* was made by Estonian Radio in 1967 and “was most likely a performance with no audience ... possibly recorded prior to the official premiere” (Maskew 2021). Maskew also noted this recording’s “audible edits,” which allowed it to fit on a single side of a flexi disc: it is about two minutes shorter than most other recordings, just under 6.5 minutes (6’22”) versus the usual 8.5 minutes or longer.⁷ (The recording by the same performers on the landmark 1969 Melodiya LP of Pärt’s music is only slightly lengthier: 7’05”.)⁸

Regardless of the cuts, it is a riveting performance by cellist Toomas Velmet with the Estonian Radio Symphony Orchestra, Neeme Järvi conducting. The composition was a real crowd pleaser. Years later Velmet recalled that

the audience at the premiere was so enthusiastic that he played *Pro et contra* again as an encore: “During my 30 years as a professional musician, I have never experienced such a success again. The concert hall was packed. There were lots of students, lots of young people.”⁹ The recording memorializes an energetic, experimentalist Pärt, pulling more overtly between yesterday and today.

Like the Sylvestrov *Krugozor* issue, Pärt’s (1969, no. 11) also included a printed interview with the composer, a source I have never seen cited and therefore one worth considering in greater detail. The interview begins with a quotation from Pärt the mystic, highlighting a common theme between Sylvestrov’s *Krugozor* and his: mystery. “Music contains an element of mystery,” Pärt said. “You cannot explain everything, simply the miracle is present, but you may not believe in that miracle ... You may study music to find major, minor, and other patterns, but how does one measure its mystery?” The author of the article, musicologist Arkadiy Petrov (not incidentally, a friend of Schnittke’s), next highlights Pärt’s personal approach to serialism, sounding a refrain common to the few public apologists for avant-garde techniques in the 1960s USSR. “However, unlike most contemporary authors using serialism,” Petrov wrote, “the technique does not control the composer, but he controls the technique. He always remains himself ...” Petrov’s statement rings particularly ironic given Pärt’s own self-doubts, and his later comments about his lack of a personal style at the time (Schmelz 2021: 43).

Petrov also highlighted the importance of quotations for Pärt, showing how important collage was to Pärt’s Soviet reception. He, after all, had introduced the term to Soviet listeners with his 1964 *Collage über B-A-C-H*, as Schnittke later recalled (Schmelz 2021: 42–43). (Note that at this time the word “polystylism” had not yet been introduced in the USSR [Schmelz 2021: 77–84].)

⁷ Compare to the 1989 BIS recording with Neeme Järvi (8’44”); the 1989 Melodiya release by Kaasik (8’33”); and the 1995 recording by Vadim Messermann and the Congress Orchestra on Audiophile Classics (8’36”). See *Arvo Pärt* 1989. CD. Neeme Järvi, Frans Helmerson, The Bamberg Symphony Orchestra. BIS-434 CD; *Allar Kaasik*. LP. Allar Kaasik, Peeter Lilje, Estonian State Symphony Orchestra. C1028381 000; *Arvo Pärt. Tabula Rasa* 1999. CD. Paolo Gatto, Vadim Messermann et al., Congress Orchestra. Recorded 1995, released 1999. APC 101.058.

⁸ *Arvo Pärt* 1969. LP. Neeme Järvi, Toomas Velmet, Eesti Raadio Sümfooniaorkester et al. D 018049–25076.

⁹ <https://www.arvopart.ee/en/premiere-of-pro-et-contra-released-on-lp/> (5 September 2022).

“One of [Pärt’s] ‘innovations,’” Petrov continued in the *Krugozor* article, “is the introduction into the musical fabric of direct quotations from the classics – Bach’s Sarabande (*Collage über B-A-C-H*), a children’s piece by Tchaikovsky (Second Symphony) or imitations in a classical style (the Cello Concerto *Pro et contra*).” “These quotations give rise to many questions,” Petrov added. “What are they: symbols of the greatness of the classical period, of the moral force of older music? Pärt has his own particular relationship to the classical legacy ...” In the article, Pärt then explained his influences, showing how “old” they actually had become: “Gregorian chant, monophonic. I try to grasp the secret of unison singing. For me, this detail means more than all the super-contemporary complexities ... I study from the masters of the Renaissance and just as much from painters as from musicians – Raphael, Michelangelo ... Precisely they suggest bright, pure harmony ...” The remainder of the *Krugozor* article explored the genesis of *Pro et contra* as a commission from Mstislav Rostropovich. “At first I refused ... But then I decided to compose an energetic work, sharp, with showy technical devices,” Pärt said (Pärt, Petrov 1969: 14–15) (see Example 2).

Petrov concluded by explaining the title of the *Krugozor* excerpt. “According to Pärt,” he reported, “*Pro et contra* should be seen as written in the form of the old concerto grosso. The fundamental soloist is the cellist, who is opposed by the wind instruments, and all of them together are opposed by the remainder of the orchestra, *tutti*. In this fashion, all are competing with one another (‘contra’), but they all should play together, hence the ‘pro’” (Pärt, Petrov 1969: 15). Yet this interpretation, fixated on the surface details of the composition’s genre, omits the crucial stylistic divide gripping the composition, softening and classicizing its rough edges by emphasizing its overtly tonal beginning, middle, and end. *Krugozor* caught Pärt on the brink. He had just recently suffered the contentious airings of *Credo*, and was still struggling with his next steps, suggested by Petrov’s references to Pärt’s “measuring of mystery” and his turn to Gregorian chant and monophonic song. As we know, Pärt’s personal answers to the rhetorical questions Petrov posed about the reasons for his quotations

were more conditional, rooted in a painful sense of missing his own true voice.

This is an essential distinction between Pärt and Sylvestrov: their very different attitudes toward experimentation and avant-garde music, a distinction audible in the *Krugozor* excerpts and in each composer’s accompanying comments. The statements Pärt later made to interviewers, and specifically to Enzo Restagno, about his 1960s compositions, and about serialism and collage, are agonizing to read. Though familiar, Pärt’s self-analysis nearly 40 years after the fact is worth further scrutiny. He said of his 1960s compositions: “I can assure you that the world I carried within myself was riddled with such deep cracks that in comparison the atmosphere and language of twelve-tone music seemed more pleasant” (Restagno 2012: 15). The motivation, as it was for many from his generation and their listeners, was escape. “At the time,” Pärt continued, “I was convinced that every mathematical formula could be translated into music. I thought that in this way one could create a more objective and purer kind of music. If I had succeeded by other means in creating a music free of emotion, I would have been able to distance myself from twelve-tone music” (Restagno 2012: 15). Yet he further revealed his skepticism by comparing twelve-tone music to “Anderson’s tale about the emperor’s new clothes” (Restagno 2012: 19).

As a result, Pärt’s compositions from the latter half of the 1960s became more masochistic. He called *Credo* “real musical auto-aggression” (Restagno 2012: 19). “In my state of extreme discomfort at that time,” he told Restagno, “I wanted to prove to myself how beautiful Bach’s music was, and how hateful mine was. What I am saying may sound odd, but I was convinced that through this musical sacrifice I could gain a clearer vision of my own contradictions” (Restagno 2012: 14). Pärt spoke of himself as if he were a burn victim, with the Bach quotation in *Credo* (and the Chaikovsky quotation in the Second Symphony) as skin transplants (Restagno 2012: 17). And he compared the relief he felt when he first encountered Gregorian chant to “being given a blood transfusion” (Restagno 2012: 28). These are not the statements of a comfortable creator. His reluctance to discuss this period is understandable, as is the tendency of many Pärt

scholars to follow his lead and concentrate on the music he wrote after his metaphorical blood transfusion.¹⁰

Despite, or because of, its resolute tonal inflection points, *Pro et contra* makes for uncomfortable listening. The creative, philosophical (ethical and aesthetic), and biographical questions it raises cast doubt on its very existence. Given as an impassive, objective description (“for and against”), the title is better read with an “or” and an emphatic question mark (“for or against?”). The antagonistic styles – serialism, sonorika, aleatory, and tonality – are not equal: despite the excitingly propulsive, seat-of-the-pants virtuosity and thorny orchestral collisions in the third movement (egged on by excited horn whoops), Pärt’s regal, harmonious ending acts as a *Deus ex machina*, definitively resolving the question – but only by foreclosing debate.

Sylvestrov felt a similar pull between styles but, rather than casting them in pitched aesthetic battles, he attempted to reconcile them, most notably in *Drama* and *Meditation*. In this respect, Schnittke is the closer analogue to Pärt, with the doubts of *Quasi una Sonata* a match for *Pro et contra*, which might also have been called *Quasi uno Concerto*.

In October 1961, pianist Maria Yudina wrote to Pärt about a speech she had given at a concert of new music in Moscow, in which she proudly declared: “In the century of Einstein we can no longer live according to the physics textbook of Kraevich [meaning Konstantin Dmitrievich Kraevich, 1833–1892, a well-known nineteenth-century Russian physicist and pedagogue]!” (Yudina 1999: 486). But clearly Pärt did not catch Yudina’s intense enthusiasm for new musical techniques. He was resigned to serialism, actively seeking something better, more truthful. Sylvestrov, by contrast, was, like Yudina, intoxicated by the possibilities of the new styles he was being buffeted by in the 1960s. He later declared about hearing for the first time Anton Webern’s *Concerto for Nine Instruments* (1931–34): “[It]

immediately astonished me. When I heard it, I had the feeling that I was listening to music perpendicularly. Such a naïve impression from a simple listener ... there immediately was the sense of a completely new world” (Munipov 2019: 140).¹¹ Webern’s new world beckoned Sylvestrov. The best Pärt could say of Webern was that he “never produced poison” (Restagno 2012: 25). In his 1967 interview with another Soviet periodical for young people, *Yunost’*, Sylvestrov praised the “best manifestations” of the “avant-garde” as a “revolt against the inertia of compositional thought” (Schmelz 2021: 140). For Sylvestrov this revolt promised indescribable dividends.

These divergent motivations begin to explain why the compositions by Pärt and Sylvestrov from the 1960s sound so very different. On the *Krugozor* excerpts alone we can hear Sylvestrov’s attraction to an often delicate, pointillistic, gestural language, with strong traces of Boulez (Harry 2003: 28). By contrast, Pärt’s music of the 1960s retains a sense of propulsion and energy, and drama, heard in several works in addition to *Pro et contra*, among them *Nekrolog* (“Obituary”), *Perpetuum mobile*, and the *Symphony no. 1* (especially its opening). Pärt’s music from this decade possesses a drive and forcefulness that Sylvestrov’s music often lacks. Sylvestrov was, even then, more interested in lingering moments, when subtle textures and timbres call for our attention across musical space. Sylvestrov’s sense of time is more relaxed.

On a broader level, across his career Pärt, like Schnittke, was concerned with process and method, with stories both hidden and loudly proclaimed. As Schnittke once said about himself, in a statement that matches Pärt’s comments and practice, he needed “any kind [of restrictions], even the most absurd” (Schnittke, Shulgin 1993: 66). Only with the *tintinnabuli* style did Pärt’s process lead to a (seemingly) effortless result, for only with the *tintinnabuli* style did the sounding surface subsume the process, becoming inseparable. In *Pro et contra* the cracks and fissures show, by design.

¹⁰ Exceptions include May 2021 and Siitan 2021.

¹¹ See Sylvestrov’s later ‘Homage à A. Webern’, second movement of a three-part piano cycle called *Three Waltzes*, op. 54, 2005, dedicated to Schoenberg, Webern, and Berg, respectively (recorded on *Touching the memory*, available on CD, Brilliant Classics 95765, 2018, and remastered here: <https://silvestrov.bandcamp.com/album/touching-the-memory> [5 September 2022]).

Example 2. Pärt, *Pro et contra*, p. 2 and p. 7 (cadenza) (score: Pärt 1973).

6

Fl.

Ob.

Cl.

Fag.

Sax.

Cor.

Tr-ba

Tr-ne

T-no

Vibr.

Mar.

P-no

V-c. solo

V-ni I
1, 2 pulti

V-ni I
1 pult

V-ni II
2, 3 pulti

V-c.
1, 2 pulti

V-c.
3 pult

C-b.
1 pult

C-b.
2, 3 pulti

* Импровизация на данных нотах.
 ** Импровизация на клавишах в указанном регистре (играть ладонями).
 *** Играть на струнах так сильно, чтобы возник треск.

V-c. solo

V-c. solo

V-c. solo

V-c. solo

V-no solo

V-no solo

Fl.

Vibr.

V-c. solo

V-no solo

Fl.

Fag.

Tr-ba

Vibr.

V-c. solo

V-no solo

8 8 1 5
 8 1 5 8 1 5
 8 1 rit. 5
 impr. ad libitum
 1 2 3 4 3 6
 dim. e rit.
 sul ^v ponticello pizz.
 sul. C ^f $\text{♩} = 60$
 arco ² pp pizz. ^f $\text{♩} = 70$ arco pizz.
 pizz. ^p ⁷ ⁹
² pizz. ^{ba}
 $\text{♩} = 80$ $\text{♩} = 90$ bacch. di Vibr.
 cresc. poco a poco arco pizz. arco pizz.
 $\text{♩} = 100$ $\text{♩} = 80$ 3 arco pizz. arco pizz.
 arco non legato

** Во всех аналогичных случаях ноты без штилей распределяются исполнителями по возможности равномерно в пределах такта.

Sylvestrov was more intuitive and less systematic in his approach, even if his often-elaborate conceptual rationales for his compositional practice were highly calculated. As Ukrainian-American composer Virko Baley recently told me, “[r]ight from the beginning [Sylvestrov] very clearly showed a very original streak, ... he handled things in his own way ... because he wrote by ear” (Baley 2022). Few sketches or drafts of Sylvestrov’s music, old or new survive, the palimpsest of the *Quiet Songs* score at the Paul Sacher Stiftung is the most extensive exception, worried over, rearranged, pasted in, reshuffled. The “moment” or “instant” [МГНОВЕНІЕ] became a crucial category for Sylvestrov, a prolongation of the transitory, ephemeral, continuously vanishing present. He had no need to rush anywhere.

Comrades in Misfortune

Aside from the valuable documentary snapshots of Sylvestrov and Pärt presented by the *Krugozor* issues from 1968 and 1969, they also indicate how widely Sylvestrov and Pärt were known and disseminated in the Soviet Union at the end of the decade. This position would have been difficult to predict at its beginning when Pärt, alongside Andrey Volkonsky, was one of the most publicly rebuked of the young Soviet composers, taken to task especially for his *Nekrolog* in 1962 (Schmelz 2009: 131–132). But Sylvestrov was also publicly chastised that year in the pages of *Sovetskaya muzyka* for his Piano Quintet (1961), which, a critic wrote, “distressed us with its open experimentation.” This critic repeated the typical questions: “Why have several gifted young musicians lost their true artistic orientation? Because of a snobby overindulgence? Or, perhaps, from a limited field of view [крызозор]?” (Genina, Korev 1962: 22). It was this last question that the title of the youth magazine spoke to – *Krugozor* the magazine aimed to provide a wide field of view to show such “gifted young musicians,” and their listeners, that other options existed.

Because of their shared targeting by Soviet officialdom, Pärt and Sylvestrov felt a certain sympathy toward one another. Yudina first brought Pärt to the attention of Sylvestrov and his circle, telling Blazhkov excitedly in July 1961 that in Tallinn “they really are studying dodecaphonic music” (Blazhkov 2020b: 1:100). Pärt himself wrote to Blazhkov in October 1963 apologizing

for his lack of responsiveness to Blazhkov’s several letters to him. He promised to send Blazhkov a copy of *Nekrolog*, and he celebrated his upcoming trip to the Warsaw Autumn festival, writing “Hurray!” Based on the postscript to this letter, Pärt apparently already knew the Ukrainian composers Leonid Hrabovsky and Lesya Dychko, to whom he requested Blazhkov pass along his friendly greetings (Blazhkov 2020b: 1:232). In a May 1964 letter to Blazhkov, Hrabovsky sang the praises of Pärt’s *Perpetuum mobile*, which he had heard at Edison Denisov’s apartment on a visit to Moscow: “Here is someone who is moving wonderfully forward! He’s already made it to around Penderecki” (Blazhkov 2020b: 1:252). All of these young musicians were in a race to catch up to the musical innovations they had missed in their official education.

They hungrily kept tabs on one another. Hrabovsky remembered vividly his first meeting in person with Pärt, who, he told me,

visited Kyiv in January of 1965, when his Symphony no. 1 was performed by Neeme Järvi with the State Symphony Orchestra of Ukraine. We all Kyivers were present, and celebrated the event afterwards at the Dnipro restaurant where both Estonians ordered a Tatar dish made out of uncooked ground meat – and considerable vodka doses ... (Hrabovsky 2000).

Sylvestrov must have been present at this feast, for Tatyana Frumkis reported to me that Sylvestrov “met Pärt at the beginning of the 1960s, when they were both criticized and Pärt made a special trip to Kyiv to meet his ‘comrade in misfortune’” (Frumkis 2022).

Blazhkov missed this event, for he was living in Leningrad at the time. And the next period of his interactions with Pärt was an exercise in frustration. He reported to Denisov in February 1965 that he had “appealed to Pärt for scores and recordings dozens of times, both in person and in letters.” But he had received only “promises” (Blazhkov 2020b: 1: 287). Denisov replied three days later, “Pärt lets down [обманывает] not only you, but also me – he has yet to send me anything” (Blazhkov 2020b: 1:289). When Blazhkov visited Pärt the next year (1966) he learned the cause of Pärt’s silence: he was seriously ill, bedridden following multiple kidney surgeries, and had been for two years by

that point, a little-acknowledged possible basis for both his contemporary compositional pain and the medical terms he used so frequently to describe it (Blazhkov 2020b: 1: 390; Mihkelson 2012: 25). In November 1966, Blazhkov wrote to Denisov with plans for an ambitious, unrealized concert survey of new Soviet music, whose roster provides a compelling snapshot of mid-decade “unofficial” music:

- 1st half: Pärt – *Musica sillabica*
 Denisov – *Crescendo e diminuendo*
 Volkonsky – *Laments of Shchaza* (with Lidia Davydova)
 2nd half: Boris Chaikovsky – *Partita* (with Rostropovich)
 Sylvestrov – *Spectra*

(transcribed from Blazhkov 2020b: 1:466–467)

There are no surviving letters from Pärt to Sylvestrov (or vice versa) and, as Martynov suggested (Martynov 2021), it seems that their interactions were rare over the next decades, with special occasions captured only in photographs (see Figures 1 and 2). Sylvestrov recently told me that “I felt a kind of commonality” with Pärt and Giya Kancheli “but there was no dialogue. There was an awareness of a kind of support” (Sylvestrov 2022).

Sylvestrov needed this moral support because his music continued to raise suspicions over the course of the 1960s in both Ukraine and in Moscow. Many of these suspicions resulted from the wide propagation of his music in the West, thanks to the efforts of Yudina and Blazhkov, as well as the West German musicologist Fred Prieberg. Unlike Pärt’s music, Blazhkov had ready access to Sylvestrov’s scores (see Table 3).

Prieberg was also deeply interested in Pärt’s music but found obtaining it difficult; the Soviet embassy kept giving him the run around (Schmelz 2015). He especially wanted to hear *Nekrolog* because of the near-constant criticism it had received in the Soviet press (which was why his official Soviet contacts were so reluctant to send it to him). This was what Prieberg called the “Pasternak effect” (and today in popular culture is known as the Streisand effect): by criticizing something, rather than dissuading interest, one attracts attention. (It might also be called the *Krugozor* effect.) Nonetheless, Soviet authorities pressed on with their occasional dissemination of difficult music, preferring to avoid outright bans,

Figure 1. Sylvestrov and Pärt in Berlin, early 1990s. From left: Sandro Kancheli, Valentyn Sylvestrov, Giya Kancheli, Alexander Knaifel, Rezo Kiknadze, Arvo Pärt. Photographed probably by Nora Pärt. Credits: Arvo Pärt Centre.



Figure 2. Sylvestrov and Pärt in Kyiv, 26 March 2011. From left: Constantin Sigov, Valentyn Sylvestrov, Arvo Pärt. Photographer: unknown / Copyrights: unknown. Credits: Arvo Pärt Centre.



except in especially difficult cases, such as with Volkonsky in the late 1960s and early 1970s, and by the end of the 1970s, with Pärt himself. But in the late 1960s, Pärt still seemed salvageable. Despite the reported difficulties that arose on the heels of *Credo* in 1968, he was still able to be featured in *Krugozor* the next year (Mihkelson 2012: 26). Sylvestrov was also criticized after his 1967 interview in another young people’s magazine, *Yunost’* or “Youth,” but this criticism did not prevent his 1968 appearance in *Krugozor* (Schwarz 1983: 487). These instances, like the appearance of Karetnikov’s *Symphony no. 4* in *Krugozor*, are yet further illustrations of the unpredictability engendered by the gigantic Soviet bureaucracy. Karetnikov is a counterexample: after he appe-

Table 3. Sylvestrov, Foreign Performances. List of compositions accompanying letter dated 28 September 1971 from the Union of Composers of Ukraine to the Central Committee of the Communist Party, Ukrainian SSR (TsDALMU, F. 661, op. 1, spr. 883: 39).

1961	Quintet	8 February 1968 Kyiv Lysenko Quartet and E. Rzhanov, piano 29 December 1964 Berlin [sic]
1962	<i>Triada</i>	1966 Kyiv performed by the author
1962	Trio for flute, trumpet, and celesta	24 September 1964 Berlin
1964	<i>Mystery</i> for alto flute and percussion	1965 Paris [sic]
1965	<i>Spectra</i>	8 December 1965 Leningrad Cond. Blazhkov
1965	Symphony [no. 2] for flute, percussion, piano, and strings	1 April 1968 Leningrad, Blazhkov
1965	<i>Projections</i>	17 February 1967 Indiana University, USA
NB. <i>Quartetto Piccolo</i> and Symphony no. 3, <i>Eschatophony</i> , are not mentioned.		

Table 4. Pärt, Discography 1959–1984.

(Drawn from Doug Maskew “A. Pärt: The Melodiya Recordings, 1959–1990, An Overview.” APK 7-2.92)

1959	Partita (Aprelevskii zavod 8-inch)
1959/61/64	Sonatina no. 2, op. 1 (Ligo/Melodiya LP)
1960/61/64	<i>Our Garden</i> (Ligo/Melodiya LP)
1965/69	<i>Our Garden</i> (Melodiya LP)
1966	Symphony no. 1, <i>Perpetuum mobile</i> (Melodiya LP)
1967	<i>Quintettino</i> (Melodiya LP)
1969/75	Symphony no. 1, <i>Perpetuum mobile</i> , <i>Collage über B-A-C-H</i> , <i>Musica sillabica</i> , <i>Pro et contra</i> (Melodiya LP)
1971	Sonatina no. 2, op. 1, and <i>Diagramme</i> (Melodiya LP)
1974	<i>Vändra polka</i> (Melodiya LP)
1976/78	<i>Diagramme</i> (Melodiya LP)
1976	<i>Vändra polka</i> (Melodiya LP)
1977/78	<i>Quintettino</i> (Melodiya LP)
1984	<i>Tabula rasa</i> (ECM LP and CD)

Table 5. Sylvestrov, Discography 1969–1988.

1969	<i>Mystery</i> , Les Percussions de Strasbourg (Philips LP).
1978	<i>Children's Music</i> nos. 1 and 2 on Evgenii Rzhanov, <i>Children's Pieces of Ukrainian Composers</i> (Melodiya LP).
1978	Piano Sonata no. 1 on Nikolai Suk, <i>Piano Music of Ukrainian Composers</i> (Melodiya LP).
1982	String Quartet no. 1 on <i>Soviet Chamber Music</i> (Opus, Czechoslovakia, LP).
1982	String Quartet no. 1 on Lysenko Quartet, <i>Janacek and Silvestrov String Quartets</i> (Melodiya LP).
1988	Symphony no. 5 conducted by Roman Kofman, Symphony Orchestra of the Kyiv State Conservatory (Melodiya LP).

Table 6. Pärt, Soviet Publications (from Soomere 1977).

1961	<i>Our Garden (Nash Sad)</i> (Moscow: Sovetskii kompozitor)
1964	<i>Stride of the World (Postup' mira)</i> (Moscow and Leningrad: Muzyka)
1967	Symphony no. 1 (Leningrad: Muzyka)
[1968	<i>Perpetuum mobile</i> (Universal Edition)]
1969	<i>Collage über B-A-C-H</i> (Leningrad: Muzyka)
1971	Symphony no. 2 (Leningrad: Muzyka)

Table 7. Sylvestrov, Soviet publications.

1970	<i>Triad</i> for piano (Kyiv: Muzyka)
1978	Symphony no. 2 (Kyiv: Muzychna Ukraïna)
1979	String Quartet [no. 1] (Kyiv: Muzychna Ukraïna)
1980	<i>Children's Music</i> for piano (Kyiv: Muzychna Ukraïna)
1981	<i>Music in the Old Style</i> (Kyiv: Muzychna Ukraïna)
1985	<i>Quiet Songs</i> (Moscow: Sovetskii kompozitor)
1986	Symphony no. 4 (Kyiv: Muzychna Ukraïna)
1987	Piano Sonatas (Kyiv: Muzychna Ukraïna)
1990	Symphony no. 5; Chamber Cantatas (both Kyiv: Muzychna Ukraïna)

ared in the magazine, he swiftly sank from sight (Taruskin [forthcoming]).

Aside from this one point of “commonality,” their late-1960s appearances in *Krugozor*, and their “comradship in misfortune,” the careers of both Pärt and Sylvestrov could not have been more different over the course of the 1960s and after. Exceptionally for a young Soviet composer

with his stylistic predilections, Pärt’s music was recorded and released on LP in the 1960s; he even received an entire album of his music in 1969, a high-water mark in Pärt’s Soviet reception (Table 4). Sylvestrov, by contrast, had only one composition released in the 1960s, the recording we have already noted by Les Percussions de Strasbourg, with its glossy, silvery, futuristic cover.

From the moment of that LP release on Philips in 1969, none of his music was publicly available anywhere, until some of his early 1970s piano compositions appeared on Melodiya records in 1978 (Table 5). More compositions followed in the 1980s. Of course, these tables do not take into account the frequent circulation of unofficial recordings, chief among them Bruno Maderna’s rendition of Sylvestrov’s Symphony no. 3, *Eschatophony*, made in 1968 in Darmstadt, or the recordings musicologist Kevin Karnes describes in his writings on Pärt (Karnes 2021). In Sylvestrov’s case, most of these unofficial recordings were only possible because of his success abroad in the 1960s, a success Pärt did not share. Sylvestrov garnered several prestigious international awards during the decade, including a Koussevitzky Prize in late 1966,¹² and in 1970 second prize at the International Gaudeamus Composers’ Competition (for his 1967 *Hymn*). But his moment in the sun was brief; the glare of international fame provoked problems back in the USSR.

And this is where Pärt’s position as an Estonian composer had its benefits. For Pärt’s music was more readily available in published scores (Table 6), while Sylvestrov largely went unpublished until the late 1970s (Table 7) (Schmelz 2021: 246–247). These opposite fates reflect the different attitudes toward music and musical style in Estonia and Ukraine. Ukraine much more aggressively stifled artistic experimentation. In a letter from February 1971, Leningrad composer Sergey Slonimsky bemoaned the criticism Sylvestrov’s music had received at a plenum in Moscow just after his dismissal from the Union of Composers in Kyiv in 1970. (As persona non grata at the time, Sylvestrov had not been invited to the plenum.) Slonimsky wrote, “It’s long past time for them to publish and propagandize your music as the national pride of Ukraine like the Estonians do with Pärt, Sink, and Rääts.”¹³ But that moment would not arrive during the Soviet period. And by 1971 (with a few exceptions) Pärt was no longer being published or propagandized either. Yet Sylvestrov’s Soviet career on records and in print was just getting

started. It began to take off in the USSR just at the point when Pärt left the Soviet Union in 1980, although at that moment Pärt’s career began to take off in the West in a way that Sylvestrov and his other Soviet colleagues could never have imagined. Pärt’s honors and recognition were just beginning.

Next Steps

Both Pärt and Sylvestrov moved away from their 1960s experimental periods in different ways. Sylvestrov began advocating for the appearance of many (all) different styles in a single composition by searching for what he called “identity” or “oneness,” a harmonious rapprochement between different kinds of music. This searching reached an apex in two key works from around 1970: the Trio for violin, piano and cello he called *Drama* and the Concerto for cello and orchestra he called *Meditation*. In both works, the performers light and blow out matches, a theatrical enactment of Sylvestrov’s focus on passing moments, on instants that contain infinity.

Drama parallels, less bombastically, Pärt’s *Credo* with its collisions of serialism, aleatory, sonorika, and quotations from Bach’s *Well-Tempered Clavier*. 1976 and 1977 are usually seen as Pärt’s pivotal years, marked by the advent of his *tintinnabuli* style in a large number of compositions, as his pent-up creativity began flooding over (Karnes 2021). In Sylvestrov’s case the turn came in 1973 when he composed a number of important compositions, including some deliberately naïve piano cycles, a chamber cantata, his *Kitsch Songs*, as well as the first of his *Quiet Songs* (Table 8). It is the *Quiet Songs* that I would nominate as the parallel to Pärt’s *Für Alina*, although any of Sylvestrov’s piano compositions from 1973 would also fit the bill (and would make a better generic pairing with Pärt’s piano composition). According to reception history, *Tabula rasa* and *Quiet Songs* are a more accurate pairing, as these two ECM releases serve as each composer’s calling card, signaling their fruitful

¹² Sylvestrov received the award in 1966; he submitted his score in 1967. See <https://www.koussevitzky.org/commissions/> (16 September 2022).

¹³ Sergey Slonimsky to Sylvestrov, undated letter, postmarked 8 February 1971 and 10 February 1971, Paul Sacher Stiftung, Sammlung Valentin Sylvestrov.

Table 8. Sylvestrov, 1973 Compositions.*Simple Songs (Prostye pesni)*

"Mchatsia oblaka" (anon.) March 1973

Kitsch Songs (Kitsch Pesni)

"Prislukhaisia ..." (Hryhory Koval) 20 December 1973
 "Sviato Sliv" (Valerii Kurinskyi) Fall 1973
 "O el sol no espero, no!" (in Memory of Garcia Lorca; Kurinskyi) January 1973
 "Dni zabuti ..." (Vadym Kryshchenko) November 1973
 "Pisnia dlia Anni" (Kurinskyi) March 1973

Quiet Songs

"Skvoz' volnistye tumany" (*Winter Journey*, Pushkin) (no. 9) 22 December 1973
 [the next song in this cycle is from 20 September 1974 (song no. 10)]

"Nocturne"

"Lament of Orpheus" ("Plach Orfeia") (Sylvestrov)

Music in the Old Style (exact date of composition unknown)

Children's Music (part one completed "8 March 1973 g."; second part n.d.)

Cantata (Fyodor Tyutchev, Alexander Blok), soprano, chamber orchestra 1 September 1973

relationship with the label, and the lucrative exposure to worldwide audiences it facilitated.¹⁴

Sylvestrov's development lacks the disjunctures in Pärt's evolution. His biography has no equivalent to Pärt's so-called quiet period, when he spent time writing in his many notebooks monophonic melodies inspired by Gregorian chant. There has been much debate about Pärt's period between *Credo* and *Für Alina* and the other *tintinnabuli* music from the mid-1970s: whether it represents rupture or transition, silence or continuity (May 2021). Sylvestrov and his commentators have instead emphasized the continuities in his output, pointing to the ties between his avant-garde music from the 1960s and what he called his "metaphorical style" that followed, which encompasses both his "kitsch" and "post" compositions (Schmelz 2021). Sylvestrov later claimed that between his compositions from

the 1960s and his works after 1973 there was no "change [of style], rather a continuation with different means ... My *Quiet Songs* are also within an avant-garde style" (Savitskaya 2007; Sylvestrov, Pilyutikov 2010: 111). Nonetheless, in the 1970s both composers began producing music that foregrounded sensation, allowing listeners to forget about style, about technique, about the avant-garde. But not all listeners.

Conclusion: Modern or Postmodern?

Here we may observe one final, larger historiographical and aesthetic point about each composer, their music, and their legacies. Paul Griffiths, one of musical modernism's most active participant-observers, has been forced to rationalize over the course of his career the enduring popular appeal of both Pärt and Sylvestrov. Griffiths has written liner notes for

¹⁴ *Leggiero, pesante* (2002) was Sylvestrov's first recording for ECM (ECM New Series, ECM 1776), *Requiem for Larissa* was released in 2004 (ECM New Series, ECM 1778) as was *Stille Lieder* (*Silent Songs*, in the translation used by ECM; ECM New Series, ECM 1898/99).

the ECM releases of Sylvestrov's *Quiet Songs* and *Requiem for Larissa*, in which the composer's latter-day explanation of his “post” aesthetic, written, he (Sylvestrov) says, after the end of the symphony, fuel his (Griffiths') poetic urges: “Time in Valentin Sylvestrov's music is a black lake. The water barely moves: the past refuses to slide away; and the slow, irregular stirrings of an oar remain in place” (Griffiths 2004: 2). In ECM record's anniversary coffee table book from 2007, *Horizons Touched*, Griffiths places Sylvestrov in time:

And, as more music from behind the erstwhile Iron Curtain became known (often by way of the [ECM] label's recordings), the outputs of such apparent opposites as [Helmut] Lachenmann [b. 1935] and Valentin Sylvestrov, close in age, came to seem different reactions to the same phenomenon, the same time. History, as steady progress towards some desired goal, had come to an end ... Sylvestrov saw the sunset, Lachenmann the darkness. For both it was night (Griffiths 2007: 290).

It is a familiar story of farewell, one fertilized by Theodor Adorno, among many, many others. Sylvestrov would balk at the comparison, as his frequent inveighing in interviews against what he hears as the empty posturing, and the very lack of music, in Lachenmann's compositions indicates (Sylvestrov, Nestyeva 2004: 159–160).

Griffiths' engagement with Pärt has been less straightforward. In the 1995 edition of his history of music after 1945, he effectively threw up his hands (Griffiths 1995: 266).¹⁵ Pointing, without any commentary, to seven measures from Pärt's *Passio*, the moment when Pilate asks: “What is truth?” Griffiths seemed to suggest that Pärt's music was causing him to question his own grounding in objective reality. His only recourse: to say nothing at all, letting the music, or lack thereof, speak for itself. Yet Griffiths' opinion has changed. In the luxurious 2010 facsimile score for *Tabula rasa*, Griffiths opens the volume with an essay called “Now, and Then.” He again mentions Lachenmann, now in relation to Pärt. “Adverse reactions [to *Tabula rasa* in the 1980s] were understandable,” he wrote.

“Just at that time the world of contemporary music was being unsettled by a kind of easy-listening Romantic pastiche justifying itself as postmodern, and there was an urge to close the gates against a devaluation of all that had been fought for. But Pärt was not the enemy here ...” (Griffiths 2010: 6). For, as Griffiths explains, Pärt was published by Universal Edition, which also published Pierre Boulez and Wolfgang Rihm, and his recordings were released by ECM, which “also features his close contemporary Helmut Lachenmann.” It is salvation by association. But more than association. Griffiths concludes, “through Arvo Pärt's music drift shadows. This is not a totally amnesiac simplicity but one that has been struggled for, one that implies an immense process of discovery ...” (Griffiths 2010: 6). Success and modernism make uncomfortable bedfellows, forcing such convoluted justifications. As long as we can hear shadows and darkness – sunset rather than a (delusional) sunrise – we can listen in (self-)satisfied discomfort. Yet, Griffiths makes a salient observation: Sylvestrov's and Pärt's music, born of the conflicted optimism of the Soviet 1960s, contains more than its share of sacrifice. The stylistic – and societal – cacophony of that decade continues to reverberate in and around their music. And we continue to listen back to its genesis, captivated by sounds so simple yet so hard-fought.

Postscript

During the “Arvo Pärt: Texts and Contexts” conference, word reached the participants that Sylvestrov had just posted online a composition in honor of Pärt's birthday. Called “Многая літа,” 2021 (“Many years”), a traditional birthday text in Ukraine, it touched on their shared history and their shared positions as elder statesmen of post-Soviet music.¹⁶ Like many of Sylvestrov's aural sketches heard on the internet over the past decade, he included performance instructions, indicating that the work was meant for chorus, and that this version was sung by the composer himself (Schmelz [forthcoming]). He also noted that at the beginning of the recording the piano should be dolce and that the voice should be

¹⁵ NB Griffiths 1986, whose first sentence reads: “Arvo Part [sic] belongs to a familiar Russian type, that of the mystic simpleton.”

¹⁶ See <https://www.youtube.com/watch?v=DuzUB4SGaH8> (16 September 2022).

piano, leggiero, and lontano (some of Sylvestrov's favorite dynamic and expressive indications). The following explanation accompanied the song on YouTube: "In the *Divine Comedy* Dante spoke of the great heaven which is lodged in a single point. The short form [i.e., brevity] of this dedication holds so much love for a friend and for everything that connects and comes between us."

Two days later Sylvestrov released a "renewed and completed version of the musical offering for Arvo Pärt," with a new program note:

It seems to me that it is "Many years," but instantaneous. When there is an instant – it is very clear that it is not a formal quantity, it is simply an endless "many years," although that small thing lasts 30 minutes. But it possesses a kind of strange sensation that although it has sounded, it extends from us farther, continuing to sound even if we do not hear it.¹⁷

The description recalls the *Mystery* narrative from the 1968 *Krugozor* flexi disc, revealing the continuities of sound and space across Sylvestrov's creative life. But more importantly, this small gesture of friendship from Sylvestrov touched on the commonalities still binding composer

to composer. (Nor was this his first composition dedicated to Pärt: Three postludes for piano, op. 64 [2005], and Sylvestrov's Cantata no. 4 for soprano, piano, and string orchestra [2015] had also been dedicated to him.)¹⁸

Only a few months later, in the fluid, fearful days of early March 2022, Pärt looked on the events in Ukraine with horror, and wrote a heartfelt email to Sylvestrov describing his concern and offering help from Tallinn. Three days later as Sylvestrov fled Kyiv by bus in a convoy driven by volunteers, Pärt was part of the worldwide group anxiously awaiting updates on his condition and location. Constantin Sigov, a staunch friend and supporter of Sylvestrov and his music, wrote to Pärt and this group: "Hello from Kyiv! Now begins perhaps one of the most difficult journeys in Valentyn Sylvestrov's life. Up until the last minute he did not want to leave home. He told me that he is doing so for the sake of his daughter and granddaughter. I was able to find a car, which is now carrying them from the left bank of the Dnieper to the right. In Kyiv there are wartime traffic jams" (Sigov 2022). After three stress-filled, exhausting days of travel, Sylvestrov reached Berlin, once Pärt's city of exile, and now his own.¹⁹

¹⁷ See <https://www.youtube.com/watch?v=QZS6ghUTkas> (16 September 2022).

¹⁸ See <https://en.schott-music.com/shop/kantate-nr-4-no385539.html> (5 September 2022).

¹⁹ See <https://www.faz.net/aktuell/feuilleton/debatten/valentin-silvestrov-ueber-seine-flucht-aus-kiew-17885115.html>; <https://www.nytimes.com/2022/03/30/arts/music/valentin-silvestrov-ukraine-war.html>; <https://www.dw.com/ru/walentyin-sylwestrow-w-interview-dw/a-61151672>; <https://www.dw.com/en/ukrainian-composer-valentin-silvestrov-what-are-you-kremlin-devils-doing/a-61158308>; <https://www.dw.com/en/composer-valentyin-silvestrov-on-the-war-in-his-homeland/av-61182036> (5 September 2022).

Sources

Paul Sacher Stiftung

Sammlung Valentin Silvestrov, recording of *Mystery*, disc 9.

Sammlung Valentin Silvestrov, Sergey Slonimsky to Sylvestrov, undated letter (postmarked 8.2.71 and 10.2.71).

Ukrainian Central State Archive-Museum of Literature and Art (Tsentral'nyi derzhavnyi arkhiv-muzei literatury i mystetstva Ukraïny, TsDALMU)

List of compositions by Sylvestrov accompanying letter dated 28/IX.1971 from the Union of Composers of Ukraine to the Central Committee of the Communist Party, Ukrainian SSR (TsDALMU, F. 661, op. 1, spr. 883: 39).

Arvo Pärdi Keskus (APK) / Arvo Pärt Centre

APK 7-2.92, Research paper. Doug Maskew. A. Pärt – The Melodiya Recordings, 1959–1990. An Overview (2019/-).

Pärt, Arvo 1973. *Concerto for violoncello and orchestra Pro et contra*. Score, Leningrad: Sovetskii kompozitor.

References

Baley, Virko 2022. Conversation with author. Digital recording. 17 March.

Blazhkov, Igor 2019. Email to author. 1 October.

Blazhkov, Igor 2020a. Email to author. 9 January.

Blazhkov 2020b = Блажков, Игорь 2020b. *Книга писем*. В 3 томах, Санкт Петербург: Композитор. [Blazhkov, Igor' 2020b. *Kniga pisem*. V 3 tomakh, Sankt Peterburg: Kompozitor.]

Fleuret, Maurice 1969. Liner notes to *Les Percussions de Strasbourg*. LP. Philips 836 992 DSY.

Fosler-Lussier, Danielle 2009. American Cultural Diplomacy and the Mediation of Avant-garde Music. – *Sound Commitments: Avant-garde Music and the Sixties*. Ed. Robert Adlington, New York: Oxford University Press, pp. 232–253.

Frumkis, Tatyana 2022. Email to author. 10 February.

Genina, Korev 1962 = Генина, Л[иана], Ю[рий] Кореv 1962. Из Киевского дневника. – *Советская музыка* 7, стр. 20–26. [Genina, L[iana], Yu[rii] Korev 1962. Iz Kievskogo dnevnika. – *Sovetskaia muzyka* 7, str. 20–26.]

Griffiths, Paul 1986. Arts / Interview with composer Arvo Part [sic]. – *The Times* (London), 10 June.

Griffiths, Paul 1995. *Modern Music and After: Directions Since 1945*. Oxford: Oxford University Press.

Griffiths, Paul 2004. What Was. – *Valentin Silvestrov. Requiem for Larissa*. CD. ECM New Series 1178.

Griffiths, Paul 2007. Against the Grain: Modernist Voices. – *Horizons Touched. The Music of ECM*. Eds. Steve Lake, Paul Griffiths, London: Granta Books, pp. 287–312.

Griffiths, Paul 2010. Now, And Then. – Arvo Pärt. *Tabula Rasa*. Facsimile, CD, München/Wien: ECM, Universal Edition, pp. 5–7.

Harry, Martyn 2003. Silvestrov's *Silent Songs* Find a Voice. – *Gramophone*, July, pp. 28–29.

Hrabovsky, Leonid 2000. Email to author. 10 March.

Karetnikov 1994 = Каретников, Николай 1994. *Готовность к бытию*. Москва: Композитор. [Karetnikov, Nikolay 1994. *Gotovnost' k bytiuu*. Moskva: Kompozitor.]

Karnes, Kevin C. 2021. *Sounds Beyond: Arvo Pärt and the 1970s Soviet Underground*. Chicago: University of Chicago Press.

Lyubimov 2015 = Любимов, Алексей 2015. *Время радостных открытий. – Эти странные семидесятые, или Потеря невинности. Эссе, интервью, воспоминания*. Ред. Георгий Кизевальтер, Москва: Новое литературное обозрение. [Lyubimov, Aleksey 2015. *Vremia radostnykh otkrytii. – Eti strannye semidesiatye, ili Poteria nevinnosti. Esse, interv'iu, vospominaniia*. Red. Georgii Kizeval'ter, Moskva: Novoe literaturnoe obozrenie.] [Kindle Edition.]

Martynov 2021 = Мартынов, Владимир И[ванович] 2021. *Зона opus posth, или рождение новой реальности*. Москва: Классика-XXI. [Martynov, V[ladimir] I[vanovich] 2021. *Zona opus posth, ili rozhdenie novoi real'nosti*. Moskva: Klassika-XXI.]

Maskew, Doug 2021. Email to author. 17 October.

May, Christopher J. 2021. Colorful Dreams: Exploring Pärt's Soviet Film Music. – *Arvo Pärt: Sounding the Sacred*. Eds. Peter C. Bouteneff, Jeffers Engelhardt, Robert Saler, New York: Fordham University Press, pp. 36–67.

Mihkelson, Immo 2012. A narrow path to the truth: Arvo Pärt and the 1960s and 1970s in Soviet Estonia. – *The Cambridge Companion to Arvo Pärt*. Ed. Andrew Shenton, Cambridge: Cambridge University Press, pp. 10–28.

Munipov 2019 = Мунипов, Алексей 2019. *Фермата (Разговоры с композиторами)*. Москва: Новое издательство. [Munipov, Aleksey 2019. *Fermata (Razgovory s kompozitorami)*. Moskva: Novoe izdatel'stvo.]

Pavlyshyn 1989 = Павлишин, С[тефанія] 1989. *Валентин Сильвестров*. Київ: Музична Україна. [Pavlyshyn, S[tefaniia] 1989. *Valentyn Sylvestrov*. Kyiv: Muzychna Ukraïna.]

Pärt, Arvo 2012. Greatly sensitive: Alfred Schnittke in Tallinn. (Appendix B.) – *The Cambridge Companion to Arvo Pärt*. Ed. Andrew Shenton, Cambridge: Cambridge University Press, p. 198. First published in *MusikTexte* 78, März 1999, p. 41.

Pärt, Petrov 1969 = Пярт, Арво, А[рк]. Петров 1969. Pro et contra. – *Кругозор* 11, стр. 14–15, <http://www.krugozor-kolobok.ru> (06.05.2022). [Pärt, Arvo, A[rk]. Petrov 1969. Pro et contra. – *Krugozor* 11, str. 14–15, <http://www.krugozor-kolobok.ru> (06.05.2022).]

Restagno, Enzo 2012. Arvo Pärt in Conversation [Interview with Arvo Pärt]. – *Arvo Pärt in Conversation*. Eds. Enzo Restagno et al., transl. by Robert Crow, Champaign, Dublin, and London: Dalkey Archive, pp. 1–87.

Ross, Alex 2002. Consolations: The uncanny voice of Arvo Pärt. – *The New Yorker*, 2 December, <https://www.newyorker.com/magazine/2002/12/02/consolations> (06.05.2022).

Savinov 1967 = Савинов, Николай 1967. Слушай музыку камня. – *Кругозор* 8, стр. 15, <http://www.krugozor-kolobok.ru>.

- ru (06.05.2022). [Savinov, Nikolai 1967. Slushai muzyku kamnia. – *Krugozor* 8, str. 15, <http://www.krugozor-kolobok.ru> (06.05.2022).]
- Savitskaya** 2007 = Савицкая, Ольга 2007. Музыкальный океан по имени “Валентин Сильвестров”. – *день*, 12 октября, <https://day.kyiv.ua/ru/article/kultura/muzykalnyy-ocean-po-imeni-valentin-silvestrov> (06.05.2022). [Savitskaya, Ol'ga 2007. Muzykal'nyi okean po imeni “Valentin Silvestrov”. – *den'*, 12 oktjabria, <https://day.kyiv.ua/ru/article/kultura/muzykalnyy-ocean-po-imeni-valentin-silvestrov> (06.05.2022).]
- Schmelz**, Peter J. 2009. *Such Freedom, If Only Musical: Unofficial Soviet Music During the Thaw*. Oxford: Oxford University Press.
- Schmelz**, Peter J. 2015. Intimate Histories of the Musical Cold War: Fred Prieberg and Igor Blazhkov's Unofficial Diplomacy. – *Music and International History in the Twentieth Century*. Ed. Jessica Gienow-Hecht, New York, Oxford: Berghahn, pp. 189–225.
- Schmelz**, Peter J. 2017. Tonality after “New Tonality”: Silvestrov, Schnittke, and Polystylism in the Late USSR. – *Tonality Since 1950*. Eds. Felix Wörner, Philip Rupprecht, Ullrich Scheideler, Stuttgart: Steiner Verlag, pp. 233–258.
- Schmelz**, Peter J. 2021. *Sonic Overload: Alfred Schnittke, Valentin Silvestrov, and Polystylism in the Late USSR*. New York: Oxford University Press.
- Schmelz**, Peter J. [forthcoming]. Valentin Silvestrov on the Maidan. – *The Oxford Handbook of Protest Music*. Eds. Eric Drott and Noriko Manabe, Oxford, in production.
- Schnittke**, Shulgin 1993 = Шнитке, Альфред, Дмитрий Шульгин 1993. *Годы неизвестности Альфреда Шнитке: Беседы с композитором*. Москва: Деловая Лига. [Schnittke, Alfred, Dmitriy Shulgin 1993. *Gody neizvestnosti Alfreda Shnitke: Besedy s kompozitorom*. Moskva: Delovaya Liga.]
- Schwarz**, Boris 1983. *Music and Musical Life in Soviet Russia. Enlarged Edition, 1917–1981*. Bloomington: Indiana University Press.
- Sigov**, Constantin 2022. Email to Arvo and Nora Pärt, et al. 5 March.
- Siitan**, Toomas 2021. Pärt, Bach and the Bees. – Paper read at “Arvo Pärt – Texts and Contexts” conference, 15 October.
- Soomere** 1977 = Соомере, У[но] 1977. Симфонизм Арво Пярта. – *Композиторы союзных республик. Вып. 2: Сборник статей*. Ред. Марина Нестьева, Москва: Советский композитор, стр. 161–220. [Soomere, U[no] 1977. Simfonizm Arvo Piarta. – *Kompozitory soiuzykh republik. Vyp. 2: Sbornik statei*. Ped. Marina Nest'eva, Moskva: Sovetskii kompozitor, str. 161–220.]
- Sylvestrov**, Valentyn 2022. Interview with author, digital recording, 21 March.
- Sylvestrov**, Agamirov 1968 = Сильвестров, Валентин, А. Агамиров. 1968. “Misteriia” Valentina Sil'vestrova. – *Krugozor* 4, стр. 13–14. [Silvestrov, Valentin, A. Agamirov. 1968. “Misteriia” Valentina Sil'vestrova. – *Krugozor* 4, str. 13–14.]
- Sylvestrov**, Nestyeva 2004 = Сильвестров, Валентин, Марина Нестьева 2004. *Музыка – это пенie мира о самом себе ... Сокровенныe разговоры и взгляды со стороны: Беседы, статьи, письма*. Киев. [Silvestrov, Valentin, Marina Nestyeva 2004. *Muzyka – eto penie mira o samom sebe ... Sokrovenny razgovory i vzgliady so storony: Besedy, stat'i, pis'ma*. Kyiv.]
- Sylvestrov**, Pilyutikov 2010 = Сильвестров, Валентин, Сергей Пилютиков 2010. *Дождаться музыки: Лекции-беседы*. Киев: Дух і літера. [Silvestrov, Valentin, Sergei Piliutikov 2010. *Dozhdat'sia muzyki: Lektsii-besedy*. Kyiv: Dukh i litera.]
- Shchedrin**, Romadinova 1967 = Щедрин, Родион, Дора Ромадинова 1967. Размышления вслух. – *Krugozor* 7, стр. 10–11. [Shchedrin, Rodion, Dora Romadinova 1967. Razmyshleniia vslukh. – *Krugozor* 7, str. 10–11.]
- Taruskin**, Richard [forthcoming]. Коле посвящается (Dedicated to Kolya). – *Musical Lives and Times Examined: Keynotes and Clippings, 2006–2019*. Oakland and Los Angeles: University of California Press.
- Yudina** 1999 = Юдина, Мария 1999. *Лучи Божественной Любви. Литературное наследие*. Ред. Анатолий Кузнецов, Москва и Санкт-Петербург: Университетская книга. [Yudina, Mariia 1999. *Luchi Bozhestvennoi Lyubvi. Literaturnoe nasledie*. Red. Anatolii Kyznetsov, Moskva i Sankt-Peterburg: Universitetskaia kniga.]

Kaaslased ebaõnnes – Arvo Pärt ja Valentõn Sölvestrov, katsetustest müsteeriumini, ääremaalt keskusse

Peter J. Schmelz

Artiklis vaadeldakse seoseid Valentõn Sölvestrovi ja Arvo Pärdi vahel. 1960. aastatel olid Pärt ja Sölvestrov kaks enim poleemikat tekitanud ja kritiseeritud noort nõukogude heliloojat ning nende kogemustes peegelduvad paljud tähenduslikud suundumused selgemalt kui teiste, Nõukogude Liidu poliitilisele tuumikule lähemal seisvate heliloojate puhul. Käsitletakse nii Pärdi ja Sölvestrovi puutepunkte kui ka lahknevusi, eriti nende sarnast eemaldumist avangardismi katsetustest, kuid samuti nende erinevaid heliloojakogemusi 1960ndate Nõukogude Eestis ja Nõukogude Ukrainas. Hiljuti juurdepääsetavaks saanud vähetuntud allikate toel keskendub artikkel mõlema karjääri pöördepunktidele – hetkedele vahetult enne selle stiili omaksvõttu, mille järgi neid praegu enamasti tuntakse.

Vaatlus keskendub hilisnõukogude ainelise kultuuri olulisele allikale, noorteajakirjale Krugozor. Alates 1964. aastast ilmus Krugozor ligi kolm aastakümnet. See jäädvustas hilise sotsialismi keerukaid helimaastikke, kuhu kuulus ka Sölvestrovi ja Pärdi olulisi teoseid. Sölvestrov tõusis esile 1968. aasta neljandas numbris ja Pärt 1969. aasta üheteistkümnendas. Nende väljaannete kaante vahel ilmunud lastikplaadid (*flexi disc*) Sölvestrovi ja Pärdi muusikaga annavad sissevaate mõlema helilooja stiilirännakuisse läbi kuuekümnendate. Krugozori plaat Sölvestrovi muusikaga on ainulaadne dokument tema selle kümnendi loomingust, sisaldades näiteid teostest „Müsteerium“ („Містерія“, 1964) altflöödile ja kuuete löökpillirühmale, trio flöödile, trompetile ja tšelestale (1962) ja „Märgid“ („Знаки“) klaverile (1961–62). Krugozori Pärdi-plaadil on „Pro et contra“ varaseim teadaolev salvestis, erinev sellest, mis ilmus samal 1969. aastal Melodija plaadil. Ajakirjas on avaldatud ka intervjuud mõlema heliloojaga, milles on juttu nende varastest mõjutustest ja stiilimuutustest (vt. Sölvestrov, Agamirov 1968; Pärt, Petrov 1969). Krugozori muusikavalikust kostab Sölvestrovi kiindumust valdavalt hapra, puäntillistliku kujundikeele vastu, milles on selgeid, kuid harva märgatud Boulezi mõjutusi (Harry 2003: 38). Pärdi 1960ndate muusikas on seevastu liikumapanevat energiat ja draamat, mis peale „Pro et contra“ valitseb mitmeis teoseis, nagu „Nekroloog“, „Perpetuum mobile“ või 1. sümfoonia. Pärdi selle aastakümne muusikas on liikumisenergiat, mis Sölvestrovi muusikas sageli puudub, sest teda huvitasid ka tol ajal pigem seisundilikud lõigud, kus muusikalise ruumi loovad peen faktuur ja kõlavärv. Lisaks Krugozori 1968. ja 1969. aastal jäädvustatud väärtuslikele dokumentaalkaadritele Sölvestrovist ja Pärdist annavad need numbrid tunnistust ka sellest, kui laialt olid Sölvestrov ja Pärt selle kümnendi lõpu Nõukogude Liidus tuntud. Nende ühisjoonte kõrval – esindatus omaaegses Krugozoris ja nende ühine ebaõnn – näitab artikkel, et Pärdi ja Sölvestrovi karjäärid 1960ndatel ja pärast seda oleks vaevalt võinud kujuneda erinevamaks.

Tõlkinud Toomas Siitan

Tintinnabuli and the Sacred: A View from the Archives, 1976–77

Kevin C. Karnes

Abstract

Drawing on Arvo Pärt's musical diaries and other archival materials, this article examines three key discoveries that were crucial to the coalescence of the composer's *tintinnabuli* style in 1976–77: (1) the two-voice contrapuntal structure of melodic and triadic lines, (2) algorithmic methods for generating musical structure, and (3) the so-called syllabic method of transforming poetic texts into melodic lines. The third of these discoveries, which occurred on the single day of 12 February 1977, culminated Pärt's yearslong search for a musical language capable of accommodating his vision of the divine. The syllabic method, the article suggests, was uniquely capable of accommodating Pärt's Orthodox Christian practice, by offering a way of setting sacred texts that required him to cede any urge to interpret, reflect, or express his own ideas about their meanings. Charting parallels between Pärt's syllabic method and the working methods of the Orthodox Russian painter Eduard Steinberg (1937–2012), the article closes by suggesting that in both cases, the radical abstraction of the works they created opens spaces for the Orthodox notion of apophatic knowledge to take hold, through which a listener or an observer might feel themselves just a bit closer to the divine.

Discoveries

Arvo Pärt's vision for one of the first works he would identify with the word "*tintinnabuli*" came to him suddenly, as if out of the blue. The event, documented by the musicologist Saale Kareda and recalled by Arvo and Nora Pärt in Dorian Supin's documentary film *24 Preludes for a Fugue*, was the production of a nearly complete sketch for *Für Alina* on 7 February 1976 (Kareda 2000: 59n3; Supin 2002, at 0:55:30). It came just three days after Pärt began experimenting with contrapuntal settings of melodic and triadic voices in his composing notebooks, his "musical diaries" (*muusikapäevikud*). On the diary page, *Alina* is expansively laid out, even visually beautiful in its multicolor inscription (Figure 1). In red pen, the composer recorded his initial imagining of the work as performed on the organ.¹ Its first performance, however, was on the piano, just six weeks after Pärt made this sketch. On 23 March, the pianist Rein Rannap played *Alina* as an encore following his recital in Tallinn's Estonia Concert Hall. As an encore, *Alina* did not appear on the printed program of the recital, and (as was customary for encores) it was not recorded for archiving with the Estonian SSR Philharmonic. The only trace we have of the performance was a

single review in the paper *Sirp ja vasar*, where the critic mentions Pärt's premiere only in her final sentence.²

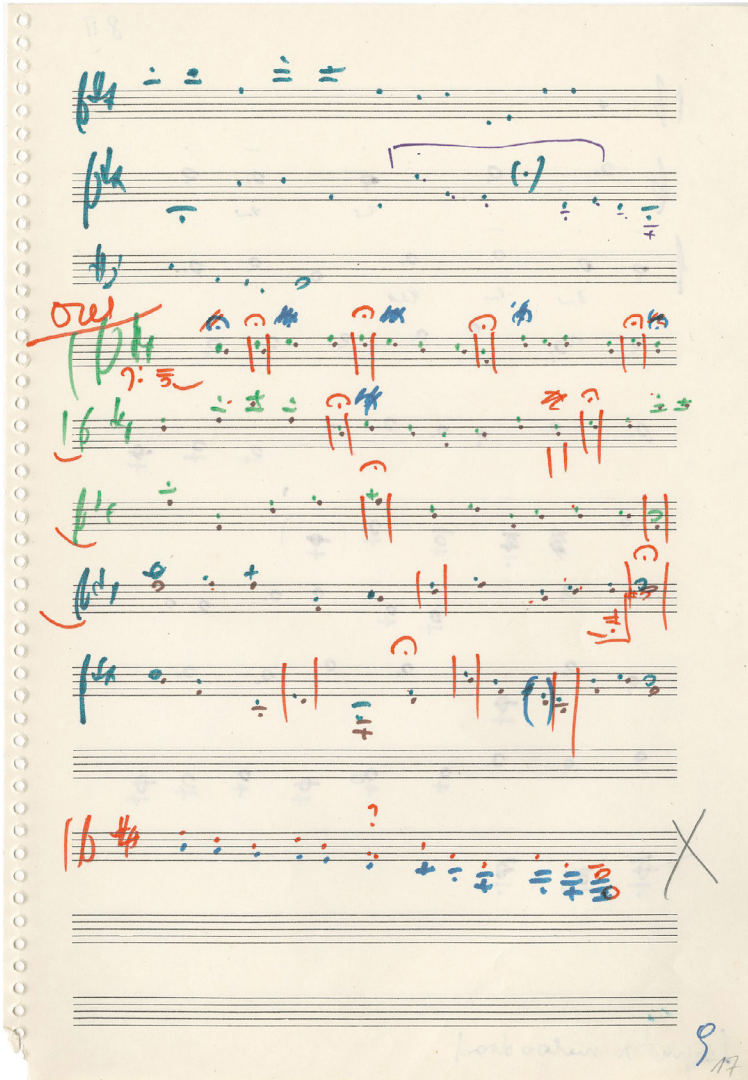
The completion of *Für Alina* marked Pärt's discovery of a key structural component of what would soon become known as his *tintinnabuli* style of composing: the strict interplay of melodic and triadic voices, which the critic Merike Vaitmaa perceptively and immediately recognized as revealing a deep yet surprising kinship between early and modernist music. It "reminds us," she wrote in December 1976 after hearing a suite of Pärt's early *tintinnabuli*-style works, "partly of the strict counterpoint of early music, partly of the strict serial techniques of the twentieth century" (Vaitmaa 1976: 10). With her words about serialism, Vaitmaa was likely thinking about works like the second piece Pärt would associate with the word "*tintinnabuli*": *Saara*, sometimes called *Modus*, which was eventually published under the title *Sarah Was Ninety Years Old*. The musical diaries reveal Pärt working intensively on *Sarah* just three weeks after he composed *Alina*.

A diary sketch from 28 February 1976 (Figure 2), reveals something of this process: on the bottom of the page, in blue ink, Pärt mapped out pitches – a series of pitches he discovered while

¹ Arvo Pärt Centre (Arvo Pärdi Keskus), APK 2-1.7.

² Mets 1976: 10; Mihkelson, interview 2019.

Figure 1. First realization of *Für Alina* in the musical diaries, 7 February 1976 (APK 2-1.7).



working on the film *Värvilised unenäod* (*Colourful Dreams*, 1974) – and also meditated on the *shape* of those pitches, on their visual form on the page.³ Unlike *Alina*, the score of *Sarah* does not feature melodic and triadic voices. Also unlike *Alina*, *Sarah* came together gradually, over the course of several months, as Pärt methodically designed and then recursively ran a combinatorial algorithm that enabled him to generate most of the work from a single, eight-note series of

pitches. In another sketch for the *Sarah* (Figure 3), we see him experimenting with various ways of permuting reiteratively an abstract series of notes. One possibility he hit upon is what he ultimately used to complete the piece.⁴ We can see it in the sixth and seventh lines of note-heads on the left-hand side of the sketch. There, a green arrow indicates that the final pitch of line six would return as the first pitch of line seven. In his autograph manuscript of the completed

³ APK 2-1.7; Karnes 2021: 52–53.

⁴ Estonian Theatre and Music Museum (Eesti Teatri- ja Muusikamuseum), ETMM, M238:2/61.

Figure 2. Early sketches for *Sarah Was Ninety Years Old* in the musical diaries, 28 February 1976 (APK 2-1.7).

composition (Figure 4), we see all of this brought together: the pitch material and its striking visual presentation taken from the diaries, with the permutation of the eight-note row that Pärt first flagged with his green pen.⁵ Like *Alina*, *Sarah* was premiered soon after it was completed, likewise in an inconspicuous place: at a festival of new music organized by the Latvian DJ Hardijs Lediņš, the Russian pianist Alexey Lyubimov, and a group of students from the Riga Polytechnic Institute. The

performers' names have been forgotten (Karnes 2021: 83–88).

The archival documents described above provide glimpses of two of the three signal discoveries of 1976–77 that made Pärt's early *tintinnabuli* music sound the way it does, discoveries that enabled his *tintinnabuli* project, which was always much more than just musical notes, take manifest form in sound. The first of those three discoveries, marked by the

⁵ ETMM, M238:2/13.

Figure 3. Sketch for *Sarah/Modus* (ETMM, M238:2/61).

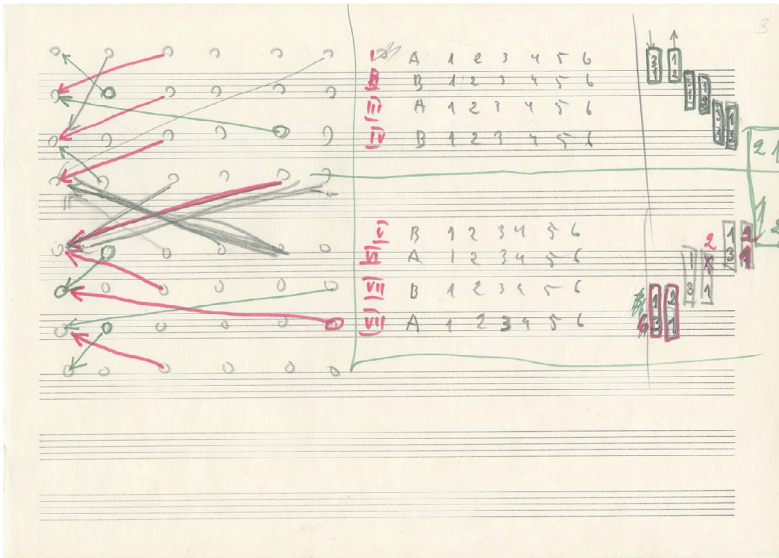
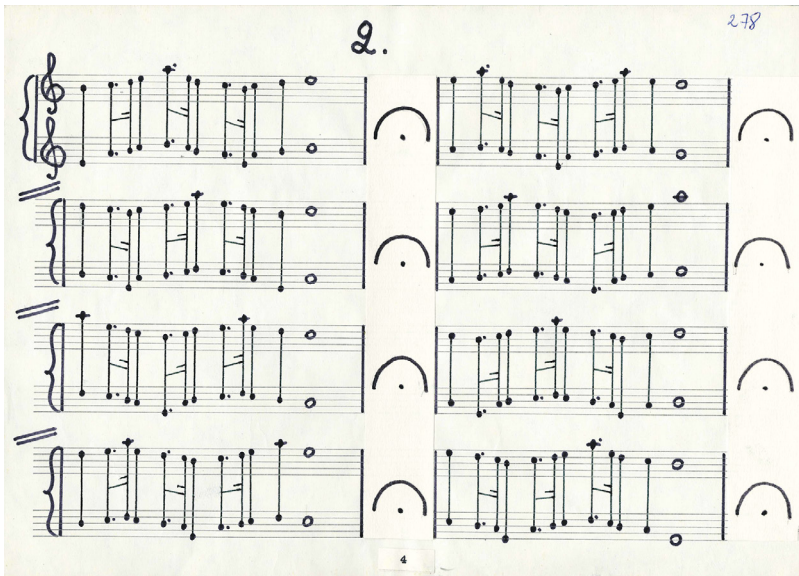


Figure 4. Page from the manuscript fair copy of *Sarah/Modus* (ETMM, M238:2/13).



composition of *Alina* in February 1976, was the two-voice contrapuntal structure comprising melodic and triadic voices. The second key discovery came during the composition of *Sarah*, between February and April of that year: a quasi-mathematical approach to generating musical structures autonomously, by reiteratively running pitch material through carefully

designed algorithmic processes. The third principal discovery, as I will detail below, occurred on a single day, 12 February 1977, when Pärt discovered the logogenic compositional method that has since become known as his “syllabic” technique. But as we will see, even though this third discovery arrived suddenly, it was prepared by months of concerted searching for a musical

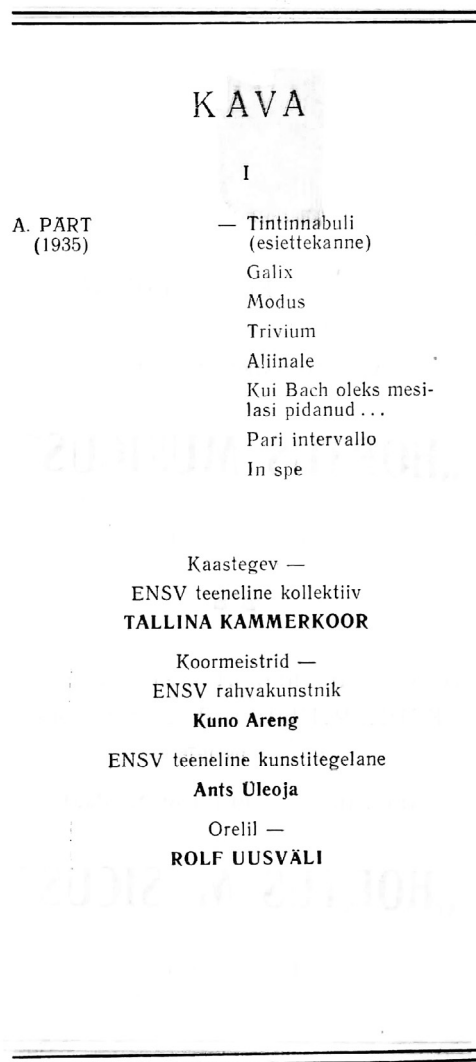
language capable of accommodating his vision of the divine. Indeed, the musical diaries reveal that nearly the whole of Pärt's *tintinnabuli* project, from its very earliest jottings, was a sacred project at its core, its devotional nature concealed in philharmonic concerts while openly celebrated in underground creative circles (Karnes 2021, Karnes 2019). It was, in fact, Pärt's spiritual searching, perhaps more than any musical discoveries, that defined his *tintinnabuli* project in these years. What ultimately led him to the sound of his *tintinnabuli* style was, simply put, an act of devotion.

In the pages that follow, I will unfold this argument in three parts. First, I will retrace Pärt's discovery of the syllabic method on the pages of his musical diaries, which reveal his *tintinnabuli* project of 1976–77 to have consisted largely in his search for means of sounding musically his Christian faith. Then, I will turn to further archival sources to examine his syllabic method of composition as an act of specifically Orthodox devotion. Finally, I will explore some parallels between Pärt's work and that of a contemporary painter, the Russian Eduard Steinberg (1937–2012). In doing so, I will suggest that the radical abstraction of Pärt's syllabic compositions, like Steinberg's strikingly abstract canvases, opens pathways for grasping something of the apophatic tradition in Orthodox theology, to which both artists were so powerfully drawn.

Searching for a Language

As Immo Mikhelson vividly recounts, the Tallinn premiere of Pärt's *tintinnabuli*-style music on 27 October 1976, performed in an Estonian SSR Philharmonic concert in the Estonia Concert Hall, featured seven works arranged in what the composer was calling his *Tintinnabuli* suite (*opus*, in Estonian) (Mikhelson 2016). Four of those works were instrumental, with the other three scored for wordless singing. All featured Latin or Estonian titles that either were referentially ambiguous (*Aliinale*, "for Alina"; *In spe*, "in hope") or alluded to their musical structure (*Pari intervallo*: at the same distance). *Saara*, whose title referred to the

Figure 5. Program for the Tallinn premiere of the *Tintinnabuli* suite, 27 October 1976 (ETMM, M238:1/4; digital copy APK 5-1.289).



book of Genesis, appeared on the program as *Modus*, Latin for *method*, a word without religious connotations (Figure 5).⁶ A sketch of *Calix* ("Chalice") shows that it once had set the Latin Dies Irae sequence.⁷ But on the Tallinn concert it was performed with solfege syllables instead of the Latin text.⁸ In short, no hints of devotional

⁶ ETMM, M238:1/4.

⁷ Vaitmaa 1991: 22; ETMM, M238:2/13.

⁸ Estonian Public Broadcasting (Eesti Rahvusringhääling), ERR, ÜPST-2734/KCDR-1020.

appeared ten days later.⁹ Importantly, the diaries also reveal that Pärt was thinking of the entire suite as a sacred work leading up to the premiere, albeit one whose outlines were still flexible and to some extent unclear. In mid-September, he was working out both the titles and the order of its movements (Figure 7). He was still identifying *Calix* as a *Dies Irae*, and he toyed with calling *Saara* “*Ortus*,” Latin for *birth* or *origin* – likely a more oblique reference to Genesis 21, where Sarah gives birth to Isaac in her ninetieth year. Ultimately, he settled on the even more neutral *Modus*. The final piece in the suite, *In Spe*, he identified as a *Kyrie*. Finally, in mid-October 1976, his work on the *Tintinnabuli* suite completed, he took a break from daily composing until after the Tallinn premiere. On 1 November, five days after the historic concert, he returned to his musical diaries, and to a project with which he had already filled hundreds of notebook pages: composing free, monodic melodies in the manner of Gregorian chant, sometimes setting Latin psalms or Russian devotional texts. For the next ten days, he produced nothing but page after page of chant-like melodies, dozens of exemplars daily.¹⁰ A more immediate statement of Christian devotion, musically expressed, is hard to imagine.

What brought Pärt back to the *tintinnabuli* project was the Nicene Creed, the Credo of the Latin mass: “I believe in one God.” On 11 or 12 November 1976, he began searching for a melodic line to set that text, and it was through this round of work that his experiments with algorithmic processes acquired a different cast.¹¹ From that point forward, all the way until the end of 1977, Pärt’s principal, abiding concern became the adapting of various *tintinnabuli* principles to the setting of undisguised sacred texts. He took occasional breaks from this project to produce instrumental pieces he had promised to others. But those he either dispatched quickly, returning as soon as possible to his more explicitly devotional work (as in the case of *Fratres*), or else he executed them in bits and pieces, around the edges of his text-setting project (as with *Tabula*

rasa). It is important at this point to recall that in the Soviet 1970s, Pärt’s laser-like focus on setting sacred texts was wildly impractical, even “unnatural,” to borrow from the anthropologist Alexei Yurchak (2006: 102–122). There was literally no place in the Soviet Union where a new setting of a Credo, a Passion, or a mass could be openly performed. But practicality is not what drove him. Pärt’s project was as idiosyncratic as it was deeply felt and obsessively pursued.

Between 11 and 13 November 1976, Pärt experimented with several possibilities for setting the Credo, soon arriving at the freely composed melody that would eventually serve as the opening of *Summa*. At the same time, he worked out the reiterative algorithmic process that would enable him to elaborate that melody into a structure capable of accommodating the entire lengthy text.¹² Then, temporarily putting his work on the Credo to the side, he turned on 14 November to work on another text from the Latin mass, the Gloria. Six days after that, he explored yet another approach to setting the Nicene Creed.¹³ On 13 December, he turned to another mass text, the Benedictus. At the start of January 1977, he came back to his initial setting of the Credo, and he stayed with that for the next two weeks. By 22 or 23 January, he had written out the complete score of what he titled “Credo XI 76–I 77,” which he would eventually christen *Summa*.¹⁴

After finishing *Summa*, Pärt spent days composing chant-like melodies. He ceased that work on 12 February, when he had a breakthrough. He began that day as he sometimes did, inscribing the Orthodox “Jesus Prayer” in the form of a Russian acronym at the top of the page: “Lord Jesus Christ, Son of God, have mercy on me, a sinner”.¹⁵ Then he wrote out, as if spontaneously, a melodic setting of a prayer attributed to the fourth-century Orthodox saint Macarius the Great, by means of what would later become known as his “syllabic” method of composing: a way of deriving a melodic line directly from the linguistic text itself (Figure 8) (Brauneiss 2012:

⁹ APK 2-1.18.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

¹⁴ APK 2-1.19.

¹⁵ APK 2-1.21.

Figure 8. Syllabic setting of the Third Prayer of Macarius the Great in the musical diaries, 12 February 1977 (APK 2-1.21).



Figure 9. Syllabic setting of the Gloria from the Latin Mass in the musical diaries, 12–14 February 1977 (APK 2-1.21).



122–125; Hillier 1997: 106–114). Immediately after setting the saint’s prayer to music in this way, still on 12 February, he returned to the Latin *Gloria* and applied the same syllabic technique to it, generating from its text a melodic line for tenor (Figure 9). Five days later, he paired that tenor

with a countermelody for alto, composed using the same syllabic method. A transcription enables us to assess more readily what he accomplished on that day (Figure 10).¹⁶

In the tenor line, notated in the bass clef, every word of the Gloria text begins on the same

¹⁶ Ibid.

Figure 10. Opening measures of the Gloria from the *Missa syllabica*, transcribed by the author from the musical diaries, 17 February 1977 (APK 2-1.21).

glo ri a in ex cel sis De o

pitch, D. From that D, the melodic line descends one diatonic step with the articulation of each successive syllable of a word. Since the first word of the text, “gloria,” has three syllables, its melodic line descends from D through C to B-flat. The second word, “in,” has only one syllable, so the melody it inscribes consists of just a single D. After that comes “excelsis,” whose three syllables determine a melodic line identical with that of the word “gloria.” Then, a two-syllable word, “Deo,” whose line descends from D to C. The melody of the alto voice is formed in the same way as the melody of the tenor, only in its case the *final* syllable of each word is always sung on the pitch A, and the melodic motion is always ascending from below, rather than descending from above. The three-syllable word “gloria” is therefore sung F-G-A; the word “Deo” inscribes the two-note ascent G-A; and so forth.

After sketching the melodic lines for the Gloria using the syllabic method, Pärt’s work through the mass proceeded quickly. He composed the Kyrie, then the Agnus Dei, then the Sanctus, then the Credo. He typically inscribed the principal melodic voice first, then a contrapuntal melodic voice, and finally the triadic voices. On 17–18 February, less than a week after he had discovered the syllabic method, he wrote out the full score of what he would eventually call the *Missa syllabica*. After that, he did not stop. On the single day of 21 February, he composed a complete early version of *De Profundis* using the same syllabic principle.¹⁷ The following day, he composed a syllabic setting of the Latin Miserere text – a setting he discarded, which bears no resemblance to his work of that

name from 1989. On 24 February, he began applying the syllabic method to the text of the St John Passion, a project that would occupy him throughout the remainder of his time in the Soviet Union and into his first years in the West.¹⁸

Words and Meanings

To my knowledge, Pärt never wrote or spoke about his syllabic method of composing prior to his emigration – understandably, given that the discovery of the method arose from his search for ways to set in music the words of the scriptures, the liturgy, and the saints. But in program notes that he and his wife distributed at early performances of his *tintinnabuli*-style work, they left some clues about why the syllabic method seemed precisely the solution to the problem of setting sacred texts with which he had wrestled since the historic concert of October 1976.

To help the audience at the historic concert understand what they were about to hear, Nora Pärt described the quasi-mathematical, algorithmic methods Pärt had used to compose *Modus*, *Calix*, and other works on the program. “The constructive simplicity and strictness” of this music “are easily ‘read’ by the mind,” she wrote.

The logic of the process is fully exposed. [...] Never before had number and mathematical calculation appeared in the work of a composer in such a naked way [...] Number [arv] has informed the melodic line, form, polyphonic structure, and rhythm, and it has excluded the possibility of anything happening by chance.¹⁹

¹⁷ Ibid.

¹⁸ APK 2-1.20, 2-1.21.

¹⁹ ETMM, M238:1/4.

Two years later, for performances of Pärt's music at Tallinn's Festival of Early and Contemporary Music in November 1978, Nora Pärt revised these earlier program notes. She recapitulated their earlier points about mathematical structure, and then she added this:

In *tintinnabuli*, Pärt discovered a new principle by which music relates to a text. The word [sõna] is articulated in a manner determined by a unique and dynamic feature of the system, and numerical parameters of construction contribute to the creation of form. In this way, the semantic aspect of the word is partly infused into the musical fabric.²⁰

To my mind, reading in succession these two statements – one penned shortly before and the other just after his discovery of the syllabic method – seems to reveal something important about just why Pärt's discovery of that method seemed exactly the solution he was seeking during his months of experimenting with setting sacred texts. In her notes of October 1976, Nora Pärt noted Pärt's attraction to "number" and algorithmic designs for their capacity to generate musical structures in a way that *excludes the possibility of anything happening by chance* in the compositional process. Given this, it seems only natural that Pärt would later latch onto an algorithmic method for autonomously generating sequences of pitches directly from the structures of the texts he now wished to set. If his first round of experimentation, as in *Saara*, consisted in ceding aspects of his compositional decision-making to mathematically determined algorithmic processes, he now simply shifted, in this latest round of work, to a new form of input into the algorithm. Numbers were replaced by words.

With respect to this issue, Toomas Siitan points to something crucial and still deeper. For Siitan, the syllabic method itself constitutes an expression of Pärt's Orthodox faith. "In his relation with the Word," Siitan writes, "Arvo Pärt is close to the original Christian way of thinking, which has been preserved more purely in the Orthodox Church." He continues:

He is not a "construer" of the texts in his works; he does not highlight a personal aspect in them, but rather presumes that the text comprises the entire message perfectly. The texts likewise possess their own music, which must merely be brought forth. As such, the composer does not have all that much to add to the texts on his own part – the music only serves and carries out the text, giving it a sound-based existence. (Siitan 2014: 11)

In this passage, Siitan refers to a way of thinking musically about – and also within – ritual practice in the Orthodox Church. There, as Jeffers Engelhardt documents, the singer, in her act of devotion, does not seek to give voice to sacred texts in an individuating, personally expressive way. Rather, the singer submits to various melodic "prototypes" of the Orthodox modal system. It is through such singing – through such "disciplining, emptying, and effacing a desirous, individuated self," so that the spirit itself can be heard – that the Orthodox singer strives to know or become closer to God (Engelhardt 2015: 44, 36). With respect to Pärt, Engelhardt suggests that the syllabic "formula derived from a sacred text" is akin to "the prototype that Pärt renders in sound, attenuating or effacing his own subjectivity to make manifest the beauty and truth of the prototype, similar to the prayerful ascetic discipline of creating an icon according to a sacred prototype" (Engelhardt 2012: 42).

For Pärt, the word of the scriptures, the liturgy, and the saints is where all meaning resides, and the word is therefore what must sound – clearly, directly, and without personalizing inflection. In the syllabic method and its algorithmic designs, he believed he had found a way of reducing his creative intervention in the setting of texts to the point where he merely attended to their words, setting them free, as it were, to determine their own melodic course. In this respect, the Russian composer Vladimir Martynov was right when he described Pärt's *tintinnabuli*-style music as a powerful testament to the "collapse of the idea of the ego" in experimental art of the 1970s (Martynov 2011: 118). For Pärt, devotion to the word was everything. The sound of his own music

²⁰ Latvian Centre for Contemporary Art (Latvijas Laikmetīgas mākslas centrs), LLMC, Lediņš Collection, Rokraksti.

was secondary. It was nothing more – and nothing less – than a vehicle for sounding his devotion to sacred texts.

Apophatic Spaces

Siitan's remarks on the syllabic method point to an aspect of Orthodox Christian practice, *hesychasm*, that has been widely associated with Pärt and his music in Western commentary since the 1990s, when Paul Hillier first began writing on his work (Hillier 1997: 6–10). Typically linked to the trope of silence that frequently attends conversations about Pärt's *tintinnabuli*-style music (the term derives from the Greek word *hesychia*, for *silence* or *stillness*), the Orthodox notion of *hesychasm* might more accurately be described as “the practice of prayer in inner silence, in the renunciation of thoughts, passions, and images,” as Peter C. Bouteneff writes (2015: 121n101). The silence inherent to Orthodox *hesychasm* is neither exclusively nor even specifically aural. Rather, it is also metaphorical, signaling one's abandoning the will to interpret or engage as interlocutor with sacred words received. It constitutes an effacing of the self and the creative, interpreting, expressive ego. “Stone-silence is precisely the appropriate posture before the divine,” Bouteneff observes. “Intelligent, word-bearing creatures must therefore mimic the dumb stones. [...] Renunciation and silence [are] understood as indispensable to the discipline of apprehension of truth, of self, of the divine” (Bouteneff 2015: 111, 120).

For Engelhardt, this notion of prayerful silence is inseparably tied to the Orthodox principle of *apophatic* (or “negative”) knowledge of God. Since “God's nature [is] beyond the capacities of human knowledge to express,” he writes, only “negative statements about divinity” – about what God seems *not* to be, about when and where His presence does *not* seem to be felt – can constitute “true reflections of individual experiences” of the divine. By silencing the subject within, “prayer and participation in the life of God (*theosis*) become possible through lived faith and the grace and mystery of God rather

than through the accomplishments of human reason” (Engelhardt 2015: 106, 43–44). With the syllabic method, as Siitan understands it, Pärt accomplished something akin to this. Pärt's input into the algorithmic system was the word of God, the prophets, or the church fathers. Inscribing in his notebooks the autonomously generated musical output of that system, he ceded his urge to interpret, reflect, or express his own ideas about the meaning of their words, about what God might be said positively to *be*. “The music only serves and carries out the text,” Siitan writes, “giving it a sound-based existence” (2014: 11).

Similar statements are widely made about the art of a nearly exact contemporary of Pärt, the painter Eduard Steinberg. Born in 1937, Steinberg spent his formative years in internal exile from Moscow with his father Arkady, also a painter. During that time, living in the village of Tarusa over 100 kilometers south of the capital, Eduard acquired through his father an enduring fascination for the art and literature of the Russian and Soviet avant-garde of the 1910s and 1920s (Manewitsch 1992; Riese 1998: 10–36). Rehabilitated and returned to Moscow in 1961, the junior Steinberg found work as a graphic artist, while on the side he emerged as an important if eccentric member of the group of 1960s modernists against whom the even-younger Moscow Conceptualists would soon position their own creative endeavors. But sometime in the late 1960s, in unknowing parallel with Pärt, Steinberg's thinking began to shift. He found himself drawn ever more deeply into Orthodox theology, and eventually into practice. Converting from Judaism to Orthodox Christianity around 1970, his paintings, always sparse, became increasingly abstract, with birds and seashells evolving into triangles and spirals against a sky-blue horizon.²¹ Soon, he eschewed figural representation altogether and entered an abstract creative realm that he called “meta-geometry.” His *Composition November–December* (*Kompozitsiya noyabr–dekabr*, 1979) is typical of his work from this period (Figure 11): a meeting of two planes, triangles, circles, and lines. And, as we often see in Steinberg's paintings of the decade, two of those lines intersect at right angles close

²¹ An example of this transitional period in Steinberg's work is his *Composition* (*Kompozitsiya*, 1969), reproduced in Brossard 1992: 49; Riese 1998: 23; and Thiemann 2007: 410 (plate 560).

Figure 11. Eduard Steinberg, *Composition November–December* (1979). Ludwig Museum – MoCA, Budapest (long-term loan from Ludwig Stiftung, Aachen).



to the center of the canvas, inscribing the unmistakable shape of a Christian cross.

In an open letter of 1981, Steinberg connected his leap into geometrical abstraction directly to his practice of his Orthodox faith. Addressing his missive to the long-dead Russian avant-gardist Kazimir Malevich (1879–1935), he asked what had become of the life of the spirit over the course of Russia's twentieth century. Thanking a theologian friend for awakening him to the importance of a neo-Platonic "language of geometry" in early Christian thought, he went on to describe contemporary Russia as "a nation that has become cut off from beauty, which has gradually become mute, where the connection with the eternal word has frayed" (Brossard 1992: 67; Riese 1998: 41). Addressing Malevich, whose own starkly geometrical paintings of the 1910s had inspired some of his own, Steinberg continued:

It is clear you were born to remind the world of the language of geometry [...] the language of Pythagoras, of Plato, of Plotinus, of the ancient Christian catacombs. For me that language is not universal, but within it one finds a longing for truth and transcendence, and a certain affinity to apophatic theology. Just as you set the observer free, so does the language of geometry compel the artist to renounce the ego. (Brossard 1992: 67–68; Riese 1998: 41)

Steinberg's contemporary Ilya Kabakov, the celebrated Russian artist whose work inspired the younger Moscow Conceptualists, did not share his colleague's Orthodox faith. Kabakov looked upon his friend's stance in relation to his painterly project somewhat pityingly, and he even produced a "gentle parody" of Steinberg's canvases in his so-called white board paintings of 1969–70 (Jackson 2010: 102). "The artist in this

case feels subjectively that he is a conduit rather than someone actively creating,” Kabakov wrote of Steinberg. “In essence, he is nobody. Humble and subdued, he is thankful that he had a part to play [his work], that his work passed ‘through him’” (Kabakov 1999: 56). Despite Kabakov’s assessment, Steinberg stood by his vision. “Is the artist free?” he asked rhetorically in 1983. “Yes, but his freedom is a gift. For this reason, the sincerest gesture the artist can make is to say that ‘I’ do not exist” (Brossard 1992: 76).

For the art historian Ekaterina Degot’, such statements by Steinberg suggest a link between aspects of Orthodox theology and the imagery of the artist’s work itself, with the open spaces of Steinberg’s paintings inviting or enabling the observer to connect with something of the apophatic tradition (Degot’ 2000: 185). I would extend and complicate her view by shifting our attention away from the blank spaces of Steinberg’s canvases and toward his words about geometry, expression, and the creative self, in ways that might help us understand something further about Pärt’s project in turn. For the painter, restricting one’s visual resources to flat, featureless geometrical shapes was a means of silencing the expressive and interpreting subject within oneself, of disciplining and effacing the creative ego. Importantly, I think, it is in the abstraction of those shapes, rather than in the blank spaces between them, that apophatic knowledge takes hold. The line, the square, and the triangle are emphatically *not* representations of God. And precisely for that reason, their beholding discloses for the viewer a kind of silent, *hesychastic* space, a space in which the believer might feel themselves coming closer to His unknowable mystery. With Pärt’s syllabic method, I think, the situation is much the same. The apophatic spaces disclosed by his music do not derive from the transparency of its textures or the ostensible purity of its harmonies. Rather, in a kind of sounding analogy to a meta-geometrical painting by Steinberg, those spaces are disclosed by the radical, even stunning abstraction of Pärt’s musical structures.

If we think back for a moment to Pärt’s earliest, non-syllabic *tintinnabuli*-style works, we can see that a great deal of that music unfolds according to an audible logic. For example, *Für Alina* inscribes a freely composed melody that, by its midpoint, has risen two octaves from its

opening pitch. Then, by the time its final measure arrives, it has descended all the way back to the register of its first note, audibly ending at a point close to where its journey began. Or take the ending of *Tabula rasa*, which attains its famously powerful effect precisely because the melodic process unfolding at its close leads the listener to expect the work to end on the pitch D – when, in fact, it fades off into silence just before that longed-for note arrives, leaving us hanging in suspense. In contrast to these examples, Pärt’s syllabic compositions offer nothing to the listener in the way of a musical syntax that might help us make sense of the pitch structures we hear as they unfold in real time, nothing that enables us to follow as listeners the progress of a work in terms of musical logic, or even to hear a clearly audible beginning, middle, and end. True, works like the Gloria from the *Missa syllabica* (Figure 10) might hover around a focal pitch, which functions like the unmoving horizontal line in many of Steinberg’s paintings. But around that pitch, every individual word inscribes a musical gesture unto itself. The words of the text connect to each other through the logic of Latin grammar and the semantic content of the liturgy. That is, they cohere as *verbal* statements. But the melodic gestures generated by those words do not move from one to another according to any kind of *musical* logic whatsoever. Mapped through Pärt’s syllabic algorithm onto the pitch-space of his notebook pages, the words give rise to a music that is utterly abstract – to compositions that are completely incomprehensible, *as musical constructions*, without the words they set.

Listening through a broad swath of unofficial Soviet music from the 1950s through the 1970s, Peter Schmelz posits a general move from what he calls “abstraction to mimesis” in the work of many, from an emphasis on arranging notes on pages to such exploring such “representational” approaches to composition as polystylism and aleatoric writing. Schmelz notes that this “aesthetic shift” is “no more than a general observation,” but the idea captures something important about Pärt’s journey as a composer – up to a point (Schmelz 2009: 12). Pärt first made his name as an artist with such “abstract,” serial works as *Nekrolog* (1960) and *Perpetuum mobile* (1963). Soon, however, his interest in serialism dovetailed with his first experiments in

polystylism, notably *Collage über B-A-C-H* (1964) and *Credo* (1968), which eventually gave rise to the mimetic sounds of the Third Symphony of 1971, with its echoes of Gregorian chant and medieval polyphony. For many early listeners, that symphony was, in fact, stylistically of a piece with what they heard in Pärt's *Tintinnabuli* suite when they first encountered it in 1976 (e.g., Vaitmaa 1976: 10; Soomere 1977: 212).

But as we have seen, shortly after the premiere of the *Tintinnabuli* suite, Pärt discovered his syllabic method. And with that discovery, he veered sharply back toward abstraction. Indeed, for the musicologist Svetlana Savenko, the rationalistic basis of Pärt's *tintinnabuli*-style music represented nothing less than his "transferring the idea of serialism onto modal material, [with] the totally diatonic style of *tintinnabuli* turn[ing] out to be the flip side of the total chromaticism of serialism" (Savenko 1991: 19). Not since his serial experiments of the 1960s had Pärt produced music as abstract as his syllabic compositions. And, as with the parallel journey undertaken by Steinberg in those same years, so too was Pärt's dive into abstraction attendant upon his spiritual search, upon his longing for a way to bring his faith to artistic (here sounding) realization. For the painter as for the composer, in abstraction lay a path toward quieting the mind, to overcoming the ego. In attending to abstraction, so they believed, one might position oneself in an apophatic space, a space in which a person might feel just a little bit closer to the divine.

When Pärt stepped before the Tallinn public with his *tintinnabuli*-style music on 27 October 1976, the works he presented had arisen from months and even years of experimentation: experiments with new contrapuntal relations and algorithmic methods of generating musical structure. Some of the works performed that

evening arose from his experiments setting sacred texts (*Calix*) or his meditations on biblical or liturgical subjects (*Saara*, *In spe*). But all the works on that philharmonic concert were performed with their religious origins obscured: *Saara* was rechristened *Modus*, and the *Dies Irae* hymn of *Calix* was replaced by solfege syllables (*do, re, mi ...*). And, as the musical diaries and other archive materials make clear, the historic concert of 27 October memorialized only two of the three key discoveries that would define the sound of Pärt's early *tintinnabuli* style. Less than four months later, he made his third discovery, the syllabic method of composition. With that, he finally found a way of composing that he deemed sufficient to give sounding expression to his Christian devotion.

The first works Pärt composed according to that method, the *Missa syllabica* and *Cantate domino*, are so abstract as to verge on incomprehensibility when regarded as purely musical constructions. Grasping their structure, their artistic coherence, depends on hearing their sacred texts sung clearly and openly by the choir. Such singing was wholly unacceptable in mainstream Soviet society. But Pärt's vision was clear, and his focus on this music compelled him to recenter his attention, largely trading high-profile philharmonic concerts for such partly underground venues as the student club of the Riga Polytechnic (Karnes 2021). With that move, he found a new audience of mostly younger artists (Lediņš, Martynov, Lyubimov), whose own work would be profoundly shaped by their experience of Pärt's sacred *tintinnabuli* music. Yet that same move also set Pärt on what would turn out to be an irreversible path: emigrating spiritually, and later physically, from the Soviet Union itself, committing to forging a new life as a composer in the West.

Sources
Interview

Mihkelson, Immo, interview with the author, Tallinn, 26 November 2019 (in English).

Archival Materials

Arvo Pärt Centre / Arvo Pärdi Keskus (APK, Laulasmaa)

APK 2-1.7: Muusikapäevik [Musical diary]. 3 (04.02.1976/29.02.1976).

APK 2-1.18: Muusikapäevik [Musical diary]. 16 (03.09.1976/27.11.1976).

APK 2-1.19: Muusikapäevik [Musical diary]. 17 (28.11.1976/10.02.1977).

APK 2-1.20: Muusikapäevik [Musical diary]. 18 (01.03.1977/05.03.1977).

APK 2-1.21: Muusikapäevik [Musical diary]. 19 (12.02.1977/14.03.1977).

Estonian Public Broadcasting / Eesti Rahvusringhääling (ERR, Tallinn)

ERR, ÜPST-2734/KCDR-1020: Arvo Pärt – Teoste esiettekannete kontsert [Arvo Pärt – Concert of premieres].

Estonian Theatre and Music Museum / Eesti Teatri- ja Muusikamuuseum (ETMM, Tallinn)

ETMM, M238:1/4: Kavalehed [Programmes].

ETMM, M238:2/13: Kammeransambli süit. Partituur (*Calix, Aliinale, Modus, Pari intervallo, In spe*) [Suite for chamber ensemble. Score (*Calix, Für Alina, Modus, Pari intervallo, In spe*)].

ETMM, M238:2/61: 2 osa kammeransambliüidist, *Modus* ja *Calix* (visandid) [2 movements from a suite for chamber ensemble, *Modus* and *Calix* (drafts)].

Latvian Centre for Contemporary Art / Latvijas Laikmetīgas mākslas centrs (LLMC, Riga)

LLMC, Hardijs Lediņš Collection, Rokraksti [Manuscripts].

References

Bouteneff, Peter C. 2015. *Arvo Pärt: Out of Silence*. Yonkers: St Vladimir's Seminary Press.

Brauneiss, Leopold 2012. Tintinnabuli: An Introduction. – *Arvo Pärt in Conversation*. Ed. Enzo Restagno, trans. Robert Crow, Champaign: Dalkey Archive Press, pp. 107–162.

Brossard, Jean-Pierre (Hrsg.) 1992. *Eduard Steinberg. Eine Monographie*. Moscow: Éditions d'En-Haut.

Degot' 2000 = Деготь, Екатерина 2000. *Русское искусство XX века*. Москва: Трилистник. [Degot', Ekaterina 2000. *Russkoye iskusstvo XX veka*. Moskva: Trilistnik.]

Engelhardt, Jeffers 2012. Perspectives on Arvo Pärt after 1980. – *The Cambridge Companion to Arvo Pärt*. Ed. Andrew Shenton, Cambridge: Cambridge University Press, pp. 29–48.

Engelhardt, Jeffers 2015. *Singing the Right Way: Orthodox Christians and Secular Enchantment in Estonia*. Oxford / New York: Oxford University Press.

Hillier, Paul 1997. *Arvo Pärt*. Oxford / New York: Oxford University Press.

Jackson, Matthew Jesse 2010. *The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes*. Chicago/London: University of Chicago Press.

Kabakov 1999 = Кабаков, Илья 1999. *60e–70e ... Записки о неофициальной жизни в Москве*. Wiener Slawistischer Almanach 47 (Sonderband), Wien: Gesellschaft zur Förderung slawitischer Studien. [Kabakov, Ilya 1999. *60e–70e ... Zapiski o neofitsial'noy zhizni v Moskve*. Wiener Slawistischer Almanach 47 (Sonderband), Wien: Gesellschaft zur Förderung slawitischer Studien.]

Kareda, Saale 2000. "Dem Urknall entgegen": Einblick in den Tintinnabuli-Stil von Arvo Pärt. – *Kirchenmusikalisches Jahrbuch* 84, S. 59–67.

Karnes, Kevin C. 2019. Arvo Pärt, Hardijs Lediņš and the Ritual Moment in Riga, October 1977. – *Res Musica* 11, pp. 115–127.

Karnes, Kevin C. 2021. *Sounds Beyond: Arvo Pärt and the 1970s Soviet Underground*. Chicago/London: University of Chicago Press.

Manewitsch, Galina 1992. Eduard Steinberg. Eine biographische Skizze. – *Eduard Steinberg. Eine Monographie*. Hrsg. Jean-Pierre Brossard, Moscow: Éditions d'En-Haut, S. 17–36.

Martynov 2011 = Мартынов, Владимир 2011. *Зона opus posth, или Рождение новой реальности*. Москва: Классика-XXI. [Martynov, Vladimir 2011. *Zona opus posth, ili Rozhdeniye novoy real'nosti*. Moskva: Klassika-XXI.]

Mets, Laine 1976. Rein Rannapi klaveriõhtult. – *Sirp ja vasar*, 16. aprill, lk. 10.

Mihkelson, Immo 2016. The cradle of tintinnabuli – 40 years since a historic concert. – *Arvo Pärt Centre*, 27 October, <https://www.arvopart.ee/en/the-cradle-of-tintinnabuli-40-years-since-a-historic-concert/> (8 February 2022).

Riese, Hans-Peter 1998. *Eduard Steinberg. Monographie*. Köln: Wienand.

Savenko 1991 = Савенко, Светлана 1991. Строгий стиль Арво Пярта. – *Советская музыка* 10, с. 15–19. [Savenko, Svetlana 1991. Strogii stil' Arvo Pyarta. – *Sovetskaya muzyka* 10, s. 15–19.]

Schmelz, Peter J. 2009. *Such Freedom, If Only Musical: Unofficial Soviet Music During the Thaw*. Oxford / New York: Oxford University Press.

Siitan, Toomas 2014. Introduction. – *In Principio: The Word in Arvo Pärt's Music*. Ed. Hedi Rosma, Kristina Körver, and Kai Kutman, Laulasmaa: Arvo Pärt Centre, pp. 9–15.

Soomere 1977 = Соомере, Уно 1977. Симфонизм Арво Пярта. – *Композиторы союзных республик. Сборник статей*. Выпуск второй, сост. М. И. Нестева, Москва: Советский композитор, с. 161–221. [Soomere, Uno 1977. Simfonizm Arvo Pyarta. – *Kompozitory soyuznykh respublik. Sbornik statey*. Vypusk vtoroy, sost. M. I. Nesteva, Moskva: Sovetskii kompozitor, s. 161–221.]

Thiemann, Barbara (ed.) 2007. *(Non)conform: Russian and Soviet Art, 1958–1995. The Ludwig Collection*. Munich: Prestel.

Vaitmaa, Merike 1976. Hortus Musicus – muusika aed. – *Sirp ja vasar*, 10. detsember, lk. 10.

Vaitmaa, Merike 1991. Arvo Pärdi vokaallooming. – *Teater. Muusika. Kino*. 2, lk. 19–27.

Yurchak, Alexei 2006. *Everything Was Forever, Until It Was No More: The Last Soviet Generation*. Princeton: Princeton University Press.

Film

Supin, Dorian (dir.) 2002. *Arvo Pärt: 24 Preludes for a Fugue*. F-Seitse.

Tintinnabuli ja pühalikkus: vaade arhiivist, 1976–1977

Kevin C. Karnes

1976. aasta veebruaris kirjutas Arvo Pärt „Für Alina“ otsekui ühe hingetõmbega, spontaanselt, nagu nähtub tema muusikapäevikutest. Sellega fikseeris ta oma avastuse – kahehääle kontrapunktilise struktuuri, meloodia- ja kolmkõlahääle ühenduse. Õigupoolest oli see üks kolmest võtmetähtsusega avastusest, mis koos määratlesid *tintinnabuli*-muusika kõla kogu kümnendi jooksul. Sama aasta märtsis, kirjutades teost „Modus“ (hilisem versioon pealkirjaga „Saara oli 90-aastane“), avastas Pärt algoritmilise meetodi meloodiliste struktuuride loomiseks – kvaasi-matemaatilise viisi, kuidas kasvatada ühestainsast meloodilisest ideest autonoomselt pea kogu muusikateose materjal. Kolmas suur avastus leidis aset 12. veebruaril 1977 ning seisnes muusika nn. süllaabilises komponeerimisviisis, mille algoritmiline süsteem ei põhine enam mitte meloodilisel ideel, vaid tekstil.¹ See avastus võimaldas Pärdil leida muusikalised vahendid andmaks kõla oma nägemusele jumalikust.

Artikkel tugineb ulatuslikule tööle muusikapäevikute ja teiste arhiividokumentidega ning vaatleb mitmesuguseid katsetusi, mis juhatasid helilooja süllaabilise meetodi avastamiseni. Pärast „Tintinnabuli“ nime kandnud tsükli esiettekanget 27. oktoobril 1976 Tallinnas jätkas Pärt sihikindlalt oma otsinguid, kohaldades vast avastatud algoritmilist meetodit ja hääle kontrapunktilist ühendust vaimulike tekstide, iseäranis Nikaia usutunnistuse ja hiljem missa ordinaariumi osade muusikasse seadmisele. Nende otsingute viljaks olid „Summa“, kirjutatud ajavahemikul novembrist 1976 kuni jaanuarini 1977, ning „Missa syllabica“, mis valmis veebruaris 1977; samuti „Johannese passioon“, mida Pärt alustas sama aasta märtsis.²

Süllaabiline meetod kujutab endast suurel määral „Moduse“ komponeerimisel kasutatud algoritmiliste mudelite loomulikku laiendust; põhimõtteline erinevus seisneb aga selles, et algoritmilise aluseks ei ole mitte arvud, vaid sõnad. See oluline muutus on tihedalt seotud Pärdi ortodoksi-usuga, eriti õigeusu traditsioonis tuntud „vaikse seesmise palve praktikaga“ ehk hesühaasmiga (Bouteneff 2015). Süllaabilisel meetodil komponeerimine võimaldas Pärdil luua muusikalisi struktuure, lähtudes otse pühadest tekstidest endast. See omakorda eeldas heliloojalt oma inimlike impulsside pärssimist, et hoiduda nende tekstide tõlgendamisest või tähenduse kommenteerimisest ja oma isikliku arvamuse väljendamisest muusikas. Sel moel oli Pärdi vast leitud komponeerimisviisi väga lähedane vene õigeuskliku maalikunstniku Eduard Steinbergi (1937–2012) loomemetodile. Sarnaselt Pärdiga otsis ka Steinberg kunsti loomiseks vahendeid, mis jumalikku teenides vaigistaksid kunstniku enda ego.

Steinbergi 1970. aastatel valminud maalid on värskendavalt abstraktsed: jooned, tasandid, lihtsad geomeetrilised kujundid. Oma abstraktsuses on neis nähtud otseteed ortodoksi traditsioonis tuntud apofaatilise teadmise juurde, mille kohaselt võib inimene tunda tugevat tõmmet jumaliku poole, mediteerides kõige selle üle, mis Jumal kindlasti *ei* ole (vt. nt. Degot' 2000: 185). Nii nagu Steinbergi maalid, on ka Pärdi süllaabilised teosed kui muusikalised konstruktsioonid täielikult abstraktsed. Nende helikõrguslik struktuur, mis lähtub otseselt ladinakeelsest tekstist, eirab täielikult tavapärasest, s.t. ajas arenevat muusikalist loogikat – vahel puudub teosel koguni selgesti kuuldav algus, keskpaik või lõpp. Iga üksik sõna peidab endas oma muusikalist žesti. Leian, et nii Pärdi kui Steinbergi jaoks pakub abstraktsioon ühe võimalikku tee meelte vaigistamise ja ego ületamise poole ning seeläbi apofaatilise teadmise poole, viies neid lähemale oma usu allikatele.

Tõlkinud Kristina Körver

¹ APK 2-1.7, ETMM, M238:2/13, APK 2-1.21.

² APK 2-1.18 kuni APK 2-1.21.

Pärt, Bach and the Bees

Toomas Siitan

Abstract

Wenn Bach Bienen gezüchtet hätte ... (If Bach Had Been a Beekeeper ...), 1976) is the most enigmatic composition from the formative year of Arvo Pärt's *tintinnabuli* style and creates an intriguing conflict with the common narrative depicting Pärt's oeuvre. The piece combines Pärt's compositional methods from contrasting stylistic periods and challenges the position of *Credo* (1968) as the watershed between avant-garde and *tintinnabuli*. The polarity of the opposing styles in this piece still resembles the aesthetics of his collages; Pärt's last connection with Bach's original music sheds new light on his earlier compositions as well as on the complexity of composer's creative search of the year 1976. Until now *Wenn Bach ...*, which could be considered a transitional work alongside *Credo* and Symphony No. 3, has not received the reception it merits.

The legendary concert of the ensemble Hortus Musicus in the Estonia Concert Hall on 27 October 1976 is considered the breakthrough performance of Arvo Pärt's *tintinnabuli*-style music, although it was not quite the first, nor yet a real breakthrough. Among the seven new works by Pärt in the programme of this concert, there was one that was very different from the others, bearing the curious and playful title *Wenn Bach Bienen gezüchtet hätte ... (If Bach Had Been a Beekeeper ...)*. In the context of the programme, it was as if the piece were a stranger from another world. Much of its score was pre-recorded and played from a tape recorder, its sound is extremely dissonant, and its title raised (and continues to raise) doubts as to whether the work was meant to be taken seriously.

The work has also left most writers on Pärt's music perplexed, and it was virtually absent from the academic debate until Christopher May's dissertation at Oxford in 2016. Paul Hillier considers it a curious exception among the earliest *tintinnabuli* works: "It is a strangely whimsical work; nothing in Pärt's new idiom prepares us for its chromaticisms, which seem to lie at an uncomfortably oblique angle to the *tintinnabuli* scales and triads" (Hillier 1997: 100). The work's 1976 premiere was based on a score that had not yet been orchestrated. The entire structure of the main part was played on the harpsichord, while most of the texture had been prerecorded, and the elucidating final section on early music

instruments failed in that performance owing to extremely uncertain intonation. Therefore, it would not have been surprising if the composer had withdrawn the work, as he has done with several of his scores. Instead, the composer has frequently returned to this unconventional work and, together with the first orchestrated version for piano, wind quintet and string orchestra from 1980/1984, known from Neeme Järvi's superb recording for Chandos in 1992,¹ there are now as many as four new versions: in 2001 a version with added percussion was born, in 2019 Pärt changed some of the formal proportions to slightly abridge the work, and in 2020 added four wind instruments and percussion to the 2001 version. Hence the extent to which Pärt has reworked *Wenn Bach ...* over such a long time is unique in his oeuvre.

Of the early *tintinnabuli* compositions, *Wenn Bach ...* is the only one in which Pärt used borrowed music – Johann Sebastian Bach's Prelude in B minor from *The Well-Tempered Clavier*, Book 1.² The dissonant soundscape and the dramaturgical function of the Bach quotation are reminiscent of Pärt's collages of the 1960s, as is the turning towards Bach and the motif of his initials. It may seem that this work was born "at the wrong time" or "too late". This is also the apparent reason for the work's poor reception among academics. However, *Wenn Bach ...* eloquently expresses the search of the year that the *tintinnabuli* style was born. The search was hectic and even panic-stricken,

¹ Arvo Pärt. *Collage* 1993. CD. Philharmonic Orchestra, Neeme Järvi, recorded in 1992, Chandos, CHAN 9134.

² Since 1976, the only comparison in Pärt's oeuvre is the *Mozart Adagio*, written in 1992 in memory of Oleg Kagan and based on the second movement of the Wolfgang Amadeus Mozart's Piano Sonata in F major, K. 280 (189e).

as Pärt himself has said, and there are aspects in the work that thoroughly explain the nature of Pärt's stylistic turn. Indeed, it is far too simplistic to reduce the whole turnaround to the "revelation" that came on 7 February 1976 with the piano piece *Für Alina*: the complex and conflicted *Wenn Bach ...* was born long after this piano piece and is chronologically surprisingly closely linked to the birth of a new creative concept and to the preparations for the legendary concert presenting *tintinnabuli* on 27 October 1976.

Pärt's relationship with Bach's music in his avant-garde period is often interpreted simplistically, and the composer himself is partly to blame for this for defining this relationship as a black-and-white opposition to his own style in a much-quoted interview with Enzo Restagno:

Turning to Bach was for me a way of stating my position regarding my experience with twelve-tone music. I wanted to step outside the situation, in order to step into something that I had not yet explored. In my state of extreme discomfort at that time I wanted to prove to myself how beautiful Bach's music was, and how hateful mine was. (Restagno et al. 2012: 14)

Without wishing to cast doubt on these words, I shall try to show that Bach's place in the musical life of the 1960s was very different from that of today, and that the modernists of the time were more influenced than we might think by both the preclassical period as well as by the new aesthetics of orchestral performance that emerged with the rediscovery of Baroque music in the 1950s.

Enzo Restagno rightly writes that Bach's work, and the repertoire of the preclassical period in general, had been completely neglected in the Soviet Union of the 1950s, and that Rudolf Barshai (1924–2010) founded the Moscow Chamber Orchestra in 1955 with the express purpose of promoting awareness and interpretation of the music of the preclassical period (Restagno 2004: 124; Restagno 2005: 127). However, the founding of this orchestra had a much broader meaning and background. In Western Europe a number of chamber orchestras with an ensemble-like playing

style were founded after the Second World War, not only bringing late Baroque composers such as Corelli, Vivaldi, Bach and Handel into the canon of the orchestral repertoire, but also creating opportunities for modernist composers.

Chamber orchestras, just like the chamber choirs that were founded at around the same time, brought new demands in terms of sound culture. Precision of detail and alertness to rhythm distinguished them from the typical sound of traditional larger orchestras and choirs. In 1960, Samuel Saulus (1933–1990), a talented flautist, and the conductor Neeme Järvi (b. 1937) founded a chamber orchestra in Tallinn, apparently following the example of the Moscow Chamber Orchestra and of the Virtuosi di Roma (conducted by Renato Fasano), which had repeatedly performed in the Soviet Union, including Estonia. From the very beginning the orchestra's programmes included works by Bach and Handel, as well as works by Estonian modernist composers commissioned by the orchestra. (Kõlar 2022) In the 1960s the orchestra also premiered several works by Pärt. At that time the manner of performing preclassical music no longer necessarily guided young composers towards neoclassical writing, but rather adopted a new aesthetic of string playing that brought the rhythmic and formal structure of the music into clear focus. For example, this new orchestral aesthetic can be seen in Pärt's *Collage über B-A-C-H* (1964), his first work of this kind, written for the Tallinn Chamber Orchestra,³ with the instruction *preciso* for the opening movement.

These two repertoire trends, early and avant-garde music, both of which aroused distrust in the Soviet Union, had something in common. Both departed from the massive soundscape of late romanticism, from the dialectic of functional harmony and from the narrative form strategies that derived from it. In the Soviet Union, these two trends of "unofficial music" (Schmelz 2009) were most brilliantly united by Andrey Volkonsky (1933–2008) – the author of the first serial works as well as founder of the first early music ensemble in the Soviet Union. Volkonsky is also said to have influenced Arvo Pärt to look for alternative tonal language in early music. With his ensemble

³ During the 1960s this orchestra performed under different names. At the premiere of the *Collage über B-A-C-H*, conducted by Eri Klas, the orchestra was known as the Estonian Radio Chamber Orchestra.

Madrigal and his know-how that was unique in the Soviet Union, he certainly provided the impetus for the creation of Hortus Musicus in Tallinn (1972), and this early music ensemble was very important in the birth of Pärt's *tintinnabuli* style. In 1978 the Tallinn Festival of Early and Contemporary Music organised by Andres Mustonen (b. 1953), the founder and leader of Hortus Musicus, became a major event of "unofficial music" in the Soviet Union. It featured Hortus Musicus alongside the leading figures of Soviet avant-garde music.

The coexistence of early and avant-garde music was not unusual in 1960s Western Europe either, but in the Soviet Union the symbiosis was stronger and lasted significantly longer. The situation of Bach's music in the Stalinist and post-Stalinist Soviet Union was, however, somewhat special. Bach had a firm place in music education and in the students' repertoire, but not in concert life. This is why in 1957 Glenn Gould's Bach performances in Moscow were met with the kind of enthusiasm that was later reserved for rock stars. But at the time Gould was also performing the music of Arnold Schoenberg and Alban Berg, and in his Moscow lectures, he emphasised that the twelve-tone music of the Second Viennese School had its roots in the European polyphonic tradition and in Bach, thus reinforcing the bridge between Bach and avant-garde music.

At the same time, Bach, who had remained on the margins of musical life, was viewed by many Soviet composers as nothing less than a guardian angel: the turn to his compositional techniques was linked to the need to seek ways of rationally ordering the tonal system in a situation where a move towards the twelve-tone and serial music was ruled out by cultural policy. For example, Dmitry Shostakovich wrote his *24 Preludes and Fugues* under the harshest Stalinist pressure in 1950–51, shortly after his public condemnation as a "formalist" (1948). Following Shostakovich's example, Rodion Shchedrin wrote a similar cycle in the 1960s – close in time to Pärt's collages of 1964–1968. In the liner notes to Tatyana Nikolayeva's 1987 recording of Shostakovich's complete *Preludes and Fugues* (Moscow Studio Archives, MOS 19065), Lawrence Cosentino explains that these works represent an "extraordinarily bold

and shockingly profound act of self-healing". And Pärt has used similar terms to explain his turn to Bach.

Pärt's relationship to Bach's music is thus ambivalent: on the one hand, Bach represents the polyphonic tradition, which organically underlies Pärt's compositional technique in the works of his early years such as *Partita* for piano (1958) and the First (*Polyphonic*) Symphony (1963), while on the other hand, in his collages – *Collage über B-A-C-H* (1964) and *Credo* (1968) – he places Bach's music in polar opposition to the avant-garde style. But there is a third link too: Pärt uses the motif of Bach's initials not only in the *Collage über B-A-C-H* but also in three other works from 1964,⁴ as if seeking the composer's support and blessing for his music. Again, this is nothing new in 20th century modernism – we find this motif in works by Schoenberg, Anton Webern, Paul Hindemith, and many others – yet its share in Pärt's twelve-tone rows is remarkable. All three of these ties come together in the 1976/1984 work *Wenn Bach ...* The work therefore comes into an intriguing conflict with the common narrative of Pärt's creative career, according to which in 1968 *Credo* marked a resolute break with avant-gardism, after which the composer began his painful search for a new creative paradigm outside existing compositional practice. However, recent analyses by several authors such as Kevin Karnes (2017) and Christopher May (2016) have brilliantly demonstrated that the renewal of Pärt's compositional technique sprang organically both from his own earlier experience with serial music and from a more general search in the music of the 1970s. In the introduction to the collection of articles *Arvo Pärt: Sounding the Sacred*, the editors Peter Bouteneff, Jeffers Engelhardt and Robert Saler sum up this insight by stating that "Pärt's genius lies not in an ex nihilo innovation but rather in the creative adaptation and evolution of nascent themes that shaped an entire generation of musicians in his context" (Bouteneff et al. 2021: 5). In this context, *Wenn Bach ...* is a bridge between two experiences that are contradictory only at first sight (May 2016: 61). At the same time, however, it is also a sincere testimony to the painfully intense search of 1976, the fruits

⁴ *Diagramme* (piano), *Quintettino* (flute, oboe, clarinet, bassoon, horn), *Musica sillabica* (12 instruments; withdrawn).

of which were not yet evident in the concert at the end of October that year, but rather in the spectacular series of works that followed in 1977: *Cantus in Memory of Benjamin Britten*, *Tabula rasa*, *Frates*, *Summa*, *Arbos*, and others.

...

Wenn Bach ... is a serial work in its basic structure, as are many of Pärt's other early *tintinnabuli* works, including *Tabula rasa* and *Cantus in Memory of Benjamin Britten*. However, elements of serial technique can also be found in many of his later works. My argument is based on the view that serial technique is a principle for structuring a composition, clearly separate from tonal language. And here I see a serious misunderstanding in the overall Pärt narrative, which contrasts the serial technique of the 1960s with the post-1976 *tintinnabuli*: in 1968 *Credo* put an end to the pandissonant soundscape of post-war avant-gardism, but not to serial technique. The Russian musicologist Svetlana Savenko cautiously drew attention to this as early as 1991 when she wrote in *Sovetskaya Muzyka*: "It is as if Pärt is transferring the idea of serialism onto modal material, and the total diatonic style of *tintinnabuli* turns out to be the flip side of the total chromatic of serialism, its dialectical opposite ..." (Savenko 1991: 19; transl. Karnes 2017: 13). If we fail to take account of this connection, we underestimate one of the basic principles of Pärt's creative thinking, which is reduction.

Pärt created an excellent example of the principle of reduction as early as 1963, when he composed the choral miniature *Solfeggio* immediately after the *Perpetuum mobile* for symphony orchestra, transferring the reduced structure of that pandissonant orchestral work to a choral piece based on the C major scale. Paul Hillier described the latter as prophetic because of its use of the simplest conceivable material – the diatonic scale – while at the same time avoiding any connection with tonal harmony (Hillier 1997: 90). Several writers have seen *Solfeggio* as a foretelling of Pärt's post-1976 style, but it seems that the connections of this miniature with Pärt's characteristic structural procedures are more multifaceted than has been shown so far. What was first achieved here was, on the one hand, the liberation of serial technique from dodecaphony and, on the other, the separation of diatonic

material from tonal harmony – an idea that would later be realised in the *tintinnabuli* technique.

Already in the 1960s, in two works related to Bach Pärt used the 12-tone rows in a somewhat reduced manner. In *Collage über B-A-C-H*, the main series consists of 10 tones rather than 12, while in *Credo* it is a circle of fifths, a simplification *ad extremum* of the idea of twelve-tone music. Whereas in *Collage über B-A-C-H*, the 10-tone series begins with the motif B-A-C-H, in *Wenn Bach ...*, it is only this four-tone motif that forms the basis of the entire serial structure. One of the most prominent Russian music theorists, Yuri Kholopov, refers to the use of an ordered pitch-class series that is shorter than twelve tones as microserialism (*микросерийность*): for example, the introduction to Anton Webern's String Quartet, *op. posth.* (1905), is based on a three-tone motif, which is treated in the same way as the usual 12-tone rows – in transposition, inversion, and retrogression (Segall 2020: 6). The four-tone main motive B-A-C-H (B₁-A-C-B₄) of *Wenn Bach ...* undergoes a number of procedures similar to those of the 12-tone rows in Pärt's works of the mid-1960s, *Perpetuum mobile* and *Pro et contra*. In these works, too, the serial procedures are reduced to a simple and schematic form when compared with the practices of post-war avant-gardism. All the more so are they reduced in the case of the series with only four-tone. Moreover, it is easily recognisable as a motif much used in Western music and, at least at the beginning of the work, the principle of its rhythmic arrangement is audibly traceable.

This rhythmic arrangement is similar to that of *Pro et contra*, part 1, but also to *Perpetuum mobile*: the densification of the texture is achieved by the systematic addition of rhythmic units in a simple arithmetic progression. The structure of the main part of *Wenn Bach ...* contains four main segments of music, labelled in the score with the successive letters of B-A-C-H and each of the segments further divides into four subsections (May 2016: 44). In the original 1976 version, the four main segments are connected in sequence, but from the orchestrated version of 1984 onwards, they are separated by 2-, 3- and 4-measure segments respectively, in which a detail from the final section of the work – the modified Bach quote, i.e. the ascending scale with *tintinnabuli*-sounds – appears in a growing dynamic. In the early

Figure 1. *Wenn Bach ...*, 1976/1984 version, construction of ostinato scheme (May 2016: 438).

Segment	B-A-C-H transposition	Voice (Rehearsal mark)	Rhythmic units in a bar	Ostinato duration (bars)	Segment length (bars)
B	B ₁ -A-C-B ₁	1	1 (semibreve)	1	10
		2	2 (minim)	2	
		3	3 (triplet minim)	3	
		4	4 (crotchet)	4	
A	A-G _# -B ₁ -A _#	5	2 (minim)	2	20
		6	4 (crotchet)	4	
		7	6 (triplet crotchet)	6	
		8	8 (quaver)	8	
C	C-B ₁ -D-C _#	9	3 (triplet minim)	3	30
		10	6 (triplet crotchet)	6	
		11	9 (nested triplet)	9	
		12	12 (triplet quaver)	12	
H	B ₁ -A _# -D ₁ -C	13	4 (crotchet)	4	40
		14	8 (quaver)	8	
		15	12 (triplet quaver)	12	
		16	16 (semiquaver)	16	

versions of the work each of the 16 subsections of the main part followed in their length a simple mathematical logic: 1, 2, 3, and 4 bars in the B segment; 2, 4, 6 and 8 bars in the A segment; 3, 6, 9, and 12 bars in the C segment; 4, 8, 12 and 16 bars in the H segment (Figure 1). In the last two versions of 2019 and 2020, the composer decided to shorten this rigorous scheme in the interests of compactness of musical form, while retaining the mathematical logic. At the same time, he prescribed a slightly slower tempo, so that in fact the duration of the work remained almost the same as before. But during an interview at the Pärt Centre in October 2019 Pärt expressed doubts as to whether this “concession” to the listener was really justified.⁵

However, another dramatic element is added to the increasingly prolonged segments of the work: in the final segment of each section, an increasingly aggressive triadic “signal motif” appears, with the number of repetitions increasing from one to four. Dramaturgically, this motif is paradoxical: as a triadic motif it contrasts with the chromaticism of the clusters in the opening section, and based on the experience of previous collages it could be considered an element from the so-called “positive” side. On the other hand, this motif joins the work’s vigorously pulsating rhythmic background and comes across as harsh. In Pärt’s musical diary, it is described as “a piercing signal” and “through a wild thicket”.⁶ Nora Pärt has attached particular importance to

⁵ Arvo Pärt Centre (APC), unpublished archive interview with Arvo Pärt by Kristina Körver, 8 October 2019.

⁶ Arvo Pärt Centre (Arvo Pärdi Keskus), APK 2-1.17, p. 123, 26 August 1976.

the image of the signal and associated it with the panic-stricken creative search of 1976. She sees here a mnemonic connection to radio signatures, to signals from some distant unknown space.⁷ These are like signs with an abstract meaning, concentrated information, and against the background of a certain aggressiveness of the work as a whole, one can even see a connection with the apocalypse. Pärt gives a dramatic function to this signal motif in the music he composed a few years later for the Polish science fiction film *Pilot Pirx's Inquest* (director Marek Piestrak, Zespoły Filmowe, 1979), in which the humanely and technically minded worlds collide: during the film's opening credits, this motif is played against a particularly aggressive rhythmic background, which is nevertheless very similar to the pulsation of *Wenn Bach*

As in Pärt's earlier collages, but for the last time in his work overall, the counterforce to the aggression in *Wenn Bach* ... is borrowed music, this time from Bach's prelude in B minor (BWV 869, *The Well-Tempered Clavier*, Book 1): its details punctuate the main sections of the work, while the entire first half of the prelude (17 measures) has been worked into the final resolution of the piece. The three-part texture of the prelude is slightly thinned out and its voices are complemented with the *tintinnabuli*-triads, neutralising the tonal processes of Bach's prelude.

Why did Pärt choose this prelude? In the above-mentioned interview in October 2019, Arvo and Nora Pärt recalled that this prelude had been Nora's favourite for many years, and perhaps the music simply lay open on the piano. Yet such a coincidence is hardly likely, because already in the early stages of the piece's composition Pärt was clearly looking for a meaningful connection. On 11 April 1976 the first blueprints of the work's structure appear in his musical diary, along with the remark that a quotation is needed for the end of the piece, a beginning of Bach's own work on the theme of B-A-C-H.⁸ However, no suitable quotation could be found. The idea of using the Prelude in B minor does not appear

until September of the same year, and in the diary it is then immediately accompanied by the *tintinnabuli*-voices.⁹ It is likely that in this Prelude Pärt found a link with the basic elements of *tintinnabuli*: a predominantly gradual movement in the lower part, often within an octave, which emphatically represents diatonics, in contrast to the tense chromaticism of the B-A-C-H motif. In the two upper voices, however, structures of triadic harmony appear, with melody lines beginning with rising fourths – intervals that also dominate the signal motifs that run through the work.

The borrowings from *The Well-Tempered Clavier* create a remarkable bridge between the end of Pärt's avant-garde period and the beginning of his new style, inasmuch as *Credo* and *Wenn Bach* ... quote the first and last preludes of Bach's essential collection. The beginning of the C major prelude used in *Credo* symbolizes the pure, so-called "white-key music", while the "walking bass" of the B minor prelude, which moves in steps within an octave, stands in Baroque music for the concept *omnes*: the circle of all the keys in the cycle is completed here, and Bach amplifies this character further with the exceptionally chromatic subject of the fugue that follows, containing all 12 tones of the octave. One cannot be sure that this image of the "beginning and end" of the tonal system actually inspired Pärt, but the connection is too significant to rule out the possibility. Moreover, one can see here a link to the mirror symmetry so characteristic of structures in Pärt's work: for example, alongside the first sketches of *Wenn Bach* ..., he constructs in his diary a number of mirror-symmetrical melodic patterns.¹⁰ Such a mirror symmetry of beginning and end is beautifully realised in the opening section of *Credo*, where the material does not fully coincide with the four opening measures of Bach's prelude in C major (as it might seem) but connects the beginning and end of the prelude – the first two and the last two measures – as a palindrome. A slightly different synthesis of the initial and final sections of Bach's prelude

⁷ APC, unpublished archive interview with Arvo Pärt by Kristina Körver, 8 October 2019.

⁸ APK 2-1.9, pp. 51–56.

⁹ APK 2-1.18, pp. 15–17, 13 September 1976.

¹⁰ APK 2-1.9, pp. 58, 60, 13 April 1976.

occurs in the final measures of *Wenn Bach* The first half, borrowed from Bach's prelude, ends in the dominant key, F# major, while the added *tintinnabuli*-voices remain in B minor, and in the original 1976 version this dissonant connection between the two keys persists until the last chord. From the 1984 version onwards, however, this dissonance is resolved: without the *tintinnabuli*-voices, the final cadences of the first and second half of Bach's prelude sound in succession.

Bach's prelude in B minor appeared in Pärt's musical diaries quite late in the composition of the work, in mid-September 1976, a month and a half before the legendary concert of October 27. In the space of a few days, the diaries recorded not only the solution to the work *Wenn Bach* ..., but also the formation of the structure of the cycle performed on October 27 and its name, *Tintinnabuli*. On September 12, a cryptic entry appears in the diary: "Each piece has its own formula (number), bell-ness (колокольность) – bound up with the principles of bell-ness. Variability is also bell-ness."¹¹ And the next day: "Tintinnabuli – a generic name for a series of works. There are currently seven of them."¹² Pärt has never wanted to theorise about the connection between this name and his new style and has always maintained that it was a metaphor summarising his strivings at the time. In any case, as regards the genesis of his style, it is intriguing that, while finding this metaphor, he was working most intensively on *Wenn Bach Bienen gezüchtet hätte* ..., a piece which, among those of the very first *tintinnabuli* cycle, seems to be the furthest from the essence of the new style. The structure of the cycle is also recorded in the diary of September 12–13, and there we see *Wenn Bach* ... at the climax of the cycle, together with the piano piece *Für Alina* (see Fig. 7 p. 40).

Leo Brauneiss has spoken of Pärt's *tintinnabuli* technique as the emancipation of dissonance (Brauneiss 2003: 21). Pärt was already moving towards this in his 1963 choral miniature *Solfeggio*, the piece which also marks the beginning of

a radical reduction of serial technique and its alienation from 12-tone music. Perhaps it is because of the title *Tintinnabuli* which unifies the seven works by Pärt premiered on 27 October 1976, that greater attention has always been paid to their pitch organisation. However, the works which consistently exhibit the basic characteristic of the *tintinnabuli* technique – the regular blending of the M- and T-voices – are still in the minority among these seven. Nevertheless, in all of these works Pärt explores how to deal with reduced musical material, applying mathematical order to melodic and rhythmic structures and shaping texture and form on the basis of rigorous formulae. *Wenn Bach* ... is perhaps the most daring experiment in this direction in the cycle; moreover, as we have seen, despite – or perhaps even because of – the interest the work has increasingly attracted among conductors and musicologists, it has given the composer no peace in his search for a final, definitive form.

But still, why the bees ...? The four minutes of heaps of clusters are indeed reminiscent of a beehive, especially when performed with a partially pre-recorded harpsichord at the 1976 concert. These clusters produce a rather aggressive effect, and variations of the title of the work have also included wasps. The work is dedicated to Ofelia Tuisk (1919–1981), an Estonian musicologist, one of the few who dared to support modernist compositions, including those by Pärt, at the predominantly conservative meetings of the Estonian Composers' Union. In Pärt's musical diary from late August 1976 *The portrait of a musicologist on the background of a wasps' nest*¹³ was conceived as the (sub)title for *Wenn Bach* But there really is something about the bees – these marvellous creatures – that we don't grasp. The bees' dance seems random and disorderly, but an enquiring eye can see that this movement is the expression of previously learned information and a vital code indicating where to look for food.

¹¹ APK 2-1.18, p. 13: "Igal teosel on oma valem (number), колокольность – связана принципами колокольности. Variantus on ka kellalilus."

¹² APK 2-1.18, p. 19: "Tintinnabuli – üldnimetus teosteseeriale. Praegu on neid 7."

¹³ APK 2-1.17, pp. 123, 128, 26–27 August 1976: "Muusikateadlase portree ühe herilaspere foonil."

Sources

Arvo Pärt Centre / Arvo Pärdi Keskus (APK)

Unpublished archive interview with Arvo Pärt by Kristina Körver, 8 October 2019, Arvo Pärt Centre.

APK 2-1.9: Musical diary. 9 (01.04.1976/15.04.1976).

APK 2-1.17: Musical diary. 15 (01.08.1976/01.09.1976).

APK 2-1.18: Musical diary. 16 (03.09.1976/27.11.1976).

References

Bouteneff, Peter C., Jeffers Engelhardt, Robert Saler 2021. Arvo Pärt and the Art of Embodiment. – *Arvo Pärt: Sounding the Sacred*. Eds. Peter C. Bouteneff, Jeffers Engelhardt, Robert Saler, New York: Fordham University Press, pp. 3–7.

Brauneiss, Leo 2003. Arvo Pärt: Litany. – *Almanach: 28. Fränkische Musiktage Alzenau*, S. 19–23.

Cosentino, Lawrence 1987. Linear notes to: *Dmitry Shostakovich. Preludes and Fugues*. CD. Tatyana Nikolayeva, Moscow Studio Archives, MOS 19065.

Hillier, Paul 1997. *Arvo Pärt*. Oxford: Oxford University Press.

Karnes, Kevin C. 2017. *Arvo Pärt's Tabula Rasa*. New York: Oxford University Press.

Kõlar, Anu 2022. Kontserdielu ja interpretatsioonikunst sulaperioodil. Eesti kammerkoosseisud ja -kontserdid. [Concert life and interpretation in the Thaw period. Estonian chamber ensembles and concerts.] Unpublished manuscript.

May, Christopher J. 2016. *System, Gesture, Rhetoric: Contexts for Rethinking Tintinnabuli in the Music of Arvo Pärt, 1960–1990*. DPhil thesis, Lincoln College, University of Oxford.

Restagno, Enzo 2004. Arvo Pärt e il tempo dell'attesa. – *Arvo Pärt allo specchio*. Milano: Il saggiatore, pp. 117–134.

Restagno, Enzo 2005. Arvo Pärt ja ooteaeg. – *Arvo Pärt peeglis. Vestlused, esseed ja artiklid*. Tallinn: Eesti Entsüklopeediakirjastus, lk. 121–137.

Restagno, Enzo et al. 2012. *Arvo Pärt in Conversation*. Transl. by Robert Crow, Champaign (Ill.): Dalkey Archive.

Savenko 1991 = Савенко, Светлана Ильинична 1991. Строгий стиль Арво Пярта. – *Советская музыка* 10, с. 15–19. [Savenko, Svetlana Il'inichna 1991. Strogiy stil' Arvo Pyarta. – *Sovetskaya muzyka* 10, s. 15–19.]

Schmelz, Peter J. 2009. *Such Freedom, If Only Musical: Unofficial Soviet Music During the Thaw*. Oxford: Oxford University Press.

Segall, Christopher 2020. Yuri Kholopov and Twelve-Toneness. – *Music & Politics* 14/2, <https://doi.org/10.3998/mp.9460447.0014.204>.

Pärt, Bach ja mesilased

—
Toomas Siitan

Arvo Pärdi *tintinnabuli*-stiili legendaarsel esmaesitlusel 27. oktoobril 1976 Estonia kontserdisaalis oli seitsme uue teose hulgas üks, mis teistest suuresti erines: mängulise pealkirjaga „Wenn Bach Bienen gezüchtet hätte ...“ („Kui Bach oleks mesilasi pidanud ...“). Teos oli selles kavas otsekui võõras teisest maailmast ning jäi kuni Christopher May 2016 Oxfordis kaitstud väitekirjani akadeemilisest diskussioonist peaaegu välja. Teose seerialik struktuur ei olnud esmaesituseks veel läbi orkestreeritud, selle põhi-osa esitati klavessiinil, kusjuures suurem osa faktuurist oli eelsalvestatud. Selle „pilti sobimatu“ teose juurde on helilooja aga palju kordi tagasi pöördunud ja aastatel 1984–2019 on temast valminud neli erinevalt orkestreeritud ja pisut muudetud vormiga uusversiooni.

„Wenn Bach ...“ kõigutab Pärdi loometeed kujutavat ja üldiselt omaks võetud narratiivi, milles 1976. aastal leitud *tintinnabuli*-stiil on varasele avangardistlikule loomingle järsult vastandatud. Helilooja muusikapäevikud annavad teosele 1976. aasta pingelistes otsingutes seni näidatust palju tähtsama koha, selle saamisluгу lisab olulisi tahke *tintinnabuli*-tehnika mõistmisse ning teost võib koguni näha kaht loomeperioodi ühendava sillana (May 2016: 61). Seitsmest teosest, mida esitleti 1976. a. oktoobris ühendava pealkirja all „Tintinnabuli“, esines *tintinnabuli*-tehnika põhitunnus – M- ja T-hääle reeglipärane ühendamine – vaid üksikuis. Kõigis neis uurib Pärt aga, kuidas käia ümber taandatud muusikalise materjaliga, kandes matemaatilist korrapära meloodia- ja rütmstruktuuridesse, ning kujundada rangete valemite põhjal faktuuri ja vormi. Sellel suunal oli „Wenn Bach ...“ tsükli vahest kõige julgem eksperiment: Pärt tugineb siin oma 1960ndate serialismi-kogemusele, aga ei lähtu enam 12-helireast, vaid 4-helilisest ja suure sümbolkaaluga kromaatilisesst motiivist B-A-C-H, mida ta kasutas korduvalt ka oma varasemates teostes.

1950.–60. aastatel, mil Bachi muusika ei kõlanud kontserdilavadel kaugeltki nii sageli kui 20. sajandi lõpul, oli see mitmetele nõukogude heliloojatele eeskujuks helisüsteemi ratsionaalse korrastamise võimaluste otsinguil olukorras, kus ideoloogiline kontroll välistas liikumise dodekafoonia ja serialismi suunas. Juba oma tudengiaja teostes on Arvo Pärt selgelt otsinud tuge polüfoonilise muusika traditsioonilistest tehnikatest ja vormidest, distantseerudes ometi neoklassitsismist. Uusi võimalusi avasid heliloojatele ka alates 1950ndate lõpust asutatud uut tüüpi ansambliliku mängulaadiga kammerorkestrid ja -koorid, mis töid kontserdielu repertuaarikaanonisse hilisbaroki heliloojaid ning hakkasid samal ajal tellima ja esitama modernseid uudisteoseid. Nende koosluste uudne kõlakultuur, detailitäpsus ja rütmierksus eristus suurte orkestrite ja kooride varasemast traditsioonist. (Kõlar 2022) Uue muusika esitustavad kujunesid ka paralleelselt 1960. aastatel Lääne-Euroopast alanud vanamuusikaliikumise esitustavadele, mis mõlemad vastandusid akadeemilistele esitustavadele.

Pärdi veelkordne – ja viimane – pöördumine Bachi poole 1976. aastal on seni märgatust sümboolsem ning „Wenn Bach ...“ näib olevat „Credo“ kõrval teine teos, mis võtab kokku helilooja eelneva kogemuse, tähistades oma dramaatilise väljenduslaadiga otsustavat pööret kompositsioonitehnikas. Teose struktuuri alusmotiiv B-A-C-H kujundab klastrilise, dissonantse kõlamaailma, millele Pärt on vastandanud – taas sarnaselt oma 1960ndate kollaažitehnikaga – tsitaadi Johann Sebastian Bachi prelüüdist h-moll kogumikust „Hästitempereeritud klaviir I“. Pärdi loomingulist üleminekuperioodi (1968–1976), mis algas teosega „Credo“, raamivad seega nimetatud kogumiku esimene ja viimane prelüüd. Nii nagu „Credos“, ilmub Bachi-tsitaaat ka teoses „Wenn Bach ...“ valitseva klastrimuusika kõlavastandina, ent seekord juba töödeldult *tintinnabuli*-tehnika keskse elemendi – funktsionaalharmooniat tühistava ja staatiliselt püsiva põhikolmkõlaga. *Tintinnabuli* põhimudeliga seob tsiteeritud Bachi h-moll prelüüdi ka selle bassihäält läbivalt kujundav diatooniline helirida.

Teose pealkiri võib olla takistanud selle sisemise dramatismi mõistmist, sest mesilased on ju armsad olevused. Kuid Pärdi muusikapäevikud lasevad aimata pingelist, Nora Pärdi sõnul koguni paanilist loomeprotsessi, mille keskmes oli „Wenn Bach ...“ 1976. a. aprillist septembrini: teost läbivat signaali-

motiivi seostas Nora Pärt koguni apokalüpsisega.¹ Teose põhikujundeid kasutas Pärt hiljem väga piinevas kontekstis muusikas Poola ulmefilmile „Navigaator Pirx“ (1979). „Wenn Bach ...“ on pühendatud muusikateadlasele Ofelia Tuisule (1919–1981), kes Pärti sel ajal heliloojate liidu koosolekuil kõige julgemalt toetas, ning kõrvuti mõtetega oma tõe eest võitlemisest iseloomustab teost Pärdi muusikapäevikus lause „Muusikateadlase portree ühe herilaspere foonil“.²

„Wenn Bach ...“ ei ole „pentsikult tembutav teos“, võõrkeha Pärdi uue idioomi naabruses (Hillier 1997: 100), vaid pigem helilooja esimeste seeriatega alanud otsingute loomulik jätk. Juba oma 1963. a. loodud kooriminiatuuris „Solfeggio“ oli Pärt ühendanud seeriatega taandatud helimaterjaliga, luues C-duur helireast staatilise, helistiku funktsionaalsust välistava ning vaatamata läbivale dissonantsusele kirkalt mõjuva helipildi. Ning kui varaste *tintinnabuli*-teoste juures on uudsena kirjeldatud eelkõige nende helikõrguslikku korraldust, siis on neis ja eriti 1977. aasta vaimustavas teosteseerias, kuhu kuuluvad „Cantus in Memory of Benjamin Britten“, „Tabula rasa“, „Fratres“, „Summa“ ja „Arbos“, taandatud seeriatega täita seni märgatust oluliselt kaalukam roll.

¹ Kristina Kõrveri avaldamata intervjuu Arvo Pärdiva, 8.10.2019, Arvo Pärdi Keskus (APK).

² APK 2-1.17, lk. 123, 128, 26.–27.08.1976.

Characteristics of the Compositional Process in Arvo Pärt's *Tintinnabuli* Technique

Leopold Brauneiss

Abstract

Many of Pärt's compositions in tintinnabuli technique are based on structural ideas which manifest themselves in a characteristic specification of common rules, very often in connection with a given text. As these rules remain valid for the whole or part of a composition, it follows that no details arising from them can be altered. Thus, the first step of the compositional process is to find a proper set of rules, very often in accordance with the formal structure of a given text, that guarantees satisfactory results at every moment. As the sketches for the *Te Deum* exemplarily reveal, this means that Pärt tries out different sets of rules and abandons them immediately if they are not suitable. Another peculiarity is that the compositional process does not end with the first performance but is a work in progress leading to many revisions in order to find the perfectly sounding formulation of the basic structural ideas.

I

Among compositions that adhere to the traditional concept of the musical "work", we can distinguish between those that make use of minimal advanced planning, entrusting themselves to the flow of spontaneous ideas, and those in which musical details result from a network of interrelated ideas stemming from an overall plan drawn up in advance. Generally speaking, in atonal compositions of the 20th century – typically in Anton Webern's late works – such individually shaped plans replace tonality and traditional form models as a "skeleton" of the musical details. Behind such compositions lies the general ideal that every note is the result of the application of a system of rules. No note is random or superfluous, each is of equal value, and, in Pärt's words, has been equally loved.¹ In Pärt's compositions in which the *tintinnabuli* technique is applied in its most characteristic form – and these comments must restrict themselves to such works – Pärt is indeed an extreme representative of the systematic approach. However, he no longer uses it as a substitution for the "structural functions of harmony" – to quote a book title by Arnold Schoenberg (1948; see Schoenberg 1989) – as Pärt himself did in his earlier serial compositions, but instead applies the technique to the "neutral" basic tonal elements of scale and triad. In his *tintinnabuli* compositions based

on a text, irrespective of whether the text is actually sung or merely used to determine the progression of instrumental lines, this systematic compositional method is enriched by its correlation of musical and textual structure. Pärt's strict musical structures have been analysed in various publications. Thomas Robinson offers a systematic analysis of such structures in his contribution to the Cambridge Companion (Robinson 2012). Christopher May discusses selected compositions in regard to new and old categories of music (May 2016). Andrew Shenton concentrates on Pärt's choral and organ music (Shenton 2018), while Toomas Siitan draws special attention to the manifold significance of texts for Pärt and his music (Siitan 2014). In his latest publication, Kevin C. Karnes is the first to venture a closer look at the musical diaries or sketchbooks of the first *tintinnabuli* years in order to clarify – as a chapter heading states – "when things happened, and what they were" (Karnes 2021: 62–65). What is still lacking in the literature is a more traditional approach to an understanding of Pärt's specific way of "thinking in music" through an in-depth study of the sketches themselves. This will hopefully not only lead to a better understanding of the act of composing but also to a deeper understanding of the aesthetic significance of the *tintinnabuli* style.

¹ Compare Pärt's frequently related anecdote: when asked how music should be written, a street sweeper replies: "Das ist aber eine Frage. Man muss wahrscheinlich jeden Ton lieben." (Schorlemmer 2002: 246)

II

Pärt once flippantly remarked that it is the words of the text that write his music – and not, one might add, the composer himself. The comment implies that words are not personally interpreted by the composer but should be understood as linguistic shapes that act in the sense of the Greek *logos*, themselves determining the course of the composition. In this sense Pärt's comment outlines an artistic credo, indeed a philosophy. Analogous to the creation of the world through the divine *logos*, the musical creation arises through the transformation of the contours of individual words, sequences of words and sentences into musical shapes and formal procedures. As sacred texts, they embody the divine *logos*: the circle is complete and the hubris of a composer creating his own artistic religion is replaced by a humble respect for the text and its formative power. More concretely, Pärt's comment refers to a systematic method of composition originating from rules that determine how the original parameters of the text are transformed into music. What does this mean for the compositional process? Particularly in longer works based on a text, the compositional process thus begins with an analysis of the linguistic structure of the text itself. The text of the *Te Deum* with Pärt's hand-written addenda² from 1984 shows us the various ways in which textual parameters are important to the composer (see Figure 1).

Pärt notes the number of syllables in each word to the left of each line of text: one for the single syllable *Te*, two for the two syllables of *Deum* and so on. In the text itself Pärt marks the accented syllables. Both aspects are important at the "micro" level of individual word-shapes. The basic principle of the translation of words into music dictates that in a strictly syllabic setting, the number of steps that each word-setting diverges from the central tone is equal to the number of syllables in that word. The central tone may stand at the beginning or the end of the word. For example, the word *lau-da-mus* can take any of the four forms in relation to the note D shown in Ex. 1.

This static overview of the number of polysyllabic words makes it possible to gauge

how varied the music will become. In the case of a sequence of many monosyllabic words the music stands still, as it were. This a priori assessment is important, since with the *tintinnabuli* composition technique, as with any system-oriented composition method, surface details can only be corrected in exceptional circumstances. With musically unsatisfactory results it is only possible to alter the entire system of rules that, as in serial composition technique, are pre-determined and, as it were, automatically articulated.

Pärt's other handwritten notes refer to the punctuation of the text. The total of 17 framed sections, including the added *Amen*, primarily result from sentences finishing with a full stop, which Pärt frames with a rhombus in the text. The commas are marked in red originally, though, as we shall see later, they only become formally relevant by ending a section when they coincide with the end of the line – and likewise the line endings only become musically relevant when the line closes with a punctuation mark. The sections 7, starting with *Tu rex gloriae*, 9, starting with *Tu ad dexteram*, 12, starting with *Salvum fac*, and 15, starting with *Miserere nostri*, conflate two or three short sentences or invocations. An exegesis of the resulting formal musical structure is beyond the scope of this essay. Suffice it to say that Pärt devised this structure in the form of a graphic representation (Figure 2).³ Such graphics illustrate the interrelationship between sound and picture, typical of Pärt's compositional method.

As a visual template, the graphic representation acts both as a source of inspiration for the development of the music and as a concise way of controlling the musical architecture. The 17 sections are divided into subsections when there are additional punctuation marks within the sections. All subsections (or the whole section when it is not divided into subsections) are sung once as free-flowing unison melodies reminiscent of Gregorian chant and indicated by wavy lines. After final subsections – or, if there is no subsection, then at the end of the single section – follows a closing four-part chorale in a major key that appears as a black rectangle – the text of this last section is thus set twice to music in different

² Arvo Pärt Centre (Arvo Pärdi Keskus), APK 2-3.72.

³ APK 2-1.89, p. 42, *Te Deum* 4, 1984.

Figure 1. *Te Deum*: Printed text with Pärt's handwritten remarks (APK 2-3.72).

123 134	Te deum laudamus, te dominum confitemur.	M
132 22 4	Te aeternum patrem omnis terra veneratur.	N
223 2214	Tibi omnes angeli, tibi caeli et universae potestates,	M
2313523	Tibi Cherubim et Seraphim incessabili voce proclamant:	
22232	Sanctus, sanctus, sanctus, dominus deus Sabaoth.	M
2121243	Pleni sunt caeli et terra majestatis gloriae tuae.	N
1352	Te gloriosus apostolorum chorus,	S
1443	Te prophetarum laudabilis numerus,	
13424	Te martyrum candidatus laudat exercitus.	
1123244	Te per orbem terrarum sancta confitetur ecclesia,	N
234	Patrem immensae majestatis;	
422133	Venerandum tuum verum et unicum filium;	
2243	Sanctum quoque paraclitum spiritum.	
1132	Tu rex gloriae, Christe.	M
12413	Tu patris sempiternus es filius.	
1144314	Tu, ad liberandum suscepturus hominem, non horruisti	
33	virginis uterum.	
1324542	Tu, devicto mortis aculeo, aperuisti credentibus regna	N
3	caelorum.	
1132213	Tu ad dexteram dei sedes in gloria patris.	M
2323	Judex crederis esse venturus.	
12323314	Te ergo quaesumus tuis famulis subveni, quos pretioso	N
34	sanguine redemisti.	
31122134	Aeterna fac cum sanctis tuis in gloria numerari.	M
113231352	Salvum fac populum tuum, domine, et benedic hereditati tuae.	N
12213221	Et rege eos, et extolle illos usque in aeternum.	
13251	Per singulos dies benedicimus te;	S
13221314	Et laudamus nomen tuum in saeculum et in saeculum	
3	saeculi.	
33222314	Dignare, domine, die isto sine peccato nos custodire.	N
42342	Miserere nostri, domine, miserere nostri.	M
26232	Fiat misericordia tua, domine, super nos, quemadmodum	
4	speravimus in te.	
113	In te, domine, speravi: non confundar in aeternum.	N
31	AMEN.	M

Example 1. Possible melodic settings of a trisyllabic word.

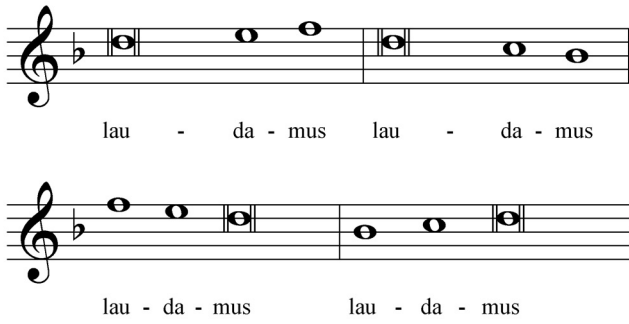
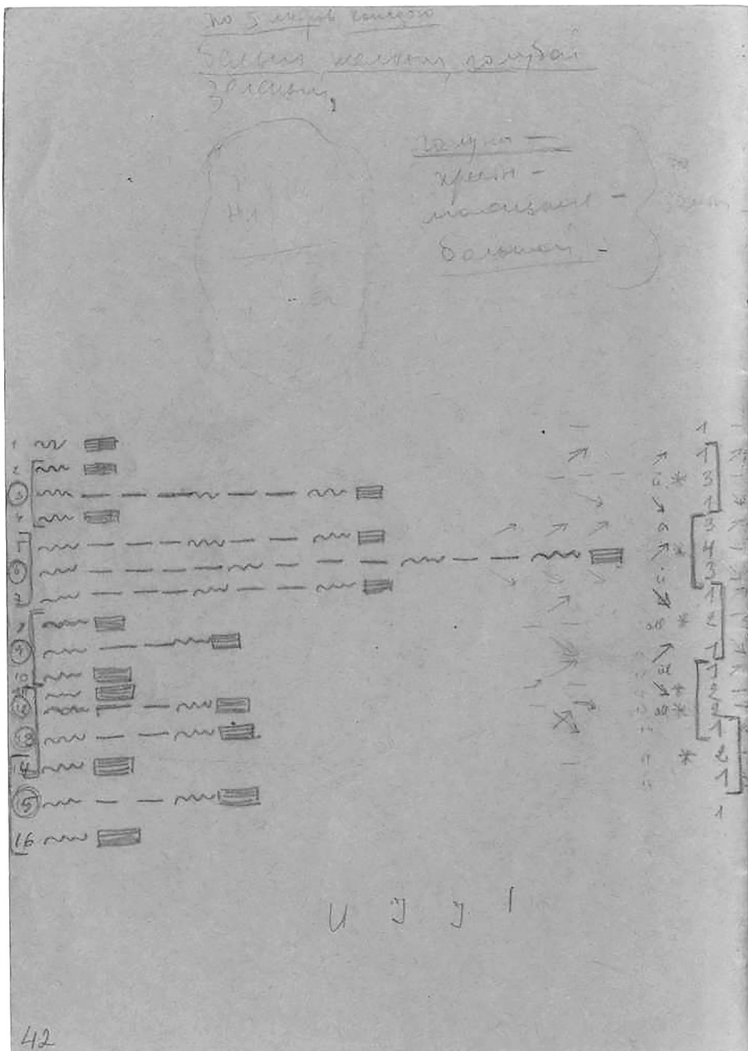


Figure 2. *Te Deum*: graphic sketch of the formal structure (APK 2-1.89).



ways. The preceding subsections are answered with instrumental settings of the previous vocally exposed lines – if there are three subsections as in section 3, this vocal “cantus firmus” is played three times by instruments at the first of three subsections and twice at the second, and with four subsections correspondingly four times at the first subsection and so on (see the horizontal strokes in the graphic representation).

III

It is evident from the above that the basis of each composition to a text is a word-derived melodic line with no specification of rhythm, tempo, or timbre. This “naked” melodic line is on the one hand the direct descendant of the single melodic lines that Pärt notated in his musical diaries before the conception of the *tintinnabuli* style. On the other hand one might compare the process to the devising of a twelve-note row in which rhythm and polyphonic elaboration are similarly finalised at a later stage of composition.

In the first of the sketch books for the *Te Deum*⁴ Pärt has written individual lines of text above the stave and tried out various melodic lines based on different musical rules (Figure 3).

In the line beginning with *Tibi omnes* written above the text Pärt was evidently aiming to generate a flexible melodic ductus for the chant-like melody, in which the central tone does not change freely but according to specific rules. Thus, in the first line, descending and ascending scale segments consistently alternate and the monosyllabic word *et* is also integrated into this regular pattern as an ascending movement indicated by the arrow pointing upwards. After every word with a descending scalar movement the following word-shape starts a second higher, and after every ascending movement it begins a second lower. This constant change of direction continues in the line below. However, the starting note of the first syllable of every word is here always the same as the last note of the preceding word. This time the monosyllabic word is not included and the direction changes on the last two words. The next four lines are

more traditional: the central tone is always E. As represented in a simplified manner by the symbols to the right of the stave, in the fourth line there is an up and down movement above the central tone resulting from the constant alternation between a scale ascending from the central tone and a scale descending to the central tone – again the monosyllabic word is not included. The line immediately below is an inversion resulting in an arch movement below the central tone. Lines 3 and 6 are mirrored about a horizontal axis, whereby the movement always proceeds from the central tone E'. The constant change of direction begins in the third line with the descending form, and in the sixth with the ascending form (Figure 4).

In the next sketch⁵ to be discussed, the first half of stave 3 is very much the same as the printed version, with its ascending motion across an octave, the technical correlative being the rule that the central tone should leap from note to note of a “tonic” *tintinnabuli* triad – here still the A minor triad and not the D minor triad of the printed version. The first word ascends from the root note A, the next pair of words descends and ascends from the fifth E', the final pair of words after the monosyllabic *et* (already on A') ascends and descends again from the root note an octave higher (A'). Both the addition of “white” note-heads indicating a prolongation, as in the second word, and the inserted two-note melisma, such as in the third word, set the accented syllables in relief and further differentiate the melody.

When transposed to D minor, the range of the male chorus begins with the third of the tonic D minor *tintinnabuli* triad and is further extended so that only the monosyllabic word *et* receives the note F of the triad. The final notes before the punctuation marks are lengthened and a caesura is added by Pärt before the last word *potestates*, as well as the first note of the two-note melisma on this word (Ex. 2).

Even when the melodic lines are more freely shaped than for instance in the strictly structured *Passio*, they still derive from the four possible ways in which scalar movement and central tone may be related, as illustrated by the word *laudamus*

⁴ APK 2-1.86, p. 10, *Te Deum* 1, 1984.

⁵ APK 2-1.87, p. 10, *Te Deum* 2, 1984.

Figure 4. Further version of the sentence *Tibi omnes ...* (APK 2-1.87).

The image shows a handwritten musical score on a single page, divided into three main sections labeled A, B, and C. Section A (top) contains two staves of music with lyrics: "Te deum laudamus, te dominum confitemur, Te orbem terrarum omnis terra veneratur". Section B (middle) contains three staves of music with lyrics: "Tibi omnes angeli, tibi caeli et universae potestates, Tibi Aquinas et Augustinus incessabili voce proclamant:". Section C (bottom) contains three staves of music with figured bass notation and some annotations. The notation includes various rhythmic values, accidentals, and dynamic markings. There are also some handwritten notes and symbols, such as "A1, B1, C1" and "A2, B2" in section C. The page is numbered "10" in the bottom left corner.

Example 2. Final and printed version of sentence *Tibi omnes ...*

starting with third of D Minor triad

only monosyllabic word "et" on note f

1 1 3 5 5

Ti - bi o - mnes An - ge - li, ti - bi cae - li, et u - ni - ver - sae Po - tes - ta - tes.

at the start. Moreover, it becomes apparent that differentiations such as the changing of the central tone are again the result of simple rules.

IV

Whereas in the corresponding sections of the *Te Deum* the music restricts itself to a highly-profiled bordun-accompanied monody, polyphony in *tintinnabuli* style results from the combination of various specific processes. Triadic voices, the so-called *tintinnabuli* voices, are set in a particular relation to the melodic voices, for instance by adding the nearest note of the triad above and below. The melodic line may also be multiplied in parallel or contrary motion. As different assemblies of scale segments for each word result in various horizontal melodic lines in relation to the central tones, different rules concerning the addition of voices result in different vertical combinations. Again, it is a question of finding the suitable set of rules that, when applied to the given melody, will lead to satisfactorily sounding results. An example of how Pärt tried out different textures is found in the original version of the *Passio*. There is a complete manuscript of the work from his time in Tallinn before his emigration in a sketch book dated 1–5 March 1977,⁶ with the Turba passage beginning with the words *Noli scribere Rex Judearum* on page 129. Various other polyphonic versions of the four-part texture are found in another sketch book⁷ written around the same time, dated 12 February – 14 March 77, on pages 100 (Figure 5) and 101 (Figure 6), from 3 March.

⁶ APK 2-1.20, p. 129.

⁷ APK 2-1.21, pp. 100–101.

⁸ The deviating third note in the fourth bar is most likely not a deliberate deviation from a system, but the result of a simple error.

In all versions, the basic text-derived melodic line is doubled through inversion at the octave. In the first version on page 100 the alto part is highlighted in green, while the inversion in the bass and the triadic voices are written in red. In all other versions these two voices remain the same. In the last two systems on page 101 (marked with a 2 and a 3 respectively) they are transposed so that all word shapes do not start with the A, root of the *tintinnabuli* A minor triad, but with the fifth, E, or the third, C. The differences are the result of the various positions of the two other triadic (*tintinnabuli*) voices: In the first version both tenor and soprano refer to the bass and perhaps for this reason are all written in the same colour (see Figure 5 page 100). The tenor completes the note of the A minor triad that is nearest but one above the melodic line in the bass, the soprano the nearest above – albeit displaced an octave above. Pärt notates a further version on the last staff system. Here the melodic voices in contrary motion are written in blue and the *tintinnabuli* voices in red. The tenor part is identical to the first version,⁸ though here notated in the final stave in the bass clef. In this version, however, the *tintinnabuli* voice in the soprano follows the alto and completes the nearest note of the A minor triad above. Presumably because the tenor not only comes to rest above the alto at the last chord in the fourth bar but is also identical to the note of the soprano, Pärt added only a few more notes in the soprano, and discarded this version as he was writing it. On page 101 a version marked "1" appears that Pärt marks with an X in the right-hand margin – presumably denoting

Figure 5. *Passio*: first settings of the sentence *Noli scribere ...* (APK 2-1.21).

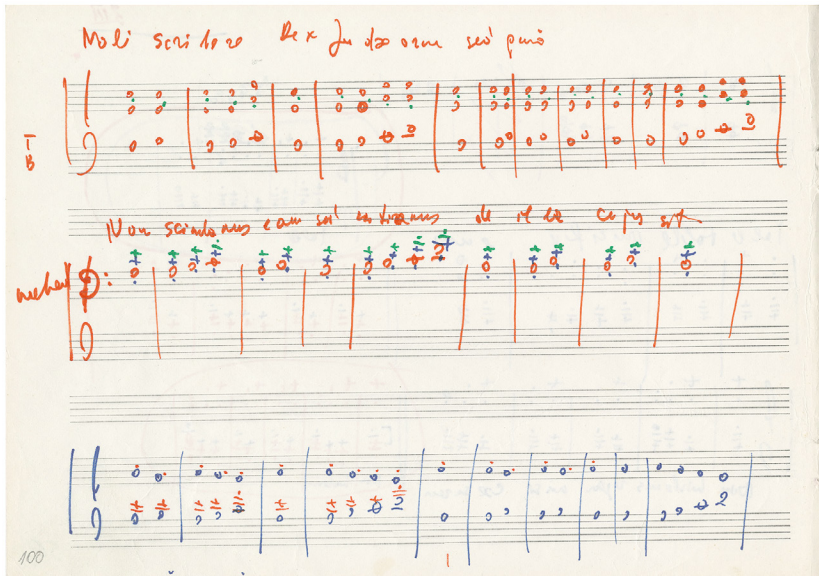
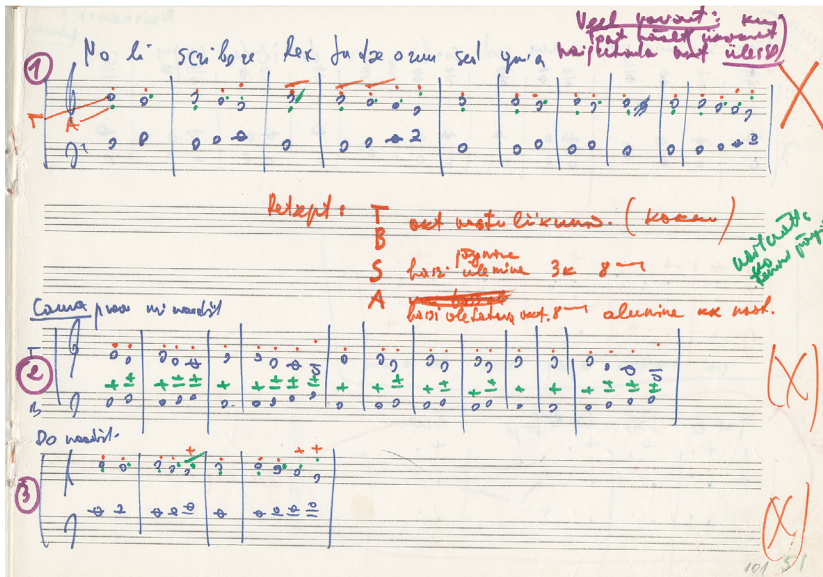


Figure 6. *Passio*: further settings of the sentence *Noli scribere ...* (APK 2-1.21).



that he feels this to be the best version. The voice in red – presumably the last *tintinnabuli* voice to be added – is identical with that of the first version. The second *tintinnabuli* voice in green now adds to the bass melody the nearest lower notes of the triad, transposed up an octave. In the text below Pärt refers to this sort of voice leading as a “recipe”. After the indication, valid for all

examples *T / B okt vastu liikumine (kokku)* (tenor and bass in counter movement at the octave, moving together) the *tintinnabuli* voices are described as follows: *S bassi järgmine ülemine 3 k 8-*, *A bassi oletatav oktav 8- alumine kk noot* (S next upper triad note of bass octave higher, A lower triad note of bass, imagined an octave higher). As this green part – originally given to the tenor

Figure 7. *Passio*: fair copy of page 5 (APK 2-2.1.228).

– frequently lies above the upper melodic voice and rises to C”, the latter must be moved to the tenor – indicated by the letters T and A, added in red. However, this implies that the tenor must begin each word with the exposed A’. Presumably therefore Pärt transposed the entire structure downwards in the second version, so the melodic voices now begin on the fifth of the *tintinnabuli* triad E or E’, and all voices end up in a comfortable vocal range. In the final version Pärt experiments with beginning the melodic voices on the third of the *tintinnabuli* triad (C): all four voices are now in so high a range that a realisation with tutti choir seems impossible.

I have analysed this passage in such painstaking detail to point out the methods and problems of composing in the *tintinnabuli* style. As Pärt put it, it is a question of finding a recipe that leads to satisfying musical results, both in the sense of the resultant harmonies as well the choral sound. The latter depends on the range and exact position of the individual voices, both in the immediate moment, and over long stretches of the work. For this, careful thought must be given to these “structural recipes” before writing down the work. With structures more complex than the monodic lines of special melodic profile

in the first example from *Te Deum* and with four-part choral writing from *Passio* an even greater number of variants must be tried out. Therein lies the paradox of the “complexity” of simplicity in *tintinnabuli* compositional technique.

V

A description of the characteristics of the compositional process would be incomplete without pointing out that this process does not end with the first performance, but rather enters a new phase. After their realisation in performance, the results yielded by the set of rules are tested and optimised. In accordance with the method outlined above, the modification of a rule applies to all detailed situations of the work. Thus, for instance, in the *Passio*, the rests and some note values were shortened after the premiere, as the original values had caused the musical flow to falter. Pärt made these amendments directly into the fair copy of the score.⁹ For example, in the original version all notes of the last words before full stops or colons as well as their subsequent instrumental mirroring were multiplied by four to become semibreves. In the correction (Figure 7) the note values of the words themselves are not

⁹ APK 2-2.1.228, p. 7 (originally p. 5).

Figure 8. Sieben Magnificat-Antiphonen: fair copy of page 12 (APK 2-2.3.165).

12

$1 = \underline{120}$
(Tuba) (Tuba)

6. O König aller Völker

S
T
B

O kö- nig aller Völker,
O König aller Völker,
ihre Erwartung und
ihre Erwartung und Sehnsucht,
ihre Erwartung und Sehnsucht, Schlußstein
der den Bau zusammenhält:
Sehnsucht, Schlußstein, der den Bau zusammenhält:
Schlußstein, der
O komm und er-rette den Menschen, den du aus Erde gebildet! O kö-
O komm und errette den Menschen, den du aus Erde

UE 19098

shortened, but in the subsequent instrumental mirroring of the vocal line and in the rest that follows it the values are halved.

On rare occasions such as the sixth of the *Sieben Magnificat-Antiphonen*, an additional voice is added in pencil into the manuscript fair copy of the score used in the premiere (Figure 8).¹⁰ The original alto voice, a *tintinnabuli* voice to the melodic voice in the soprano, now moves to the soprano 2. The sustained note D in the alto part is added to the five-part texture. A melodic voice is sung once in soprano 2 with the nearest note above of the minor triad D in soprano 1, and twice in tenor 2, with the next note but one above of the triad in tenor 1 and the next note but one below in the bass. The sustained note D', dynamically set in relief in *mezzo piano* (*piano in the printed score with other voices then in pianissimo*) mid-range, acts as the backbone of the music, reducing the disparate layers to a common denominator, as it were, filling in the general rests in the other voices that automatically result from the rules and strengthening the forward-moving march character of the music.

VI

As we have seen, the process of composition consists in trying out different rules until the "ideal form" has been found. If the rules are themselves rational, then the ear and personal sensibility decides which will lead to satisfying results, and which are to be discarded. The alterations after the act of composition then continue what

was begun during the initial experimentation with various "recipes": the frequently laborious adjustment of the system of rules to the reality of musical sound. One might argue that the drawing up, testing and evaluation of rules is a laborious and circuitous route, and that instead one could freely invent a satisfying melodic line in the traditional way. However, the fabric of rules behind each musical occurrence, determining that each note be placed exactly as it is and in no other way, is acoustically perceptible and adds to the quality of the musical experience. Moreover, this way of doing things is part of an attitude that has ramifications in religious sentiment, far beyond the field of aesthetics: one must first take a step back, become "nothing" and then, in this attitude of humility, one may receive a gift – in the form of the musical results that the correct combination of simple rules sets in motion. One is reminded of the quote: "First of all, you must make yourself nothing. There must be silence. You must make peace with your powerlessness. And that which is then given is like a gift."¹¹ Seen in this way, the rules are by no means just a technical support to the act of composition. The creative impulse of the composer can be drawn towards innovative combinations of familiar rules. They indicate a trust that, behind the manifold, antagonistic, indeed at times chaotic surface of everyday life, a simple order may be made manifest. This trust bears witness to an interdenominational fundamental religious attitude, inherent not in the superficial details of *tintinnabuli* technique but anchored at a more profound structural level.

¹⁰ APK 2-2.3.165. Special thanks to Kristina Körver of the Arvo Pärt Centre for drawing my attention to this.

¹¹ The original Estonian text: "Kõigepealt sa pead ennast nulliks tegema. Peab olema vaikus. Sa pead leppima oma jõuetusega. Ja see, mis siis antakse, on nagu kingitus." (Unpublished interview by Immo Mihkelson, 27 October 2014, Arvo Pärt Centre)

Sources

- Arvo Pärt Centre / Arvo Pärdi Keskus (APK)
APK 2-1.20: Musical diary 18 (01.03.1977/05.03.1977).
APK 2-1.21: Musical diary 19 (12.02.1977/14.03.1977).
APK 2-1.86: Musical diary. Te Deum 1 (1984).
APK 2-1.87: Musical diary. Te Deum 2 (1984).
APK 2-1.89: Musical diary. Te Deum 4 (1984).
APK 2-2.1.228: Score. Passio Domini Nostri Jesu Christi secundum Joannem. Booklet 1–4 (1982).
APK 2-2.3.165: Printed score. Sieben Magnificat-Antiphonen [mixed choir (SATB) a cappella] UE 19098. With amendments (1988/1990).
APK 2-3.72: Scheme. Te Deum, work on Latin text (1984).
Unpublished interview by Immo Mihkelson, 27 October 2014, Arvo Pärt Centre.

References

- Karnes**, Kevin C. 2021. *Sounds Beyond: Arvo Pärt and the 1970s Soviet Underground*. Chicago: University of Chicago Press.
- May**, Christopher J. 2016. *System, Gesture, Rhetoric: Contexts for Rethinking Tintinnabuli in the Music of Arvo Pärt, 1960–1990*. Phil. Diss., University of Oxford, Lincoln College.
- Robinson**, Thomas 2012. Analyzing Pärt. – *The Cambridge Companion to Arvo Pärt*. Ed. by Andrew Shenton, Cambridge: Cambridge University Press, pp. 76–110.
- Schoenberg**, Arnold 1989. *Structural functions of harmony*. Rev. ed. by Leonard Stein, Reprint Faber & Faber, 1969, London.
- Schorlemmer**, Friedrich (Hrsg.) 2002. Man muß jeden einzelnen Ton lieben. Gespräch mit Arvo und Nora Pärt 7. Juni 2001. – *Lebenswege. Friedrich Schorlemmer im Gespräch*. Bd. 4, Halle: Mitteldeutscher Verlag, S. 241–250.
- Shenton**, Andrew 2018. *Arvo Pärt's Resonant Texts. Choral and Organ Music, 1956–2015*. Cambridge: Cambridge University Press.
- Siitan**, Toomas 2014. Introduction. – *In principio: The Word in Arvo Pärt's Music*. Ed. by Hedi Rosma, Kristina Körper, Kai Kutman, Laulasmaa: Arvo Pärt Centre, pp. 9–15.

Kompositsiooniprotsessi jooni Arvo Pärdi *tintinnabuli*-tehnikas

—
Leopold Brauneiss

Pärdi teoseid, milles *tintinnabuli*-stiili ideed välja kujunesid, iseloomustab süsteemipärane komponeerimisviis, mis korrastab ja ühendab omavahel lihtsate reeglite abil kolmköla ja diatoonilise helirea tonaalseid põhikomponente. Süsteemne komponeerimine eelnevalt leitud reeglite alusel – pärand Pärdi varases loomingu läbiproovitud kaksteisthelitehnikast ja selle edasiarendustest – viib viimasega võrreldes muutunud, koguni vastandlike ilminguteni, mida ei organiseeri rangel viisil mitte enam 12-heliread, vaid kolmköla ja helirea harjumuslikud, s.t. mitte individuaalseina loodud põhiosised: piirdumine tuttava diatoonilise heliarsenaliga toob kaasa taandamise ja lihtsustamise ka reeglites endis.

Materjali sedalaadi lihtsustamisele lisandub ühe erijoonena veel teksti struktuurikujundav roll: kõigis oma formaalsetes detailides, nagu sõnajärg, kirjavahemärgid, iga sõna silpide arv ja sõnarõhk, otsekui tõlgitaks see sõna-sõnalt ja lause-lausel muusikasse. Komponeerimise esmane, ettevalmistav samm on seejuures teksti liigendamine ja erinevate formaalsete parameetrite analüüs: selle protsessi suurepäraseks näiteks on Pärdi „Te Deum“.

Järgmiseks sammuks on lihtsate reeglite põhjal tekstist ühehäälsel melodialiini genereerimine. Kuna reeglid kehtivad vähemalt teose ühe tervikliku lõigu piires, ei saa üksikasju põhimõtteliselt varieerida – pigem tuleb reeglid valida selliselt, et nad annaksid igal hetkel rahuldava muusikalise tulemuse. Nii näeme Pärdi muusikapäevikus – väga kujukalt taas „Te Deumi“ teksti ühe lause puhul –, kuidas Pärt katsetab erinevaid reegleid ning jätab need kõrvale kohe, kui tulemus teda muusikaliselt ei rahulda.

See pideva katsetamise, loobumise ja muutmise protsess, mis lõpeb alles ideaalse kõlalise kujundi leidmisel, kordub samuti kõrgemal tasandil, kus leitud ühehäälsel melodialiin peab järgmise sammuna ning taas rangelt reeglipäraselt viima mitmehäälsel faktuurini: heaks näiteks on siin üks „Passio“ neljahäälsel koorilõik.

Visandites alanud täiusliku reeglite süsteemi otsingud ei lõpe ka pärast esiettekannet, vaid jätkuvad kõlakogemust arvesse võtvais korrektuurides. Need võivad muuta üksnes rütmidetaile – nagu näiteks „Passio“ puhul – või ka muusikalist tekstuuri, nagu kuuendas „Seitsmest *magnificat*“i antifonist“, mis on hiljem täiendatud karakterse lisahäälega.

Selline süsteemne komponeerimisviis, mis lähtub etteantud, enamasti sakraalsest tekstist, väljendab kokkuvõttes esteetilist hoiakut, milles helilooja mina jääb tagaplaanile, et saada otsekui väljastpoolt täidetud. Seda võib mõista peegeldusena religioosest eluhoiakust, milles isiku tagasitõmbumises pääseb mõjule Jumalik.

Tõlkinud Toomas Siitan

Tacit Texts: Considerations on Pärt's Settings of the Word

Peter Bouteneff

Abstract

As Arvo Pärt scholarship continues to deepen, considerable attention has been paid to the role of the text in Pärt's compositions. Most of his *tintinnabuli* works are textual settings, and there are enough quotations from the composer to indicate that the texts are extremely important to him and his work. This essay investigates the compositions in which the text shapes the music but is not sung, and poses questions about why the composer chooses to leave certain texts unheard, how this music is received, and whether or not the text can be said to play a role in that reception.

The Father spoke one Word, which was His Son.
And this Word He always speaks in eternal silence,
and in silence must It be heard by the soul.
(St. John of the Cross, *Maxims on Love*, 21)

The study of Arvo Pärt's music – both of its genesis and its impact – has increasingly been touched by questions of theology and religious experience. Many aspects of Pärt's work have no need of analysis at the theological or spiritual levels. Yet there are areas of Pärt's output where the avoidance of such topics would either be disingenuous or be missing something fundamental. Once one does embark on it, the attempt to bring theology and musicology into conversation is liable to face some methodological problems that go beyond the challenges common to multidisciplinary study. The main issue that must be laid bare before an academic readership is that the points of connection or dissonance between music and theology – and perhaps even more so between music and spirituality/experience – generally do not lend themselves to incontrovertible proof or substantiation. An author exploring such connections must of course work on the basis of fixed data in musicology and history, as well as in demonstrated theological concepts and spiritual practice. But I am convinced that some of the more useful and resonant statements and conclusions must be made at a more intuitive and therefore less demonstrable level. These can only be propositional in their character, and their

reception will inevitably be mixed.¹ This has been the approach in all my writing on Arvo Pärt, as I have sometimes made explicit (e.g., Bouteneff 2015: 16–20). And it is the case with the present essay.

Much has been written about the role of text: the logogenic nature of many if not most of Pärt's *tintinnabuli* compositions, the way in which the syllables shape the melodies, etc. Yet there comes a point where it becomes inevitable to comment on the fact that not only does the overwhelming majority of Arvo Pärt's *tintinnabuli* oeuvre consist in text settings, but all but a handful of the set texts are explicitly sacred in their character. They are devoted to the praise of God, the calling on God, Jesus, Mary, the angels, et al. in prayer, often as passages from the scriptures or liturgical hymnography. The statistics are clear and rather overwhelming: the vast majority of Pärt's post-1976 compositions are settings of sacred texts.

Here too there is still much to say without venturing into theology or spirituality. But the composer's dependence upon text to give his music its shape, character, and sound is such that he has said that the *words* actually *write* his music, that his music is "a mere translation of the words". They do so through more than just the syllabic

¹ For example, my assertion (repeated at the close of this essay) that Arvo Pärt's compositions are acts of prayer would be impossible to substantiate. It is founded on a combination of evidence and intuition. Its use or its meaninglessness is for the reader to discern.

contours which give the melody its shape. If the texts did not mean anything to the composer (and we all know that they mean a great deal to him) the words would not be front-and-centre in the compositions, as they are. As the composer has said, "... sound should also speak about what the Word determines. The Word, which was in the beginning" (epigraph to *In Principio. The Word in Arvo Pärt's Music*).

These two registers of the imprint of text upon music, the affective and the syllabic, are not mutually exclusive; they are usually deployed in combination. Together, their primary aim would seem to be two-fold. One is to give the music an organic rhythm, a breathed quality. It flows with the sound of spoken or sung phrases. It respirates. The scores reveal this visually. But the other motivation is to serve the reception of the text. A listener is more apt – not just to hear the text, but to receive and comprehend it, when it is either sung in a rhythm that mimics the spoken or read poetically. Furthermore, the meaning of the text is enhanced through a deft application of the language of music. Again, his music is a translation of the words. I spoke on this theme in an unpublished lecture at the Arvo Pärt Centre in 2019 (Bouteneff 2019).

However, the centrality of the text to Pärt's compositions, and especially their reception by the listener, is complicated by those of his compositions where the text, as text, is in fact *unheard*. At least seven of Arvo Pärt's compositions are text settings whose text is unsung. The text is there, but it is set to instrumentations and ensembles without singers: *Psalom*, *Silouan's Song*, *Trisagion*, *Orient & Occident*, *Lamentate*, *Für Lennart in memoriam*, *These Words ...*, and *Symphony No. 4 Los Angeles*.²

I had suggested above that the words shape Arvo Pärt's music with the intention of their proper hearing and understanding, so that they are *received*, in a verbal sense, by the listener. These compositions, their texts silent, defy such an interpretation. The words still shape the music; the syllabic rules are still in effect. But having given the music its structure, they then fall away, leaving us their rhythm, and a less-quantifiable

affective trace. The words also impart the character of flow, of breath, mentioned above. But as to textual meaning, these compositions serve as challenging case studies in the relationship between composer and text, text and music, music and listener.

There are also instances of the unsung-text phenomenon *within* some of the sung compositions. That happens in the interlude passages for example in the *Berliner Messe*, where an instrumental passage is shaped by the words that had just been sung, as if to "repeat" them for a kind of subliminal emphasis. There, however, it isn't as if the listener is guessing as to textual meaning, because she has just heard the text itself. With the unsung compositions identified above, the listener is bereft of the verbal content.

Let me begin with a few remarks about each of these compositions in turn, on the way towards gleanings further insights.

- The earliest of the textually silent compositions is *Psalom*, dating from 1985. Like many of Pärt's compositions, it is taken from the Psalms, in this case Psalm 113 (112), in Church Slavonic.
- *Silouan's Song* (1991) – text is from the writings of St Silouan, in Russian.
- *Trisagion* (1992) – text is from the Trisagion prayers through "Our Father", in Church Slavonic.
- *Orient & Occident* (1999/2000) – text is from the Nicene-Constantinopolitan Creed, in Church Slavonic.
- *Lamentate* (2002) – text is from the Orthodox prayer tradition – troparia in conjunction with the reading of the psalms (with the *Dies irae* interpolated), in Church Slavonic.
- *Für Lennart in memoriam* (2006) – texts are from the canon sung at funerals (as well as within the Canon of Repentance) and from a prayer composed by St Sophrony (Sakharov), in Church Slavonic.
- *Symphony No. 4 Los Angeles* (2008) – preceded in kernel form by *These Words ...* of the same year (*In Principio*, pp. 226–228). Text is from the Canon to the Guardian Angel, in Church Slavonic.

² The textual basis of these compositions is attested in *In Principio* p. 17, see also pp. 96–97; 126–127; 132–133; 182–183; 198–199; 216–217; 238–240 respectively.

Let me now offer some observations and then suggest some possible explanations, interpretations, and insights.

1. These compositions date from well after the period where the composer needed to shroud his faith, and the religious character of the music (as was the case for *Credo*, for example). Otherwise, that might have made for a plausible explanation for the text's silence.
2. They appear to come in one- or two-year bursts. After *Psalom*, the trailblazer and the outlier from 1985, we have *Silouan's Song* and *Trisagion* coming in 1991 and 1992, *Orient & Occident* and *Lamentate* in 1999/2000 and 2002, and *Für Lennart* and the Fourth Symphony in 2006 and 2008. This is merely an observed pattern from which I hesitate to draw any profound conclusions.
3. There is generally little or no interest in drawing the listener's attention to the underlying text of these compositions. Most of their titles bear no hint of their textual basis. *Psalom* and *Trisagion* are potentially exceptions, although the title does not indicate which "Psalom" is being referenced, and only those versed in Greek terminology for Christian prayer will know what "Trisagion" means. In some cases, the title is rather distant from the text, such as *Orient & Occident*. A setting of the Nicene Creed in Church Slavonic, this composition is named not only for the text but also for the compositional device according to which it is conceived – the words take turns, one word in chords, referring to Western music, and every other word in monophony, approximating to Eastern style of chant. The Creed simply provides an underlying structure. The composition does take on a character that is at the same time solemn and celebratory, appropriate to the Creed. But how different it is from *Silouan's Song*, for example, with its stirring musical evocation of a "soul that yearns after the Lord ...". Likewise, the liner notes for these compositions in their premiere recordings on ECM

usually bear no reference to the texts. Symphony No. 4, and *Für Lennart* are the exceptions, where the text is identified in passing, but the text itself is not provided in those cases either.³ It is only in the Arvo Pärt Centre publication *In Principio: The Word in Arvo Pärt's Music*, that any real attention is drawn to the textual basis of these compositions.

Indeed, even if the text played a strong role in the composition process, the composer's concern for the textual reception of his compositions seems to vary widely. In some cases, the performance puts the text front and centre. One thinks of *The Deer's Cry, Which Was the Son of ...*, *Bogoróditse Djévo*, and *Adam's Lament*, for example, where the text is clear as a bell. We may also recall the importance of the text in *Adam's Lament*, demonstrated in the fact that at some of its most significant performances,⁴ the text was projected on the walls of the concert hall while being sung – with the composer's enthusiastic blessing – for maximum reception.

Evidently, then, sometimes the text's reception means more to the composer than at other times. Sometimes even with the same text, as is the case in the Creed in *Orient & Occident*, versus the Creed in the *Berliner Messe, Summa*, or any other of Pärt's settings of it. And sometimes even within the same composition, as is the case for those works that began as sung texts and – in later instrumental reorchestrations – became unsung (among other examples: *Summa, Sieben Magnificat-Antiphonen, Littlemore Tractus*, and *Da Pacem Domine*).⁵

4. All of the unsung texted compositions, without exception, are in Russian or Church Slavonic. (Other Slavonic and Russian texts are sung, but these are not.) This must be significant. The logical explanations for this fact could include the following:
 - The consecrated nature of the Church Slavonic language itself, which was created on the pattern of ecclesiastical Greek with

³ See *Arvo Pärt. Te Deum* 1993. CD. ECM New Series 1505; *Arvo Pärt. Litany* 1996. CD. ECM New Series 1592; *Arvo Pärt. Orient & Occident* 2002. CD. ECM New Series 1729; *Arvo Pärt. Lamentate* 2005. CD. ECM New Series 1930; *Arvo Pärt. In Principio* 2009. CD. ECM New Series 2050; *Arvo Pärt. Symphony No. 4* 2010. CD. ECM New Series 2160.

⁴ Such as at Carnegie Hall, 31 May 2014.

⁵ As *Greater Antiphons, Swansong*, and there is one version so far of *Vater unser* for saxophone quartet.

⁶ I am grateful to Liivika Simmul for this suggestion.

the sole purpose of giving voice to sacred scripture and church hymnography.⁶

- The sonic nature of the Slavonic and Russian languages, the way in which syllables are formed in these related Slavic tongues.
- The particular character of classical and ecclesiastical music emanating from Russia. It has already been observed that, for Pärt, the language of a composition's text frequently influences the harmonic character of the composition. His Slavic-texted compositions, as a rule, tend to sound Slavic.
- Two of these compositions emanate from the world of Silouan/Sophrony, which is especially meaningful to our composer. Yet not all of the Silouan-based compositions are silent – to wit, *Adam's Lament*, where text is front-and-centre, booming forth with syllabic enunciation and emotive contours.
- Finally, might it not be a matter of the place that Russian and Slavonic languages occupy within the heart and soul of the composer? We do know that Pärt found the depth of his religious faith squarely within the context of not just Orthodox Christianity, but specifically *Russian Orthodoxy*. As complex as that may have been on political and cultural levels during a time of Soviet-occupied Estonia, it is a reality. And I venture to suggest that Russian and Slavonic are the chief languages of his prayer.

...

Now that I have invoked prayer, rushing in like a fool where angels fear to tread, I will continue to "speak as a madman" (cf. 2 Cor 11:23) and suggest some parallels between these compositions and the life of prayer. The scriptures and the ascetical writers of the Church advocate a prayer that is unceasing (cf. 1 Thess 5:17) – even if that prayer is not necessarily heard. Indeed, there are roughly three registers on which prayer may dwell. One is spoken prayer, that is articulated and heard. Another is silent prayer, which is still recited but not heard. This is the register we may focus on a little longer, owing to its relevance to the unsung texts. Most often this unheard prayer is of the repetitive kind, such as the Jesus Prayer or another short, cyclic prayer. Let me give a relevant, lived example: at the Monastery of St John the Baptist,

founded by St Sophrony on the principles of St Silouan, there are twice-daily services devoted to the communal recitation of the Jesus Prayer. It is recited, by one monastic after another, in series of 100 petitions each. Sometimes during this recitation, the monk or nun will fall silent, but the repetitions continue, internally, silently. You wouldn't know that they are praying by the sound of it, but the context tells you that they are praying, and you know very well the words they are praying. I invite the reader to take a moment to imagine this – an audible recitation of the repeated Jesus Prayer, punctuated by the *inaudible* recitation of the Jesus Prayer.

It feels to me as if this is what is happening with most, if not all, of our tacit-texted compositions. The prayer is there, but silent.

Let us now at least mention that a third register of prayer is devoid of words entirely – it is more like a state of being. But even this wordless state of prayer bears the character and significance of words. It is prayer where the word itself is not only unheard, it is not even thought. Yet the word is the basis of it all. The psalmist attributes this kind of prayer to the stars in the sky. In their beauty and their mysterious movements they are *wordlessly speaking* of God:

The heavens are telling the glory of God;
and the firmament proclaims his handiwork.
Day to day pours forth speech,
and night to night declares knowledge.

**There is no speech, nor are there words;
their voice is not heard;
yet their voice goes out through all the**

earth,

and their words to the end of the world.

Psalm 19:1–4

The heavens – the sky and the stars – are without speech and words, yet their words go out to the ends of the world. Such are the inevitable ironies of life in all its wonder, experienced by human beings who are, at their core, word-bearing creatures. We perceive the "words" (in Greek, *logoi*) underlying realities, even when there are no words.

Where does this psalm, and these observations about prayer, leave us?

Whenever we consider Pärt's work, or really any work of art, we must consider three stages or elements. One is the composer and his process, another is the composition itself, and finally

the listener and the listener's reception of the composition.

As to the composer and the process of composition, I have suggested elsewhere that Arvo Pärt's compositions are akin to his *praying* the texts (Bouteneff 2020). Whatever the significance of their underlying texts for the listener, their importance for the composer and the composition is undeniably paramount; they are sacred to him. His music is a vehicle for the text, a kind of a translation or elucidation of it. He is obedient to it; he is praying it. And all of this seems to be the case whether the text is heard or not. For the composer, then, I suggest it is something akin to the Jesus Prayer recited, sometimes heard, and sometimes unheard, but there nonetheless.

As for the compositions – those with unsung texts that we have been considering here – these bear the trace of the texts, but not as heard words.

As for the listener, the case is different. Only the most avid of Pärt's hearers will take the time to uncover the silent texts that underlie *Orient & Occident*, *Psalom*, *Lamentate*, and follow them syllable by syllable as they listen. No. The text has made its mark on the composer, and through him to the composition. The influence of the text remains utterly decisive, but indirect. One searches in vain for apt analogies. Does the listener experience only the "flesh", but not the "soul" of the text? Or is it exactly the opposite? It likely depends on the person, and the answer is ultimately inscrutable. But perhaps the best analogy leaves the listener free, speaking of the composition as analogous to the wordless voice of the stars. "There is no speech, nor are there words, ... yet their voice goes out ..."

References

Bouteneff, Peter C. 2015. *Arvo Pärt: Out of Silence*. Yonkers: St Vladimir's Seminary Press.

Bouteneff, Peter 2019. Music as Translation: The Movement from Text to Reception in Arvo Pärt's Music. – Lecture on 30 November 2020 at the Arvo Pärt Centre. A video recording is accessible at <https://youtu.be/xTLAvEWaR1M> (accessed 17 June 2022).

Bouteneff, Peter 2020. The Sound – and Hearing – of Arvo Pärt. – *Arvo Pärt: Sounding the Sacred*. Eds. Peter C. Bouteneff, Jeffers Engelhardt, Robert Saler, New York: Fordham University Press, pp. 8–21.

In Principio: The Word in Arvo Pärt's Music. Ed. by Hedi Rosma, Kristina Körver, Kai Kutman, Laulasmaa: Arvo Pärt Centre, 2014.

St. John of the Cross 1979. *Maxims on Love*, 21. – *The Collected Works of St. John of the Cross*. Trans. Kieran Kavanaugh and Otilio Rodriguez, Washington, DC: Institute of Carmelite Studies, p. 675.

Vaikivad tekstid: tähelepanekuid Pärdi teoste sõnakäsitluse kohta

Peter Bouteneff

Arvo Pärdi muusika põhinemist pühadel tekstidel uuritakse üha sagedamini. Nii oli ka Arvo Pärdi Keskuse esimese väljaande eesmärk dokumenteerida niihästi originaalkeeles kui ka ingliskeelses tõlkes kõik tekstid, millele Pärt oli selleks ajaks muusikat kirjutanud. See teedrajav raamat „In Principio: The Word in Arvo Pärt’s Music” („In principio: Sõna Arvo Pärdi muusikas”, 2014) osutab mitmele Pärdi teosele, mis küll põhinevad tekstil ja mille muusika on kujundatud lähtudes sõna silbilisest ülesehitusest, ehkki teksti ennast ei laulda. Seega me ei kuule ega mõista seda tavapärasel viisil (teostes „Psalom”, „Silouan’s Song”, „Trisagion”, „Orient & Occident”, „Lamentate”, „Für Lennart in memoriam”, „These Words ...” ja neljandas sümfooonias „Los Angeles”). Oma artiklis ei vaatle ma neid teoseid mitte ainult teksti ja muusika omavahelise suhte aspektist (mis on põhimõtteliselt samasugune nagu lauldud teostes), vaid uurin ka helilooja ja teksti ning kuulaja ja teksti vahelist suhet.

Õeldes, et muusika on pelgalt sõnade tõlge või „sõnad kirjutavad minu muusikat”, viitab Arvo Pärt muusika *kuulekusele* teksti ees ning väljendab selgelt, kui oluline on tekst talle kui heliloojale. Muusika vormimine teksti järgi (*logogenesis*) peaks järelikult toetama ka kuulajat, sest tekst, mis kõlab nii, nagu seda loomulikult kõneldakse, on kergemini arusaadav. Selle kohta on palju näiteid keskaja vaimulikus muusikas. Kui aga teksti ei olegi kuulda, kerkib küsimus veelgi teravamalt: kas kuulaja on siis üldse võimeline teksti mingil tähenduslikul moel vastu võtma?

Toon välja mõned tähelepanekud selliste vaikivate tekstidega teoste kohta. Esiteks ilmneb, et üldjuhul ei ole heliloojal suurt või üldse mingisugust soovi tõmmata kuulaja tähelepanu neile alustekstidele. Enamik pealkirju ei vihja kuidagi sellele, millisel tekstil teos põhineb. Erandiks on ehk vaid „Psalom” ja „Trisagion”, kuigi esimese puhul ei selgu pealkirjast, millise psalmiga on täpselt tegu, ning mõiste *trisagion* tähendust teavad ainult need, kes valdavad kristlike palvete kreeka keelset terminoloogiat. Mõnel juhul on pealkiri tekstiga üsna kaudselt seotud – näiteks „Orient & Occident” on komponeeritud kirikuslaavikeelse Nikaia usutunnistuse tekstile.

Teiseks on oluline märgata, et kõik mittelauldaval tekstil põhinevad teosed on eranditult kas vene või kirikuslaavi keeles. (Mitmeid teisi vene- ja kirikuslaavikeelseid tekste lauldakse, aga neid mitte.) See peab midagi tähendama. Loogiliselt selgitades võime viidata kirikuslaavi keele pühitsetud loomusele – see on keel, mis on loodud kirikliku kreeka keele eeskujul ning mille ainsaks eesmärgiks on anda hääli pühakirjale ja kirikulauludele. Kuid võib-olla on tõeline põhjus selles, et vene ja kirikuslaavi keelel on oma eriline koht helilooja hinges ja südames? Nagu teame, ei leidnud Pärt oma usu tuuma mitte lihtsalt õigeusu õpetusest, vaid nimelt *vene* õigeusust, olgugi see nõukogudeaegse okupeeritud Eesti kontekstis poliitiliselt ja kultuuriliselt kuitahes komplitseeritud. Ja ma sõندان koguni oletada, et vene ja kirikuslaavi keel on tema peamised palvekeeled.

Lõpetuseks toon viite ühele palveviisile. Paljudes traditsioonides, kaasa arvatud õigeusu traditsioonis, võib kontemplatiivne palve võnkuda kordamööda kõnelise ja mittekõnelise faasi vahel, kuigi ka mittekõnelised faasid põhinevad siiski sõnadel. See näib olevat sobiv paradigma aitamaks meil mõista, kuidas toimivad mittelauldavad tekstid Arvo Pärdi teostes.

Tõlkinud Kristina Körver

Sounding Silence

The Presence of the Inaudible in Arvo Pärt's "Silentium"

—
Andreas Waczkat

Abstract

"Silentium", the second movement of *Tabula rasa*, is one of the compositions from the intensive creative period which marked the end of Arvo Pärt's long, self-imposed silence. The apparent paradox of silence being broken with silence is inherent in the concept, since in the strict sense there is no silence at all but only sound below the audibility threshold. In this sense, in "Silentium" Pärt makes audible what is typically inaudible. In the philosophical concept of *Tabula rasa*, which can be traced back to Aristotle, the human soul resembles a blank slate. Perceptions lead to impressions on the slate. "Silentium" thus reflects the experience of silence.

If I say, Surely the darkness shall cover me; even the night shall be light about me.
Yea, the darkness hideth not from thee; but the night shineth as the day:
the darkness and the light are both alike to thee.
(Psalm 139:11–12)

Literally speaking, silence is sounding in Arvo Pärt's "Silentium", the second movement of *Tabula rasa*, which premiered in September 1977. Sounding silence, however, appears as a paradox, at least understood technically and from a human perspective. In Psalm 139, the person of prayer leaves no doubt that such paradoxes are of no importance to the worshipped Yahveh, to whom darkness and light are both alike.

According to the story of the prophet Elijah on Mount Horeb (1 Kings 19:9–13), this also applies to silence and sound. Here, Yahveh advises Elijah to stand upon the mountain before Him, but astonishingly He does not reveal himself to Elijah in overwhelming events like strong wind, earthquake or fire, but entirely differently, in a hardly perceptible, still, small voice. The Hebrew text here is even more drastic. The passage literally translates as "a silent voice", thus mirroring the paradox of sounding silence and the presence of the inaudible. Neither the Greek nor the Latin translation of the Hebrew Bible, let alone modern translations, mirror the "silent voice" in the Hebrew text entirely. Literally translated, both the Greek and Latin texts read "sound of a whispering breeze". This is suggestive since "breeze" or "aura" in the Greek and Latin texts refer to the Hebrew term *ruach*, which translates to both "breeze" and "God's spirit". The Hebrew text, however, reads *qol dmāmāh*; *qol* means "voice", and *dmāmāh* can

be traced back to the radix *dāmām*, which means "to keep silence", "to listen to something without objection" and "to entirely abandon aururgy". Interestingly, keeping silence and listening without objection are synonymic to each other in Hebrew, so the silent voice is a passively listening voice, too.

The semantic field of silence and darkness can primarily be regarded as a word field of absence. Silence is the absence of sound – or noise, if you will –, darkness is the absence of light. However, strictly speaking, neither of these actually exists at all – and not only for Yahveh (or, indeed, for other divine beings). There is electromagnetic radiation below the threshold of visibility or beyond the visible spectrum and there are also acoustic waves below the threshold of audibility or beyond the audible frequency range (Basu 2001: 29, 42). Therefore, silence and darkness are relative terms affected by the question of their perceptibility; they relate to highly individual levels, which depend equally on environmental, cultural and personal factors, where cultural and personal are potentially reshaped by spiritual.

The apparent paradox of a sounding silence designates and, in a way, also affects Pärt's "Silentium", since, as the second movement of *Tabula rasa*, it is part of one of the compositions with which Pärt broke his long, self-imposed silence. It is a work that in the words of Peter

Bouteneff came out of silence. It was and – despite clear evidence to the contrary (cf. May 2021: 36) – still is widely accepted even now to use the term silence to describe Pärt’s behaviour during these years of multiple changes. In 1997, Paul Hillier stated: “It has become almost a convention to describe the period of Pärt’s career between *Credo* [1968] and the appearance of the first *tintinnabuli* works in 1976 as one of silence punctuated by only two works” (Hillier 1997: 65); and more recently Bouteneff re-emphasized that “the years between 1968 and 1976 are typically known as Arvo Pärt’s ‘silent period,’ or his ‘eight-year silence.’” (Bouteneff 2015: 86) However, this conventional view ignores the fact that one of the two works in question is no less than Pärt’s Third Symphony, not to mention the fact that during these same years Pärt composed twenty film scores that remained unknown to Hillier and other earlier scholars and which were also withheld from his authorized list of works until 2019 (May 2021: 36). If the notion of a silent period is so persistently maintained, the fact that *Credo*, after its brilliant premiere in November 1968, was suppressed – or silenced – by the Soviet authorities (Kautny 2002: 90–91) potentially turns out to be decisive.

Nevertheless, it does not seem inappropriate at all to speak of a period of silence in Pärt’s creative work to emphasize his fundamental artistic realignment and the significant changes in his private life during these years (Kautny 2005: 146). However, silence must not be taken literally but rather metaphorically to explain the period of silence as a period of search for a new orientation or, in the sense of the Hebrew *dmāmāh*, as a period of passive listening and abandoning aururgy. Silence, then, is a habitus that is related to the philosophical and religious concept of *vita contemplativa* as a counterpart to *vita activa*, the active life, a contrastive pair that was developed in ancient Greek philosophy especially by Aristotle in Book 10 of the *Nicomachean Ethics*.

Pärt’s fundamental artistic realignment is programmatically present in the very title of the work *Tabula rasa*. With its Latin name, *Tabula rasa* in a way refers to his compositions of the 1960s, when Pärt began using Latin titles as

a means of expressing nonconformity (Braun 2008: 236). Nonetheless the name *Tabula rasa* denotes that something entirely new occurs in this composition. A *tabula rasa* is a wax slate that has been wiped entirely smooth and can now be written on anew. The title *Tabula rasa* thus makes clear that Pärt’s first *tintinnabuli* works do not mark a breakthrough or turning point in his compositional style, as Oliver Kautny and several other scholars explain (Kautny 2002: 20), but rather a total restart leading to quite a number of compositions from 1976 on. *Tabula rasa*, scored for two violins, string orchestra and prepared piano, is the most extensive of the early *tintinnabuli* works, consisting of two movements, “*Ludus*” and “*Silentium*”, where “*Ludus*” comprises 230 bars and “*Silentium*” 168 bars. The movements’ Latin titles do not appear in the premiere’s concert programme (Karnes 2017: 93). They are added to the manuscript score along with an Estonian translation using a lead pencil, whereas the score is written with ink and felt pens.¹ They can therefore be identified as later additions to the score. Considering the tempo indications given in the printed score (Pärt 1977), “*Ludus*” takes nearly ten minutes to perform, whereas “*Silentium*” lasts for about 17 minutes and is thus the more significant and longer movement of the two. “*Ludus*” has a form that is quite easily comprehensible. It is vaguely reminiscent of a baroque concerto grosso with alternating tutti and solo passages. Between each section there is a general rest that is constantly reduced in length, lasting eight half notes in the first instance and subsequently shortened to seven then to six half notes and so on, until finally the last rest consists of only one half note. Conversely, the tutti and solo passages in between expand from eight to 35 bars (cf. Mattner 1985: 91). The rather simple procedure of adding and subtracting discrete values (of tones, rests, intervals, quantities and so on), which will be continued in “*Silentium*”, is quite common in many of Pärt’s compositions, even in works composed in the 1960s such as, for example, *Perpetuum mobile* (Karnes 2017: 23) or *Credo* (Waczkat 2016: 164–165). The first general rest is preceded by a single bar with a doubled *a* in quadruple octaves in both violins,

¹ The first page is reprinted in b/w in Karnes 2017: 67. A full-colour scan of this first page is available at <https://www.arvopart.ee/arvo-part/teos/537/> (31 January 2022).

the final general rest is followed by a longer final passage that also incorporates a cadenza for the solo instruments. As Kautny points out, silence is giving way to music in this movement (Kautny 2002: 121), so "Ludus" can be regarded as a piece of music that comes out of silence. Andrew Shenton has suggested distinguishing different categories of silence in Pärt's compositions. According to him, the general rests belong to the category "structural silence", silence that "is used to articulate the structure of works, regardless of their length or complexity" (Shenton 2021: 112). The beginning of "Ludus" ranks among the category "surrounding silence", which is more complex. It encompasses the time before and after the music and features techniques like emerging from silence and receding into silence (Shenton 2021: 113–114). The beginning of "Ludus" clearly emerges from silence and, to anticipate what follows below, the end of "Silentium" recedes into silence.

"Silentium" correlates to "Ludus" reciprocally. While "Ludus" solely features A minor – except for the cadenza, which introduces E major leading back to A minor via a complex sound comprising both a diminished seventh chord and the final A minor – "Silentium" is based in D minor and consists both of sections of the natural D minor scale (the M-voice) and variably figured D minor chords (the T-voice). The indication in the score reads *senza moto* and specifies the movement as predominantly static, while "Ludus" bears the indication *con moto*, which signifies a lively character. The scale sections in "Silentium" oscillate as a mensuration canon in three different tempi around the central tone *D*: in half and quarter notes in the cello part, whole and half notes in the first violin part, double whole and whole notes in the first solo violin part, later taken over by the second violin part (Karnes 2017: 78). The oscillation's pitch range is ever-increasing: first a second above *D*, followed by a second below, then a third above, a third below and so on, where all intervals are filled with the diatonic steps of the natural D minor scale (Karnes 2017: 72–73). Due to the different tempi, the scale is expanded up to a twelfth in the solo violin part and a threefold octave plus a third in the cello part. With its different tempi,

the iridescent harmonic surface seems to stand outside time. It is structured, though, by repeated anacrusic, arpeggiated D minor chords in the piano part that sound once the solo violin part has reached the central tone *D*. Lothar Mattner suggests thinking of sinusoidal waves that cross the x-axis with every chord (Mattner 1985: 93). This appears as quite an impressive illustration of "Silentium's" compositional principle. The length of the rests between the chords increases regularly after every other chord, corresponding to the increasing pitch range: one bar² after the first and second chord, three bars after the third and fourth, five bars after the fifth and sixth and so on (Karnes 2017: 76). Towards the end of the movement, the upper parts successively fade out and end on their respective lowest chord tone, except for the solo double bass, which finally plays an *E1* as the movement's last audible tone, marked *ppp* and followed by four bars of general rests. The tone is the lowest possible pitch on the 4-string double bass, a circumstance that can lead to the assumption that leaving out the final *D* is inspired by this technical reason (Kautny 2002: 122; Karnes 2017: 92). However, a 5-string instrument is requested to play the *D1* that grounds each of the piano's D minor chords. Pärt's intention therefore is to keep the final tone just below the threshold of audibility. Just as "Ludus" comes out of silence, "Silentium" vanishes into silence. The final *D* is present but physically inaudible.

Without intending to overemphasize the concept of contrastive pairs, the two movements of *Tabula rasa* correlate to each other like *vita activa* and *vita contemplativa*. In Aristotelean ethics, *vita activa* or *bíos praktikós* means active life, understood as acting in society as well as shaping it, while *vita contemplativa* or *bíos theōrētikós* means a contemplative life, understood as striving for knowledge (Trottmann 2001: 1071). Contemplation encompasses both sensory and pure intuition and thus can be regarded as passive, in contrast to active participation. Though the Greek verb *theoreîn* and its Latin translation *contemplari* are etymologically primarily linked to visual sensation, the meaning of perception, of sensory intuition in general is inherent (Liddell, Scott 1940: 796–797), so listening belongs to the *vita contemplativa*, too. And if listening and

² The anacrusis is assigned to the chord that follows it.

keeping silence are synonyms, *vita contemplativa* also means a life in silence. This connection is clear in the early Christian monastic world, where keeping silence was essential for contemplation and the knowledge of God. The importance of silence had already been stressed by the early so-called Desert Fathers, among them Saint Anthony of Egypt ("the Great"), who withdrew into the desert to live a life in absolute solitude – which, unfortunately, made him famous and his cave a popular pilgrimage destination. Monastic practices of keeping silence were developed afterwards both in Orthodox and Roman Christianity, practices that would sooner or later also spread to many non-monastic contexts.

But while these practices aim at silence in the sense of refraining from speaking, other kinds of silence have to be considered to get closer to "Silentium", which obviously does not aim at silence in the sense of refraining from performing the piece. According to an interview in 2014, quoted by Shenton, Pärt distinguishes "two different wings" of silence: the "silence [...] outside of us" and the "silence [...] inside a person", which Pärt implicitly identifies as "the silence of our soul" (Shenton 2021: 108–109). The first kind of silence can, but does not need, to be understood literally, while the second kind is to be understood metaphorically as spiritual calmness. Both kinds relate to "Silentium". The previously described compositional techniques to let the music emerge out of silence in "Ludus" and to let it vanish into silence in "Silentium" are based on the understanding of silence as absence of sound. But if "Silentium" at the same time appears as a static sounding continuum in a timeless and placeless Here and Now, it represents a state of mind that is the same as total inner peace, or, in Pärt's

words, the silence of one's soul. The notion of an individual being in the Here and Now as equivalent to the highest inner calmness is important not only to many religions and spiritual movements but also beyond institutional religions. It is a notion that is closely related to mystical ideas of experiencing transcendence in its broadest sense, of perceiving in contemplation or meditation what is unperceivable by other means, be it the presence or the knowledge of God in Christianity, or enlightenment or the state of Nirvana as a state of perfect quietude in Buddhism (Conze 1956: 11), to name but two examples.

In *De anima* ("On the Soul"), Aristotle elaborates on the human ability to recall perceptions in the absence of perception. It is an ability that he calls *phantasia* (fantasy). To recall perceptions, however, they need first to be stored. And this storage now is to be imagined as if the soul is a writing tablet (*grammateion*) on which nothing actually stands written, a blank slate. Early modern Latin authors translated this phrase in short as *tabula rasa*. A *tabula rasa* is therefore the idea of a place where perceptions leave marks in the wax. In this sense, the second movement, "Silentium", of Pärt's *Tabula rasa* is not about silence itself, but about the experience of silence. By bringing this experience to sound, the unhearable silence becomes present. As Maria Cizmic writes, *Tabula rasa* "performs a narrative of transcendence" (Cizmic 2008: 48); thus listening to the music is a way to experience transcendence, to perceive that which has gone beyond physical sound. If there is no silence in a material sense, silence is a mere idea and thus excluded from sensation. Silence is inaudible but present in the sounding music of Pärt's "Silentium".

Source

Pärt, Arvo 1977. *Tabula rasa: Doppelkonzert für zwei Violinen, Streichorchester und präpariertes Klavier*. Partitur, Wien: Universal Edition.

References

Basu, Dipak (ed.) 2001. *Dictionary of Pure and Applied Physics: A Volume in the Comprehensive Dictionary of Physics*. Boca Raton: CRC Press.

Bouteneff, Peter C. 2015. *Arvo Pärt: Out of Silence*. Yonkers: St Vladimir's Seminary Press.

Braun, Joachim 2008. Reconsidering Musicology in the Baltic States of Lithuania, Latvia, and Estonia: 1990–2007. – *Journal of Baltic Studies* 39/3, pp. 231–238.

Cizmiciu, Maria 2008. Transcending the Icon: Spirituality and Postmodernism in Arvo Pärt's *Tabula Rasa* and *Spiegel im Spiegel*. – *twentieth-century music* 5/1, pp. 45–78.

Conze, Edward 1956. *Buddhist Meditation*. London: George Allen and Unwin.

Hillier, Paul 1997. *Arvo Pärt*. Oxford: Oxford University Press.

Karnes, Kevin C. 2017. *Arvo Pärt's Tabula Rasa*. New York: Oxford University Press.

Kautny, Oliver 2002. *Arvo Pärt zwischen Ost und West: Rezeptionsgeschichte*. Stuttgart: J.B. Metzler.

Kautny, Oliver 2005. Pärt, Arvo. – *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*. 2. Ausg., Hrsg. Ludwig Finscher, Kassel: Bärenreiter, Personenteil Bd. 13, Sp. 146–151.

Liddell, Henry George, Robert Scott (comp.) 1940. *A Greek-English Lexicon*. 9th ed., rev. by Henry Stuart Jones, Oxford: Clarendon Press.

Mattner, Lothar 1985. Arvo Pärt: *Tabula rasa*. – *Melos* 47/2, pp. 82–99.

May, Christopher J. 2021. Colorful Dreams: Exploring Pärt's Soviet Film Music. – *Arvo Pärt: Sounding the Sacred*. Eds. Peter C. Bouteneff, Jeffers Engelhardt, Robert Saler, New York: Fordham University Press, pp. 36–67.

Shenton, Andrew 2021. The Rest is Silence. – *Arvo Pärt: Sounding the Sacred*. Eds. Peter C. Bouteneff, Jeffers Engelhardt, Robert Saler, New York: Fordham University Press, pp. 107–126.

Trottmann, Christian 2001. Vita activa/vita contemplativa. – *Historisches Wörterbuch der Philosophie*. Hrsg. Joachim Ritter, Karlfried Gründer, Gottfried Gabriel, Basel: Schwabe, Bd. 11, Sp. 1071–1075.

Waczkat, Andreas 2016. Konstruierte Gegensätze: Collage- und Décollage-Techniken in Arvo Pärts *Credo* (1968). – *Kirchenmusikalisches Jahrbuch* 100, S. 163–171.

Häälekas vaikus: mittekuuldava kohalolu Arvo Pärdi „Silentiumis“

Andreas Waczkat

„Tabula rasa“ teine osa „Silentium“ on üks kompositsioonidest, millega Arvo Pärt lõpetas „Credole“ (1968) järgnenud näilise muusikalise vaikimise. Hääleka vaikimise paradoks sisaldub selles lähenemises kahekordselt: heliseva vaikusena „Silentiumis“ ning vaikusel järgneva helina „Tabula rasas“.

Õeldut ei saa mõista sõna-sõnalt, sest tehnilises mõttes vaikus ei eksisteeri, nii nagu ei eksisteeri ka pimedust. On helilained allpool kuulmisläve ning elektromagnetkiirgus väljaspool tajutava valguse ala. Lõpuks pole küsimus mitte valguse või heli tajus, mis sõltub nii keskkonna mõjudest kui ka kultuurilisest ja isiklikest faktoreist, kusjuures kultuurilist ja isiklikku võib ka vaimne faktor potentsiaalselt teisendada. Piibliloos prohvet Eelijast Hoorebi mäel (1Kn 19: 9–13) ilmub Iisraeli Jumal Jahve Eelijale heebrea keelest sõnasõnaliselt tõlgituna „vaikiva häälena“. Heebrea sõna „vaikimise“ kohta on tõlgitat ka kui „täielik loobumine isesusest“ või „kindla eesmärgita kuulamine“. Vaikimine on seega tõlgendatav ka olemisviisina, mis otseselt seostub filosoofilise ja religioosse mõistega *vita contemplativa* (mõtluselu), millele vastandub *vita activa* (teolu).

Omalt moel sisaldub see vastandipaar ka „Tabula rasa“ kahes osas. Esimene, „Ludus“ meenutab vahelduvate soolo- ja tutti-lõikudega baroklikku *concerto grosso*'t. Lõike eraldavad aina lühenevad generaalpauhid. Vaikus tõmbub siin ikka enam tagasi, andmaks ruumi muusikale. Teine osa, „Silentium“ on kujundatud vastupidiselt. Sellele viitavad ka ettekandejuhised: *con moto* „Luduses“ ja *senza moto* „Silentiumis“. Viimases seostuvad d-moll helirida M-häälena ning varieeruvalt figureeritud d-moll kolmkõla T-häälena. Sealjuures liigub M-hääle kolmehääle proportsioonikaanonina erinevais tempodes: pool- ja veerandnootides tšellodel, täis- ja poolnootides 1. viiulil ning kahekordseis täisvältustes ja täisnootides 1. sooloviivul hääles, mille hiljem võtab üle 2. sooloviivul. M-hääle võngub aina suurema ja diatooniliselt täidetud intervallisammuga keskheli *d* ümber: esmalt sekundi võrra üles ja alla ning siis samamoodi tertsi võrra jne. Alati, kui sooloviivul jõuab keskhelini, kõlab klaverilt murtud d-moll akord. Erinevate tempode tõttu jõutakse sooloviivul hääles sel viisil lõpuks duodeetsimini, tšellohääles aga tertsi üle kolme oktavi. Osa lõpus lõpetavad hääled kõrgemaist kuni madalamateni igaüks oma d-moll kolmkõla madalaimal helil, kuni lõpuks jäävad vaid kontrabassid. Jätkuvas *decrescendo*'s laskudes jõuavad nad aga vaid *E₁*-ni. Lõpetav *D₁*, diatooniline helirea loogiline jätk, jääb kuuldamatuks, kuigi on mõtteliselt olemas.

Proportsioonikaanoni tehnika tühistab näiliselt aja. Staatiline kontinum, mis hääbub lõpuks vaikusse, on seega justkui kohatu ja ajatu „siin ja praegu“ ning tähistab meele täielikku rahuseisundit, kõige laiemas mõttes isiklikku transtsendentsuse kogemust, millegi tajumist, mis ulatub kaugemale füüsilisest helist. Kui vaikus aga materiaalses mõttes ei eksisteeri, siis pole ta ka meeleliselt tajutav. Pärdi „Silentiumis“ on vaikus kuuldamatu ja ometi kõikjalviibiv.

Tõlkinud Toomas Siitan

The Niceno-Constantinopolitan Creed in the Works and Life of Arvo Pärt

Tauri Tölp

Abstract

Arvo Pärt has composed music for a variety of texts belonging to the Christian tradition. Yet there is one text that has received more emphasis in his oeuvre than any other: the Niceno-Constantinopolitan (NC) Creed, which found its way into *Missa syllabica* (1977), *Summa* (1977), *Berliner Messe* (1990/2002) and *Orient & Occident* (1999/2000).

The NC Creed, forged during alternating periods of ecclesiastical unity and conflict, fuses theological influences from both East and West and has remained for over 1600 years one of Christianity's central documents. Even so, it is far from obvious how this text found its way into the life and work of Arvo Pärt, considering the anti-religious context from which he emerged. However, a close examination of the composer's music diaries, as well as interviews conducted with Arvo and Nora Pärt, brings to light not only striking aspects of Pärt's personal relationship with the NC Creed and with creedal statements in general, but also the potential role of this document in Pärt's creative compositional process.

Introduction

Arvo Pärt has composed music for a variety of texts belonging to the Christian tradition. Yet there is one text that has received more emphasis in his oeuvre than any other: the Niceno-Constantinopolitan (NC) Creed, which in its Latin version has found its way into *Summa* (1977) and in Church Slavonic into *Orient & Occident* (1999/2000). As a part of the Latin Mass the Latin NC Creed is also found in *Missa syllabica* (1977) and *Berliner Messe* (1990/2002).

Before its reception by Pärt, this doctrinal declaration of the Christian Trinitarian faith underwent a long journey during which it incorporated theological influences from both East and West, giving witness to both unity and conflict, and over the centuries it has remained one of the most fundamental documents of the Christian world.

Even though our historical sources on this matter are scarce, it is now commonly agreed that the NC Creed was most probably formulated by the fathers of the First Council of Constantinople (381). Its first clear documented appearance on the other hand

takes place only several generations later, at the Fourth Ecumenical Council of Chalcedon (451), where the Council of Constantinople and its Creed were recognized as authoritative at an ecumenical, worldwide level. (Kelly 1972: 296–331; Hanson 2014: 1:632; Jaanson 2014: 30–32, 139) The NC Creed's initial entrance into the Christian Divine Liturgy, either sung or recited, most probably took place during the time of Peter the Fuller at the beginning of the 6th century (Kelly 1972: 348–351). During the same century, the NC Creed set in Latin started to gain dominance also in the baptismal services of Rome and of the whole Western Church, thus becoming truly the sole ecumenical creed of both the East and the West (Kelly 1972: 346–348).

Even in the 6th century, however, some Western local churches began to use in their Eucharist a delicately modified version of the NC Creed (the Latin NC Creed) with the added filioque clause.¹ With problems starting to arise between the Latin- and Greek-speaking churches, this interpolated Creed, which entered the Roman Mass for the first time in

¹ In order to better emphasize against the Arian heresy that the Son and the Holy Spirit are of equal value and honour, some of the Western Churches added the so-called filioque clause ("and from the Son") to the NC Creed, according to which the Holy Spirit proceeds not only from the Father but also from the Son. For the Eastern Christians this addition was seen as a unilateral and illegitimate interpolation of the Creed that undermines the monarchy of the Father and relativizes the reality of personal (hypostatic) existence in the Trinity (Meyendorff 1983: 92).

1014, became one of the major loci of the conflict that resulted in the mutual excommunication of Rome and Constantinople in 1054.² Since the break in communion, Western Christians under Rome, who used the Latin NC Creed,³ have held fast to it with the added filioque clause, while Eastern Christians in communion with Constantinople have held fast to the original NC Creed without the filioque clause.

Upon the reception of the Christian faith from the Byzantines, the latter (i.e. original) version of the NC Creed was also adopted by the Slavic peoples in Church Slavonic, and also by other nations in their respective languages.

The following analysis will discuss how these two versions of the NC Creed, which have historically followed largely separate and often conflictual paths, have found a friendly meeting place in the life and works of Arvo Pärt. In addition, a close examination of the composer's musical diaries, as well as interviews conducted with Arvo and Nora Pärt, will bring to light not only aspects of Pärt's personal relationship with the NC Creed and with creedal statements in general, but also the potential role of this document in Pärt's creative compositional process.

The first creedal statement

Before coming to the NC Creed, it should first of all be mentioned that the very first creedal statement of Arvo Pärt is not the NC Creed itself but his 1968 work *Credo*. The Latin text of this work comprises two short fragments. The first – “Credo in Jesum Christum” – is a profession of faith in the person of Jesus Christ, created by telescoping the opening

sentences of the Creed from the Ordinary of the Mass, whilst the second is taken from the Sermon on the Mount in the New Testament (Matt. 5:38–39).⁴ (Quinn 2000: 16)

It is interesting to note that *Credo*, in addition to being Pärt's first composition based on a religious text, is also a very personal creedal statement addressed to Jesus Christ. Pärt himself comments on it in the following way: “*Credo* was a final goodbye to twelve-tone music. *Credo* was the statement of what I believed – that I believed those words of Christ that He said, that I used in this work.”⁵ Even though Pärt was at that time not actively participating in any Church or religious community, in his heart a deep conversion towards Christ and Christianity had already taken place. This becomes evident not only in the creedal statement of *Credo*, but also in a 1968 interview with Ivalo Randalu in which Pärt confessed that his greatest model outside the music world is Jesus Christ, who “simplified his fraction perfectly and divinely”.⁶ The concept of simplifying a fraction is summarised by Pärt in the following way:

It is almost as though there has been given a number, let's say the number one. It is true that its value is one, but it has been given to people in the form of an extremely complicated multi-digit fraction, the solution to which we ourselves have to reach with our lives, and this is of course an endlessly long journey, and yet wisdom lies entirely in reducing and throwing away everything that is unnecessary.⁷

In a very philosophical way, Christ is here presented as a divine mathematician who simplified his fraction with his own life – an example which

² For the history of the filioque addition see Kelly 1972: 351–367; Meyendorff 1983: 91–94.

³ During the 9.–11. centuries the Apostles' Creed started to slowly replace the Latin NC Creed in the Western Church, especially in catechism and baptism (Jaanson 2014: 140). Nevertheless, the Latin NC Creed still kept a predominant position in the weekly services of the Roman Catholic Church and therefore also in the musical tradition of the Western Christianity (Westra 2002: 5).

⁴ “You have heard that it was said, ‘An eye for an eye and a tooth for a tooth.’ But I say to you, Do not resist the one who is evil.” (For Bible references this article uses the English Standard Version.)

⁵ “*Credo*’ oli lõpparve 12-toonilise muusikaga, ‘Credo’ oli selle väljaütlemine, mida ma uskusin. Et ma uskusin neid Kristuse sõnu, mida ta ütles, mida ma kasutasin selles teoses.” (Mihkelson 2005b, 00:52:50–00:54:41) In this article all translations from Estonian are those of the author unless otherwise indicated.

⁶ Randalu 1968, 00:54:00–00:54:16.

⁷ “See on umbes nii, nagu oleks antud mingi arv, näiteks üks. Tema väärtus on küll üks, aga inimestele on ta kätte antud äärmiselt keerulise paljutehtelise murdarvu kujul, mille õige lahenduse poole tuleb jõuda meil endil oma eluga. Ja see on muidugi lõputult pikk tee, aga ikkagi kogu tarkus seisneb ainult taandamises ja üleliigse äraviskamises.” (Ibid. 00:50:00–00:50:32)

by 1968 Pärt had already understood and sought to follow.

The story behind this spiritual conversion is of course a very personal one and for the most part remains a mystery, probably also for Arvo Pärt himself. But even though from the outside Pärt's *Credo* and his confession of faith in Christ seemed to come out of the blue, there is a prequel or pre-history to it. Even though baptized as a child in the Lutheran Church, Pärt's first profound encounter with Christianity most probably took place in the early 1960s when he and Eri Klas, together with a fellow student they were visiting, went skiing near Pühtitsa monastery while also attending services at the monastery every evening during their 2–3 day stay. According to the conductor Eri Klas, it was probably in the mystical atmosphere of the monastery that a seed of change was planted in the thought of Arvo Pärt.⁸ Also in the sixties, Pärt had visited various churches in Yugoslavia and Poland, and owing to his health problems he very often stayed at a sanatorium in Truskavets, Western Ukraine, where he also had the opportunity frequently to visit one particular Orthodox parish. The other component was that, as Pärt recalls, by the second half of the 1960's he had developed a newly conceived interest in early music.⁹ Most importantly, however, during the same decade Pärt had the possibility to meet and be influenced by certain individuals whom he calls "extraordinary people". Among these, Pärt mentions Maria Yudina, a Russian-Soviet pianist who was persecuted by the Soviet regime due to her Orthodox religious beliefs. Other strong influences were Heimar Ilves¹⁰ and Hugo Lepnurm,¹¹ both Estonian composers and musical lecturers, who were persecuted by the Soviet

regime due to their religiosity and worldviews. Pärt even mentions that it was Hugo Lepnurm who gave him the New Testament in Latin, from which he drew part of the textual basis for *Credo* (1968). According to Pärt, without these artistic circles, where Christianity was one of the main topics, "nothing would have happened".¹²

Another question that arises is whether *Credo* can be considered a sort of Christian creedal protest on the part of the composer against the evil in the world. Commenting on the background to *Credo*, Pärt relates that in his mind the year 1968 was a time of suffering and injustice throughout the whole world, shadowed by the events of the Prague Spring which took place during that same year.¹³ Interestingly, Pärt also comments that at this time the suffering of the world was also witnessed every time he opened and read the Gospel.¹⁴ Toomas Siitan has said that in Soviet Estonia, religion had an important function as a channel of spiritual resistance against the regime of Leonid Brezhnev.¹⁵

On one hand *Credo* may therefore be conceived as a spiritual uprising via music against the suffering and evil of the world. Pärt himself comments that *Credo* contains a sense of revolution, comparing it with the Estonian Singing Revolution, where instead of tanks, songs and music were used.¹⁶ In this way, *Credo* is Pärt's confession of faith, which, via its musical structure, states that even though in the world's catastrophic reality evil constantly rises and gains power, it will still fall and instantly lose power when crushed against the goodness of Christ.¹⁷

On the other hand, even though related to the historical events of the time, Nora Pärt reminds us that this spiritual uprising should still be perceived

⁸ Mihkelson 2005a, 00:24:36–00:27:20.

⁹ Unpublished Kristina Körver and Kai Kutman archive interview with Arvo Pärt on *Credo*, 15 June 2021, Arvo Pärt Centre (APC).

¹⁰ Estonian Music Info Centre (EMIC). Art. Heimar Ilves, <https://www.emic.ee/?sisu=heliloojad&mid=58&lang=eng&action=view&method=biograafia&id=21> (15 October 2021); Annus 2015.

¹¹ EMIC. Art. Hugo Lepnurm, <https://www.emic.ee/?sisu=heliloojad&mid=58&lang=eng&action=view&method=biograafia&id=51> (15 October 2021).

¹² Unpublished Kristina Körver and Kai Kutman archive interview with Arvo Pärt on *Credo*, 15 June 2021, APC.

¹³ Ibid.; Mihkelson 2005b, 00:51:55–00:52:40.

¹⁴ Unpublished Kristina Körver and Kai Kutman archive interview with Arvo Pärt on *Credo*, 15 June 2021, APC.

¹⁵ Mihkelson 2005c, 00:26:20–00:26:62.

¹⁶ Ibid. 01:01:05–01:01:57.

¹⁷ Unpublished Tauri Tõlpt (TT) archive interview with Arvo and Nora Pärt (ANP), 21 August 2020, APC.

mainly on an inner and personal level and not so much at the level of a political statement or a provocation – even though it was interpreted in exactly that way by the Estonian Communist Party Central Committee and also by the West. For Pärt, this godfather of all his credos is therefore above all a personal spiritual uprising prompted by his musical and creative inner crisis.¹⁸ According to Pärt:

It was as though I had bought myself freedom, but at the cost of renouncing everything and being left completely naked. It was a turning point, like turning a new page in my life, or at least in music. It was a decision, a conviction of something very significant.¹⁹

In a way very similar to what happens in Christian baptism, with his *Credo* Pärt declared his old ways of composing music hopelessly dead, with the hope and belief that in time resurrection would occur and a new way of self-expression would come to him. This was no free-floating hope, but a hope based on Jesus Christ, in whose self-reduction lies the simplification of all fractions.

A phase of crisis and Pärt's first encounters with the NC Creed

In his new spiritual quest for self-expression, Pärt turned even more intensively towards early music.²⁰ During this time, Pärt also remembers his first musical encounters with the Latin NC Creed. Pärt himself says that he encountered the NC Creed in Latin while researching early music (Gregorian chant, etc.), but that he cannot recall having worked with that text on a daily basis, or even paying particularly close attention to it.²¹

But another stage that certainly demanded from Pärt more intense personal attention to the NC Creed was when he joined the Orthodox Church in the autumn of 1972. It was during his

chrismation in the Church of St Nicholas in Tallinn – he had already been baptized in the Lutheran Church as a child – that Pärt had to read the Orthodox NC Creed in Church Slavonic, claiming it as his personal confession. Pärt acknowledges that it was after his entry into the Orthodox Church and the beginning of his participation in the Church's liturgical life – where the Creed is read or sung in every Liturgy – that the Orthodox NC Creed started to play an increasingly important role in his mind and heart. As Pärt himself comments: "From then on, it slowly became your child and you remain living with it daily."²²

Through this everyday contact Pärt developed a very special relationship with this Creed, to the extent that at a certain time it even became a sort of prayer of the heart that Pärt recited from memory every day. Arvo and Nora Pärt recall a time at the beginning of the 1970s when they were staying at Arvo's mother's house in the suburbs of Rakvere and Arvo often had to go to pick up milk from a milk post nearby. During his short walk, surrounded by nature, Pärt very often felt an inexplicable need simply to recite the Creed by heart in Church Slavonic. His habit of saying the Creed every day, especially during his walks in nature, began in the 1970's and continues till the present.²³ It began already during his creative dark ages and was present also when *tintinnabuli* was born.

Tintinnabuli and the NC Creed

As is well-known, the end of Pärt's creative dark ages was marked by the discovery of the *tintinnabuli* – the solution to the equation that was hoped for – which finally arrived in 1976 with the piano piece *Für Alina*. That said, one of Pärt's earliest *tintinnabuli* compositions, in which the composer took a text as the starting point for creating his music, is *Missa syllabica* (1977) – a text based on the ordinary sections of the mass,

¹⁸ Unpublished Kristina Körver and Kai Kutman archive interview with Arvo Pärt on *Credo*, 15 June 2021, APC.

¹⁹ "See oli enda vabaksostmine, aga selle hinnaga, et ma ütlesin kõigest ära, mis mul oli, ma jäin täiesti paljaks. ... See oli pöördepunkt ja ma nagu pöörasin uue lehekülje oma elus, vähemalt muusikas. See oli otsus või veendumus milleski väga olulises." (Mihkelson 2005b, 00:53:20–00:54:12)

²⁰ APC. Biography; <https://www.arvopart.ee/en/arvo-part/biography/> (15 October 2021).

²¹ Unpublished TT archive interview with ANP, 21 August 2020, APC.

²² "Sealt saati tasapisi sai sellest sinu laps ja sa jääd sellega igapäevaselt elama." (Ibid.)

²³ Ibid.

including that of the Latin NC Creed.²⁴ At almost the same time, Pärt also composed a *tintinnabuli* work that is based solely on the text of the Latin NC Creed: *Summa* (1977).²⁵ The Latin NC Creed was therefore very strongly present already in Pärt's first attempts to link *tintinnabuli* technique with a text.

As we can see, even though the Orthodox Creed in Church Slavonic came first, the Latin version of the NC Creed followed very soon after. The timeline of Pärt's contact with the two creeds has also been commented on by the composer, who says:

I think it happened practically at the same time in the two languages: Russian (Church Slavonic) and Latin. The Slavonic language was directly related to the Church and to the everyday life; at the time we personally didn't even have the Estonian-language creed ... And at the same time or a bit later the Latin came along, because I had already started to write *Summa* and *Missa syllabica*.²⁶

Elsewhere Pärt mentions that the Latin Creed came together with music, and that it was probably first with *Missa syllabica* that he started concentrating more closely on the Latin Creed.²⁷ We can therefore see that the NC Creed enters in Arvo Pärt's life from two directions: from the everyday life of the Church in Church Slavonic and from the world of music in Latin.

Later, in the year 1990, the Latin NC Creed again reveals itself as a part of *Berliner Messe* – a commissioned work composed for the 90th German Catholic Days in Berlin.²⁸ And finally, in the year 1999 the NC Creed in Church Slavonic also sees daylight in *Orient & Occident*.²⁹

But how did this Creed become Pärt's most frequently used text, and what was his personal relationship with this text? Or in other words, how is this text, or any other, selected by Pärt?

If we leave aside musical compositions where the text was designated by those who commissioned it, then as both Arvo and Nora Pärt have emphasized, the primary aspect that led to one or the other text was its capacity to inspire. The tactic of looking out for texts and activities which could inspire was used during the era of creative crisis, and it continued well after that. The NC Creed, first in Latin and later also in Church Slavonic, was therefore chosen according to the same logic: it inspired Pärt and he trusted the sacred tradition, value and importance that this credal text held.³⁰ This becomes evident also in the early phase of *Orient & Occident*, where in 1996, while working on the NC Creed in Church Slavonic, Pärt wrote in his musical diary that "the thought of the holy word bears/gives music".³¹ According to Pärt it is the sacred value of a holy text and its holy words that has the capacity to give music and also to sustain it.³² Here we see again the importance and value of the text's content, and in this case the holy and "bearing" – i.e. underpinning – value of the NC Creed in the musical creative process. When a text really inspired him, Pärt tried to focus on it as much as possible.³³

The Latin NC Creed as a musical confession of faith

Another very important aspect that gives us a glimpse of the author's personal connection to the NC Creed is the composer's deliberation over

²⁴ APC. Works: *Missa syllabica*; <https://www.arvopart.ee/en/arvo-part/work/569/> (15 October 2021).

²⁵ APC. Works: *Summa*; <https://www.arvopart.ee/en/arvo-part/work/555/> (15 October 2021).

²⁶ "Ma arvan, et praktiliselt läks see kahes keeles korraka – vene keel ja ladina keel. Slaavi keel oli praktiline, see oli seotud kirikuga otseselt, see tähendab igapäevaselt; muide, meil ei olnudki eestikeelset usutunnistust ... Ja siis umbes samal ajal, võibolla natukene hiljem, tuli ladina keel juurde, sest ma hakkasin kirjutama 'Summat' ja 'Missa syllabicat.'" (Unpublished TT archive interview with ANP, 21 August 2020, APC)

²⁷ Ibid.

²⁸ APC. Works: *Berliner Messe*; <https://www.arvopart.ee/en/arvo-part/work/507/> (15 October 2021).

²⁹ APC. Works: *Orient & Occident*; <https://www.arvopart.ee/en/arvo-part/work/486/> (15 October 2021).

³⁰ Unpublished TT archive interview with ANP, 30 January 2020, APC.

³¹ "Püha sõna mõte (k)annab muusikat." (APK 2-1.192, p. 36)

³² Unpublished Ardo Västriku archive interview with Arvo Pärt on *Orient & Occident* I, 18 December 2019: 6, APC.

³³ TT interviews with ANP, 30 January 2020 and 21 August 2020.

the potential titles for the compositional works. Pärt has himself commented that none of his compositional titles have been chosen casually and that the titles very often also dictate and inspire his compositional process (Smith 1999: 21).

What might not be very well known is the fact that while working on a piece Pärt often has multiple title versions on the table. For example, as witnessed by Pärt's musical diaries of *Summa*, the first and most preferred title for this Latin NC Creed was "Credo", which in Latin means "I believe".³⁴ According to Pärt, in the beginning the title was therefore "Credo", but the title "Credo" was eventually abandoned, since a work with the same title already existed in his oeuvre – but also in order to conceal its religious content from the anti-religious Soviet regime. Pärt mentions that he wanted to avoid the scandal that had occurred in 1968 with his *Credo* and its religiously confessional title and content.³⁵

Nevertheless, as Pärt himself emphasizes, in his heart he never actually retreated from this title. Interestingly, this aspect is still visible up to the present, as Pärt does not only use the Latin term "credo" to refer to the Latin creedal texts in *Credo* and *Summa*, but also when referring to the NC Creed (in Church Slavonic) in *Orient & Occident* and even to the NC Creed (in Estonian) in his Orthodox Prayer Book.³⁶

What this tells us is that Pärt seems to use the title "Credo" in cases where he wants to emphasize the confessional character of the composition. The fact that it is used in the early phases of *Summa* tells us that at the beginning Pärt wanted to use the Latin NC Creed as his musical confession and statement of faith in a similar way to the *Credo* of 1968.³⁷

In the search for alternative titles, after "Credo" Pärt arrived at another potential title that also existed before *Summa* – "Sümbol".³⁸ Pärt confirms

that "Sümbol" was indeed a possible title for the work, but he does not remember exactly where he had taken it from or why it was finally discarded.³⁹

To many churchgoers and theologians, the NC Creed is better known as the "Symbol of faith". The term "symbol", which in Greek means "putting together" (σύμβολον = σύν + βάλλω), was already from Antiquity used for documents that proved a common agreement on matters between different parties.⁴⁰ The same title was later given by Christians to their baptismal creedal statements that were also understood as unifying contracts between God and humanity (Kelly 1972: 55–58).

It is therefore reasonable to consider the potential title "Sümbol" for the *Summa* also as a reference to the well-known creedal title *Symbol of faith*. As in Estonian the NC Creed (*usutunnistus*) is never referred to with the term "sümbol", this term must come from another language. It does not seem to derive from a Latin background, as in the *Liber usualis* (a book of liturgical Chant of the Roman Catholic Church), from which Pärt most probably drew the text, the creedal part is exclusively referred to as "Credo".⁴¹ This leaves us no other possibility but to conclude that the potential title "Sümbol" for the *Summa* is Pärt's personal derivation from the well-known title *Символ веры* (*Simvol veri*) of the NC Creed set in the Church Slavonic of his ecclesiastical life. The term "sümbol" therefore refers to the NC Creed in Church Slavonic and consequently also to his personal religious experience of confessing a faith. In a remarkable way, even after abandoning the confessional title "Credo", Pärt was still trying to give this musical work a title that would tell the world that this is his personal confession of faith.

What is also interesting is the fact that with the title "Sümbol", Pärt is viewing the Latin NC Creed through the confessional lens of the Creed

³⁴ APK 2-1.18, p. 100, 1976; APK 2-1.19, p. 60–61, 1976.

³⁵ TT interview with ANP, 21 August 2020. For the scandal over *Credo* (1968) with the Soviet regime see: Hillier 1997: 58, 75; Karnes 2020: 74.

³⁶ Unpublished Ardo Västriku archive interview with Arvo Pärt on *Orient & Occident* I, 18 December 2019: 5, APC; unpublished TT archive interview with ANP, 21 August 2020, APC.

³⁷ According to Jaanson, the frequent use of the Latin "Credo" (to refer to the NC Creeds) in Pärt's oeuvre might be perceived as a form of a public confession of faith via music (Jaanson 2014: 183).

³⁸ Musical diary, APK 2-1.19, p. 80, 1976.

³⁹ Unpublished TT archive interview with ANP, 21 August 2020, APC.

⁴⁰ LSJ The Greek-English Lexicon, <http://stephanus.tlg.uci.edu/lsg/#context=lsj&eid=101177> (1 October 2021).

⁴¹ For Pärt's use of the *Liber usualis* see Hillier 1997: 81; Restagno 2012: 7; Vuorinen 2014: 60.

of his Orthodox religious life. This essentially means that Pärt is declaring the Latin NC Creed, which comes from the world of his music (and inevitably also from the Catholic Church), to be an inseparable part of his personal religious confession in the same manner as the NC Creed in Church Slavonic. As Pärt himself states, there is no border to separate the life of his music and faith (Lubow 2010). And as there is no border, music also naturally becomes a language that can express his personal faith. As is well emphasized by Pärt: “My music can be my inner secret, even my confession.” (Elste 1988: 338)

In this way, as is seen via the early potential titles, *Summa*, together with its Latin NC Creed, was meant to be Pärt’s confession of faith in the language of music. The fact that Pärt finally abandoned these titles does not mean that he would also have abandoned the work’s confessional character. It simply shows that its confessional character took a more subtle and non-public form. As Toomas Siitan rightly points out, with *Summa* Pärt did not want to play up his religiosity, but even so, he remained honest in his compositional work by expressing what he experienced in his life and in his soul.⁴²

The Latin NC Creed and the process of self-distancing

From the confessional titles Pärt nevertheless arrived at a much more enigmatic title – *Summa*. According to Pärt, the Latin NC Creed was finally named *Summa* because for him the NC Creed

has always been a “summa summarum” (Latin, “sum of sums”) and “the sum of all wisdom and truth”.⁴³ Pärt has retrospectively mentioned that the primary inspiration for such an understanding came from Psalm 119, which glorifies the word of God and states: “The sum of your word is truth, and every one of your righteous rules endures forever.” (Ps 119: 160)⁴⁴ According to Pärt, this Psalm inspired him to understand that the words of the NC Creed contain a divine and other-worldly truth that endures forever, which is why it is a sum of all truth.⁴⁵

In this concept there seems to lie a valuable function of the NC Creed that Nora Pärt has described in the following way:

There is a necessity to distance oneself from the ego and to stand on something that I know is impossible to understand – that this is an impossible formulation, that it is impossible to even get close to it. He puts himself not second in line, but third in line after the text. This means self-renunciation at a very deep level. This makes itself felt in everything he has written, but especially with Credo (NC Creed) he steps even further away.⁴⁶

Faced with a mysterious and unearthly creedal text that is “the sum of divine truth”, the composer naturally feels insignificant, which inclines him towards self-reduction and the renunciation of his ego. It is probably the same insignificance that makes Pärt claim that he has difficulties accessing the Creed when his soul is tangled up in itself;⁴⁷ that the Creed reveals to him his sinfulness;⁴⁸ and

⁴² Mihkelson 2005c, 00:26:00–00:26:13.

⁴³ Unpublished Immo Mihkelson archive interview with Arvo Pärt, 10 May 2016: 7, APC; unpublished TT archive interview with ANP, 21 August 2020, APC.

⁴⁴ This inspiration seems to be directly linked to Pärt’s 1976 exercise in monophony, where the composer wrote monodic melodies corresponding to all of the 150 Psalms (Lingas 2020: 223–224).

⁴⁵ During a phone call by the author with Arvo Pärt on 14 October 2021 the composer stated: “*Summa* tähendab, et see on tõe summa, nii nagu Jehoova tõe kestab igavesti psalmis 119 ja need Jehoova tões on usutunnistuse sees. Aga psalm 119 on nagu Jumala tõe ja taevalik tõe ja seda ma tahtsin niimoodi välja tuua. See on minu tunnetus ja vaatevinkel. Aga selle psalmi formuleering on ilus ja vägev ja puhas ja selge.” (“*Summa* means that it is the sum of truth, just as Jehovah’s truth endures forever in Psalm 119, and these Jehovah’s truths are within the Creed. But Psalm 119 is like God’s truth and heavenly truth, and that’s how I wanted to point it out. It’s my feeling and point of view. But this formulation of the Psalm is beautiful and powerful and pure and clear.”)

⁴⁶ “Vajadus oma minast distantseeruda ja toetuda millegi peale, mille kohta ma tean, et sellest on võimatu aru saada – et see on võimatu formuleering ja et sellele on võimatu ligi pääseda. Ta asetab ennast mitte isegi teise, vaid lausa kolmandasse ritta suhtes tekstiga. See on oma minast äraütlemine väga sügaval tasandil. Kogu loomingus annab see tunda, aga eriti Credo’ga astub ta veel kaugemale.” (Unpublished TT archive interview with ANP, 21 August 2020, APC)

⁴⁷ Unpublished Ardo Västriku archive interview with Arvo Pärt on *Orient & Occident I*, 18 December 2019: 5, APC.

⁴⁸ Unpublished TT archive interview with ANP, 21 August 2020, APC.

that composing music on the sacred text of the Creed can in some cases even make him feel as if he is committing sacrilege (*святотатство*).⁴⁹

In this way the NC Creed contains a principle for which Pärt was already seeking in his 1968 interview with Randalu – an ascetic value that via self-reduction and self-distancing would help him simplify his personal fraction.

This is something that of course lies behind the creative and compositional process of tintinnabulation, where the composer must distance himself from his ego, interpretations and passions, so that the words and their structure in the text could themselves have the possibility to emanate objective information (Siitan 2014: 12). Without doubt, the divinely mystical content of the creedal text has helped and inspired Pärt to ascetically humble and distance himself so that the words of the NC Creed, or any other text, could themselves be turned into objective musical information.

The NC Creed in Church Slavonic as a musical confession of faith

More than 20 years later, similar patterns emerge also in *Orient & Occident*, a work based on the NC Creed set in Church Slavonic.

Initially, in 1996, when Pärt started composing *Orient & Occident*, it was simply titled “Берюю ...”, which is the first word of the Creed in Church Slavonic, meaning “I believe”.⁵⁰ It is hard to ignore the fact that in the first phase of composition both *Summa* and *Orient & Occident* were titled “I believe” (“Credo” – “Берюю”). What is even more striking is the fact that in the second phase of the composition process, both of these works again bear the same title – “Sümbol”. According to the musical diaries of *Orient & Occident*, in August/September 1999, while staying on Patmos, Pärt decided to give this musical composition the title

“Sümbol” – just as he did with the *Summa*.⁵¹ At the beginning of the year 2000, probably inspired by his stay in Greece, Pärt decided to give the title “Sümbol” a more archaic form by replacing it with the Ancient Greek “Symbolon”.⁵² Without doubt, the potential titles “Sümbol” and later “Symbolon” in *Orient & Occident* were also inspired by the Church Slavonic title of the Creed *Символ веры*, on which this work is based.⁵³

As with the composition of *Summa*, the early phases of the evolution of *Orient & Occident* show us that this work was also meant to be Pärt’s musical expression of faith, this time through the Creed of his ecclesiastical life. In addition to the confessional titles, other aspects also direct us towards the same understanding. First of all, the idea and initiative of composing music based on the NC Creed in Church Slavonic, which is to say based on the experience of his ecclesiastical life, came directly from Pärt and not from the organizers of the Berliner Festspiele.⁵⁴

But as the titles “Берюю”, “Sümbol” and “Symbolon” were finally discarded, here also, as in the case of *Summa*, in the end Pärt decided to present this musical confession of faith in a hidden, inner, silent form.⁵⁵ This is also supported by the observations of Toomas Siitan, according to whom silent texts in Pärt’s oeuvre (as is the case with *Orient & Occident*) refer to inner transformation and prayer, whereas musical compositions that are written in the language of his religious practice (Church Slavonic, Russian) are expressions of his personal faith (Siitan 2020: 31–32).

The NC Creed in Orient & Occident and the unity of the opposites

Despite his initial intention to entitle this inner musical confession of faith with a creedal title, Pärt nevertheless finally arrived at *Orient & Occident*. As

⁴⁹ Unpublished Immo Mikhelson archive interview with Arvo Pärt, 10 May 2016: 8, APC.

⁵⁰ Musical diary, APK 2-1.192, p. 9, 1996.

⁵¹ APK 2-1.224, p. 16.

⁵² Musical diary, APK 2-1.225, p. 1, 18, 31.

⁵³ Furthermore, in a 2016 interview with Immo Mikhelson, Pärt acknowledges that the title “Sümbol” in the *Orient & Occident* is a reference to the Creed. (Unpublished Immo Mikhelson archive interview with Arvo Pärt, 10 May 2016: 9, APC)

⁵⁴ Unpublished TT archive interview with ANP, 21 August 2020, APC.

⁵⁵ According to John Forrestal, the NC Creed in *Orient & Occident* can be considered Pärt’s inner and silent confession of faith (Forrestal 2014: 72).

is clearly indicated by the title (“East and West”), Pärt presents us with a musical composition where the melodic line sounds Eastern in style, although written in the harmonic minor, which belongs to Western musical tradition. The two musical worlds – Eastern monophony and Western polyphony – intertwine in the composition.⁵⁶ With this final title, the creedal text (which is anyhow silent) and its confessional aspect become even more hidden. One could therefore listen to its combined harmonic and monophonic peculiarity and even read the title without ever knowing that this work may be somehow linked to the NC Creed of Pärt’s religious life.

But when we dig deeper, then we see that the NC Creed in Church Slavonic plays a bigger role in this composition than might at first appear. In order to understand this, we must first of all try to understand whether behind the East and West there is something more than just two contrasting musical worlds of monophony and polyphony.

As regards the Western polyphonic and harmonic part, Pärt is quite clear: through this he wanted to represent a later musical tradition that became predominant in the Western Church (Catholic and Protestant Churches) and in Western Europe in general.⁵⁷

As far as the Eastern part is concerned, Pärt makes it clear that he wanted to emphasize the Eastern religious monophonic musical tradition which, as it existed before the polyphonic tradition, is the earlier of the two.⁵⁸ What exactly is meant by this remains at first unclear. Some authors have tried to find here links and similarities with the Arabic and Islamic Middle Eastern monodic musical tradition (Forrestal 2014: 75–84)

– an aspect that Pärt has himself never mentioned nor confirmed. Even though the composer seems to accept a wider interpretation behind it by even referring to the shamanic musical tradition, he still primarily links the monophonic tradition with Eastern Christianity and with the Orthodox Church.⁵⁹ Of course, Pärt does not associate the monophonic musical tradition specifically with the Russian Orthodox Church, in which, he explains, Western polyphony has been extensively grafted onto the earlier monodic musical tradition of the Eastern Church.⁶⁰ By making such a distinction the composer’s thoughts seem to guide us towards the Eastern Mediterranean and to the early Christian and Byzantine Orthodox monophonic musical tradition, which largely seems to be behind the oriental religious music that Pärt has been mentioning.⁶¹

We may therefore conclude that for Pärt *Orient & Occident* as a whole contains a contrasting coexistence of the musical traditions that are more or less linked to the Western and Eastern Churches, which, as the composer is well aware, have been in conflict for centuries.

For this reason, with *Orient & Occident* Pärt wanted to bring together not only the two different musical traditions but also the two conflictual Churches, which according to Pärt should in reality be one.⁶² This is why, when talking about the division between the Orthodox and Catholic Churches, Pärt, using musical language, emphasizes that ideally the two should “sound together”, without the one excluding the other.⁶³

In such a context, Forrestal’s hypothesis that with the NC Creed in *Orient & Occident* Pärt is tackling the Eastern-Western Christian dispute

⁵⁶ APC. Works: *Orient & Occident*; <https://www.arvopart.ee/en/arvo-part/work/486/> (15 October 2021).

⁵⁷ Unpublished Ardo Västriik archive interview with Arvo Pärt on *Orient & Occident* I, 18 December 2019: 3, APC; unpublished TT archive interview with ANP, 21 August 2020, APC.

⁵⁸ Unpublished Immo Mihkelson archive interview with Arvo Pärt, 10 May 2016: 8, APC.

⁵⁹ Ibid.; unpublished Ardo Västriik archive interview with Arvo Pärt on *Orient & Occident* I, 18 December 2019: 3, APC; unpublished TT archive interview with ANP, 21 August 2020, APC.

⁶⁰ Unpublished Ardo Västriik archive interview with Arvo Pärt on *Orient & Occident* I, 18 December 2019: 3, APC.

⁶¹ Many important oriental musical elements of the *Orient & Occident* emerged only during or after Pärt’s two week stay (August–September 1999) at the Eastern Mediterranean Island of Patmos. During his stay on the Greek Island, we can see the emergence of sharps and flats that create a third minor which makes the musical tension between the East and the West even more felt in this composition. The title *Orient & Occident* on the other hand is inserted in the early 2000 and the glissandi only in September 2000. (Unpublished Ardo Västriik archive interview with Arvo Pärt on *Orient & Occident* II, 18 December 2019: 7–8, APC)

⁶² Unpublished Immo Mihkelson archive interview with Arvo Pärt, 10 May 2016: 8–9, APC.

⁶³ Musical diary, APK 2-1.249, p. 65, 2013.

over the filioque clause (Forrestal 2014: 93) does not seem to be very probable. In general, Pärt does not seem to pay any attention to the historical Orthodox position, which rejects the Latin NC Creed with its filioque clause.⁶⁴ On the contrary, as we have previously seen, the Latin and Orthodox versions of the NC Creed are considered by the composer to have an equal and even indistinguishable confessional value.

Nevertheless, the task of unifying these two ecclesiastical and musical worlds in *Orient & Occident* was assigned by Pärt to the NC Creed of his ecclesiastical life, where each alternate Church Slavonic word gives voice to either Western polyphony or Eastern monophony.⁶⁵ This task was not assigned by chance, since for Pärt, in the spirit of the ancient Christian creedal title "Symbol", the NC Creed is also seen as a unifier of opposites.

This becomes evident first of all in Pärt's personal religious life, as in his Orthodox Prayer Book⁶⁶ the composer has entitled the NC Creed as "the best formulation of an impossible formulation".⁶⁷ What Pärt tries to say with this title is that the Creed holds an incomprehensible, divine and hidden meaning that somehow has become earthly and revealed in comprehensible words – a meeting point between the opposites of the possible and the impossible. While commenting on the NC Creed in *Orient & Occident*, Pärt also expresses his conviction that it is the sacred text itself that confesses the co-existence of opposites: with the NC Creed one confesses that God the Father has created the opposites of heaven and earth, and all things visible and invisible.⁶⁸

This unifying duality becomes evident also in another personal spiritual practice of the composer in which the NC Creed is paired with the Jesus Prayer.⁶⁹ According to Pärt, during the

composition of *Summa* he had already developed a rather particular way of reading the NC Creed, where after each verse of the Creed one Jesus Prayer was also added.⁷⁰

During our interviews, Pärt gave an example of how this works by reading one part from the NC Creed: "He was crucified for us under Pontius Pilate, and suffered, and was buried, and the third day he rose again, according to the Scriptures." After that Pärt read the Jesus Prayer, which guided him to the following conclusion:

We are accomplices – aren't we? – in this crucifixion, sinners all alike. Broadly speaking, we are the same kind of mob as those who called for crucifixion. So, when you say the Jesus Prayer, this understanding and this perception moves into your blood. And with the Jesus Prayer, you also get rid of this thought.⁷¹

With the help of the Jesus Prayer the NC Creed therefore allows the composer to experience the paradoxical co-existence of the two opposites – his sin, and divine redemption.

As Pärt himself states, all of this search for the unified duality will finally guide us towards the *tintinnabuli* technique, where between the opposites of the melody (M) voice and the *tintinnabuli* (T) triad there is also a continuous tension. In analogy to the previous examples, Pärt symbolically characterizes the M-voice as earthly, which is also related to his sin and ego, and the T-voice as heavenly, which is related to redemption. This binary opposition and tension in the *tintinnabuli*, however, does not lead to division, but instead, in a similar way to the NC Creed, arrives at unity, which is expressed by the mathematical equation $1+1=1$. As Pärt himself has put it: "One and one, it is one – it is not two.

⁶⁴ Unpublished TT archive interview with ANP, 21 August 2020, APC.

⁶⁵ Unpublished Ardo Västriik archive interview with Arvo Pärt on *Orient & Occident* I, 18 December 2019: 3–4, APC.

⁶⁶ For the Prayer Book that Arvo Pärt here uses, see Palli et al. 2007.

⁶⁷ Unpublished TT archive interview with ANP, 21.08.2020, APC; unpublished Ardo Västriik archive interview with Arvo Pärt on *Orient & Occident* I, 18 December 2019: 5.

⁶⁸ Unpublished Ardo Västriik archive interview with Arvo Pärt on *Orient & Occident* I, 18 December 2019: 5, APC.

⁶⁹ "Lord Jesus Christ, Son of God, have mercy on me, a sinner."

⁷⁰ Unpublished TT archive interview with ANP, 21 August 2020, APC.

⁷¹ "Meie oleme ju kaassüüdlased sellele ristilöömisele, samasugused patused. Laias laastus oleme meie samasugune põobel nagu ristilööjad. Aga siis, kui loed Jeesuspalvet, läheb see arusaamine ja tunnetus sulle verre. Ja Jeesuspalvega saad sellest mõttest ka lahti." (Ibid.)

This is the secret of this technique.” (Yaraman 2020: 233; Hillier 1997: 96)⁷² Without doubt, for Pärt, this secret of the *tintinnabuli* technique is simultaneously the secret of the NC Creed and vice versa.

Conclusion

We may therefore conclude that not only are the creedal statements in Pärt’s musical compositions directly linked to the experiences and expressions of his personal religious life, but they are also linked to his compositional creative process.

In the case of the works discussed here, it is the sacred tradition, the meaning and depth of the NC Creed, that Pärt needed in order for the music to be sustainable. We have also seen not

only how the composer’s personal relation to the creedal content led him to elaborate on the title or potential titles of the musical compositions, but also how in turn the same titles reveal to us the true religious value that the NC Creed has for the composer and how it is indivisibly linked to the world of his music.

It can be therefore said that the NC Creed is for Pärt not just a confessional text of his religious life that has somehow also found a way into some of his musical compositions, but it is a musical confession of faith, which at the same time represents the whole compositional logic of the *tintinnabuli* technique by aiding his ascetic self-reduction and by unifying the binary forces of opposites.

⁷² This tension between the opposites has been thematized by Arvo Pärt in: Musical diaries, APK 2-1.192, p. 38, 1996, and APK 2-1.225, p. 67, 2000; unpublished Ardo Västrik archive interview with Arvo Pärt on *Orient & Occident* I, 18 December 2019: 5, APC. For the same topic see also: Lingas 2020: 225; Siitan 2020: 30.

Archive sources

Arvo Pärt Centre / Arvo Pärdi Keskus (APK)

APK 2-1.18: Musical diary. 16 (03.09.1976/27.11.1976).

APK 2-1.19: Musical diary. 17 (28.11.1976/10.02.1977).

APK 2-1.192: Musical diary. 1996, 4 (30.05.1996/02.08.1996).

APK 2-1.224: Musical diary. 1999, 3 (08.07.1999/06.02.2000).

APK 2-1.225: Musical diary. 2000, 1 (08.01.2000/26.05.2000).

APK 2-1.249: Musical diary. 07.2012-2013
(28.07.2012/06.2013).

Interviews

Unpublished Tauri Tölp archive interview with Arvo and Nora Pärt, 30 January 2020. Arvo Pärt Centre.

Unpublished Tauri Tölp archive interview with Arvo and Nora Pärt, 21 August 2020. Arvo Pärt Centre.

Unpublished Immo Mikhelson archive interview with Arvo Pärt: Commentaries on musical diaries (transcription), 10 May 2016. Arvo Pärt Centre.

Unpublished Ardo Västriik archive interview with Arvo Pärt on the context of *Orient & Occident* I-II (transcription), 18 December 2019. Arvo Pärt Centre.

Unpublished Kristina Körver and Kai Kutman archive interview with Arvo Pärt on the context of *Credo*, 15 June 2021. Arvo Pärt Centre.

References

- Annus**, Amar 2015. Religioon ja savantism – mida uskus Heimar Ilves? – *Kirik & Teoloogia*, 12 June 2015, <https://kjt.ee/2015/06/religioon-ja-savantism-mida-uskus-heimar-ilves/> (15 October 2021).
- APC** (Arvo Pärt Centre). Biography; <https://www.arvopart.ee/en/arvo-part/biography/> (15 October 2021).
- APC**. Works: *Berliner Messe*; <https://www.arvopart.ee/en/arvo-part/work/507/> (15 October 2021).
- APC**. Works: *Missa syllabica*; <https://www.arvopart.ee/en/arvo-part/work/569/> (15 October 2021).
- APC**. Works: *Orient & Occident*; <https://www.arvopart.ee/en/arvo-part/work/486/> (15 October 2021).
- APC**. Works: *Summa*; <https://www.arvopart.ee/en/arvo-part/work/555/> (15 October 2021).
- Elste**, Martin 1988. An Interview with Arvo Pärt. – *Fanfare* 11/4, March/April, pp. 337–341.
- EMIC** (Estonian Music Information Centre). Art. Heimar Ilves; <https://www.emic.ee/?sisu=heliloojad&mid=58&lang=eng&action=view&method=biograafia&id=21> (15 October 2021).
- EMIC**. Art. Hugo Lepnurm; <https://www.emic.ee/?sisu=heliloojad&mid=58&lang=eng&action=view&method=biograafia&id=51> (15 October 2021).
- Forrestal**, John 2014. “A Poet From the North”: Arvo Pärt, *Orient and Occident*, and the Aural Architecture of his Orthodox Faith. Master’s Thesis, Boston University.
- Hanson**, Richard P.C. 2014. Creeds and Confessions of Faith. – *Encyclopedia of Ancient Christianity*. Angelo Di Berardino (ed.), Downers Grove, IL: InterVarsity Press, pp. 1:630–633.
- Hillier**, Paul 1997. *Arvo Pärt*. Oxford: Oxford University Press.
- Jaanson**, Mart 2014. *Nikaia-Konstantinoopoli usutunnistuse ladinakeelse normteksti grammatiline, teoloogiline ja muusikaline liigendamine*. Dissertationes theologiae Universitatis Tartuensis 30, [Tartu]: Tartu Ülikooli Kirjastus.
- Karnes**, Kevin C. 2020. Arvo Pärt’s Tintinnabuli and the 1970s Soviet Underground. – *Arvo Pärt: Sounding the Sacred*. Eds. Peter C. Bouteneff, Jeffers Engelhardt, Robert Saler, New York: Fordham University Press, pp. 68–85, <https://doi.org/10.2307/j.ctv1199106.7>.
- Kelly**, John N.D. 1972. *Early Christian Creeds*. London: Longman.
- Lingas**, Alexander 2020. Christian Liturgical Chant and the Musical Reorientation of Arvo Pärt. – *Arvo Pärt: Sounding the Sacred*. Eds. Peter C. Bouteneff, Jeffers Engelhardt, Robert Saler, New York: Fordham University Press, pp. 220–231.
- LSJ**. The Online Liddell-Scott-Jones Greek-English Lexicon, <http://stephanus.tlg.uci.edu/ljsj/#context=lsj&eid=101177> (1 October 2021).
- Lubow**, Arthur 2010. Arvo Pärt: The Sound of Spirit. – *The New York Times Magazine*, 15 October, <https://archive.nytimes.com/www.nytimes.com/2010/10/17/magazine/17part-t.html> (2 March 2022).
- Meyendorff**, John 1983. *Byzantine Theology: Historical Trends and Doctrinal Themes*. sNew York: Fordham University Press.
- Mikhelson**, Immo 2005a. *Arvo Pärt. Heli ja vaikus 4*. [Radio broadcast series, rebroadcast 2020], <https://klassikaraadio.err.ee/1128433/arvo-part-heli-ja-vaikus-4> (1 October 2021).
- Mikhelson**, Immo 2005b. *Arvo Pärt. Heli ja vaikus 5*. [Radio broadcast series, rebroadcast 2020], <https://klassikaraadio.err.ee/1128922/arvo-part-heli-ja-vaikus-5> (1 October 2021).
- Mikhelson**, Immo 2005c. *Arvo Pärt. Heli ja vaikus 7*. [Radio broadcast series, rebroadcast 2020], <https://klassikaraadio.err.ee/1130017/arvo-part-heli-ja-vaikus-7> (1 October 2021).
- Palli**, Mattias, Kristi Sarapuu, Taimi Kopli (toim.) 2007. *Õigeusu palveraamat*. Tallinn: Eesti Apostliku Õigeusu Kiriku kirjastus.
- Quinn**, Peter 2000. Out with the Old and in with the New: Arvo Pärt’s ‘Credo’. – *Tempo, New Series* 211, pp. 16–20.
- Randalu**, Ivalo 1968. *Looming ja Aeg: 6 Arvo Pärt*. 10 September, <https://arhiiv.err.ee/vaata/looming-ja-aeg-looming-ja-aeg-06-arvo-part> (1 October 2021).
- Restagno**, Enzo 2012. Interview with Nora and Arvo Pärt: “I seek a common denominator”. – *UE Musikblätter* 2, pp. 5–9.
- Siitan**, Toomas 2014. Introduction. – *In principio: The Word in Arvo Pärt’s Music*. Ed. by Hedi Rosma, Kristina Körver, Kai Kutman, Laulasmaa: Arvo Pärt Centre, pp. 9–15.
- Siitan**, Toomas 2020. Sounding Structure, Structured Sound. – *Arvo Pärt: Sounding the Sacred*. Eds. Peter C. Bouteneff, Jeffers Engelhardt, Robert Saler, New York: Fordham University Press, pp. 25–35, <https://doi.org/10.2307/j.ctv1199106.5>.
- Smith**, Geoff 1999. Sources of Invention: An interview with Arvo Pärt. – *The Musical Times* 140/1868, pp. 19–25, <https://doi.org/10.2307/1004490>.

Vuorinen, Mark Eric John 2014. *Arvo Pärt's Serial and Tintinnabuli Works: A Continuum of Process*. Doctoral thesis, University of Toronto.

Westra, Liuwe H. 2002. *The Apostle's Creed: Origin, History and Some Early Commentaries*. *Instrumenta patristica et mediaevalia* 43, Turnhout: Brepols.

Yaraman, Huriye Sevin 2020. In the Beginning There Was Sound: Hearing, Tintinnabuli, and Musical Meaning in Sufism. – *Sounding the Sacred*. Peter Bouteneff, Jeffers Engelhardt and Robert Saler (eds.), New York, USA: Fordham University Press, pp. 232–241, <https://doi.org/10.2307/j.ctv1199106.16>.

Nikaia-Konstantinoopoli usutunnistus Arvo Pärdi elus ja teostes

Tauri Tölpt

Arvo Pärt on komponeerinud muusikat erinevatele kristlikku traditsiooni kuuluvatele tekstidele. Kõige rohkem on Pärt kasutanud Nikaia-Konstantinoopoli (NK) usutunnistust, mis on ladina versioonis leidnud tee teosesse „Summa” (1977) ning kirikuslaavi keeles „Orient & Occident’i” (1999/2000). Osana ladina muusikalisest missast on NK usutunnistuse ladina versioon leitav ka „Missa syllabica’s” (1977) ning „Berliner Messe’s” (1990/2002).

Enne kui kõnealune usutunnistus jõudis Arvo Pärdi ellu ja teostesse, läbis ta pika ja keerulise ajaloolise teekonna, mille käigus sai ta mõjutusi nii idast kui läänest, olles tunnistajaks nii ühtsusele kui ka konfliktidele.

Kuigi ajaloolised andmed selle kristliku maailma ühe olulisema usutunnistuse kohta ei ole lõpuni selged, ollakse tänapäeval ühel meelel, et NK usutunnistuse löid I Konstantinoopoli kirikukogu isad 381. aastal ning selle kinnitas üleilmseks usutunnistuseks IV oikumeeniline kirikukogu 451. aastal. Alates 6. sajandist saavutas NK ladinakeelne versioon olulise koha ka Lääne kiriku kateheesis ja ristimisteenistustel. Kuid samal sajandil hakkasid Läänes teatud kohalikud kirikud kasutama NK usutunnistuse muudetud versiooni lisandusega *filioque* (nn. Ladina NK usutunnistust). See muudatus, mille võttis 1014. aastal vastu ka Rooma kirik, panustas ühena paljudest osaduse katkemisse Rooma ja Konstantinoopoli vahel 1054. aastal. (Kelly 1972) Alates osaduse katkemisest on lääne kristlased eesotsas Roomaga jäänud truuks Ladina NK usutunnistusele koos *filioque*-lisandiga, samas kui ida kristlased eesotsas Konstantinoopoliga on jäänud algse versiooni juurde. Kuigi ajalooliselt on need kaks usutunnistuse versiooni liikunud eraldi ja kohati isegi konfliktsetel radadel, on nad leidnud sõbraliku koosseksistentsi Arvo Pärdi elus ja loomingus.

Arvo Pärdi esimeseks usutunnistuslikuks deklaratsiooniks pole aga siiski veel terviklik NK usutunnistus, vaid hoopis tema ladinakeelne „Credo” (1968), milles ta toob kokku kaks sakraaltekstilist fragmenti: katoliku missal kasutatava usutunnistuse avalause („Credo in Jesum Christum” – „Usun Jeesusesse Kristusesse”) ning perikoobi Uue Testamendi mäejutlusest (Mt 5:38–39). Kuigi „Credo” loomise ajal ei tegutsenud Pärt veel aktiivselt üheski kirikus ega usulises organisatsioonis, on „Credo” näol selgelt tegemist helilooja isikliku usu tunnistamisega Jeesusesse Kristusesse, kes, nagu toob Pärt välja 1968. aasta intervjuus Ivalo Randalule, suutis jumalikult „taandada oma murre” ehk lihtsustamise teel loobuda kõigest mittevajalikust (Randalu 1968). Toetudes Kristuse enese eeskujule, saab „Credost” Pärdi loomingus ühelt poolt vaimne protest maailma kurjuse vastu, kuid teisalt ka oma vanale loomingulisele reaalsusele surma kuulutamine, mis jääb Kristusese ootama oma uut ülestõusmist.¹

Järgnenud aastatepikkuse loomingulise kriisi ajal süüvis Pärt aina rohkem vanamuusikasse ning erinevatesse tegevustesse ja pühadesse tekstidesse, mis inspireeriksid. Selle käigus jõudis helilooja ellu esmakordselt ka NK usutunnistus, kuid huvitaval kombel üldse mitte muusika, vaid hoopis õigeusu kiriku kaudu, mille liikmeks Pärt 1972. aastal sai. Sellest ajast alates mängis kirikuslaavikeelne NK usutunnistus Arvo Pärdi isiklikus usulises elus aina olulisemat rolli, saades ajapikku lausa igapäevaselt loetavaks südamepalveks.²

Ladina NK usutunnistus jõudis aga aastaid hiljem Arvo Pärdi ellu just muusika kaudu. Ta oli olulisel ja auväärsel kohal helilooja loomingulisest kriisist väljumisel ning esimestes katsetes siduda *tintinnabuli* stiili tekstiga. Selle versiooni usutunnistusest võib puhtal kujul leida „Summas” (1977) ning osana ladina muusikalisest missast ka „Missa syllabicas” (1977) ning „Berliner Messes” (1990/2002). Huvitaval kombel jõudis Pärdi usulisse ellu kuuluv kirikuslaavikeelne NK usutunnistus tema muusikalisel loomingus aga kõige viimasena, nähes 1999. aastal päevavalgust teoses „Orient & Occident”.

Et mõista veelgi paremini NK usutunnistuse olulisust Arvo Pärdi elus ja loomingus, tuleb põhjalikumalt analüüsida helilooja katseid leida pealkirjad teostele, kus seda usutunnistust on puhtakujuliselt kasutatud.

¹ Mikhelson 2005b, 00:53:20–00:54:12; Tauri Tölpti avaldamata arhiiviintervjuu Arvo ja Nora Pärdiva, 21.08.2020, APK.

² Tauri Tölpti avaldamata arhiiviintervjuu Arvo ja Nora Pärdiva, 21.08.2020, APK.

Pole kuigi laialt teada fakt, et enne kui ladina NK usutunnistusele kirjutatud heliteose pealkirjaks sai „Summa”, kaalus Pärt veel teisigi võimalusi. Üks esimesi võimalikke pealkirju oli „Credo” (lad. „Mina usun”),³ mis sarnaselt 1968. aasta „Credoga” pidi samuti olema Pärdi viis öelda maailmale muusika kaudu, et ladina NK usutunnistus on ka tema isiklik usutunnistus (Jaanson 2014: 183). Kuid samanimelise teose olemasolu ning probleemide tõttu, mis olid tekkinud „Credo’ga” 1968. aastal, loobus Pärt siiski sellest pealkirjast.⁴

Katse leida järgmine pealkiri viis helilooja sootuks huvitava tulemini: „Sümbol”.⁵ Kuigi esmapilgul jääb selle pealkirjaversiooni tähendus ja päritolu selgusetuks, on suure tõenäosusega tegemist Pärdi katsega eestistada NK usutunnistuse slaavikeelne nimetus *Символ веры* („Simvol veri”), millega helilooja soovib alternatiivsel viisil kõnealuse heliteose usutunnistuslikku iseloomu rõhutada. Lisaks sellele näitab sellise pealkirjaversiooni kaalumine, et Pärt vaatab ladina NK usutunnistust läbi oma kirikliku usutunnistuse prisma, põimides nõnda lahutamatuks tervikuks nii oma muusikalise kui ka kirikliku usutunnistusliku maailma. Kuid lõpuks otsustas Pärt usutunnistuslikest rõhuasetustest teose pealkirjas siiski loobuda, määrates lõplikuks pealkirjaks „Summa”. Kuigi ka selle pealkirja tähendus ja päritolu jääb esialgu mõistatuseks, annab Arvo Pärt teada, et peamiselt inspireeris teda valiku tegemisel Vana Testamendi psalm 119, mis ülistab Jumala sõnas olevat terviklikku ja kokkuvõtvat tõde. Pärdi selgituste järgi andis see psalm talle mõista, et NK usutunnistuses olevad sõnad sisaldavad endas jumaliku tõe summat.⁶

Antud usutunnistuslikul väärtusel on oluline roll ka Arvo Pärdi loomingulises protsessis. Asetades ennast teksti ette, mis on müstiline ja ebamaine, tunneb helilooja loomupäraselt alandlikkust ja lausa vääritud,⁷ aga ka vajadust taandada end oma pahesid täis „minast”.⁸ Sellisel kombel kujutab NK usutunnistus endast askeetlikku väärtust, mida Pärt otsis juba 1968. aastal (vt. Randalu 1968) ning millel põhineb ka *tintinnabuli*-tehnikat loominguks protsess, kus helilooja peab suutma loobuda oma minast ja pahedest, et NK usutunnistuse või mis tahes muu teksti sõnad suudaks emaneerida tõest muusikat (Siitan 2014: 12).

Küll aga ei jää „Summaga” toimuvad mustrid hoopiski viimasteks, vaid korduvad ligi 20 aastat hiljem „Orient & Occident’is”. See teos, mille aluseks on kirikuslaavikeelne NK usutunnistus ehk teisisõnu, helilooja kiriklik kogemus usu tunnistamisest, pidi samuti oma alguses faasis olema helilooja muusikaline usutunnistus. Sellest annavad lisaks kõigele muule tunnistust ka Pärdi muusikapäevikud,⁹ mille järgi oli teose esialgseks pealkirjaks „Бегью”, mis hilisemas faasis asendati pealkirjaversioonidega „Sümbol” ja „Symbolon”. Nii „Summat” kui ka „Orient & Occident’i” tituleeris helilooja seega nende alguses faasis pealkirjaga „Mina usun” („Credo” – „Бегью”), samas kui järgmises faasis oli mõlemal teosel ühtmoodi kirikuslaavikeelsele NK usutunnistusele viitav nimeversioon „Sümbol”. Kuid nii nagu „Summagi” puhul, loobus Pärt ka siin lõpuks usutunnistuslikest pealkirjadest, jättes nii need kui ka kogu NK usutunnistuse teksti peidetud kujul heliloominguks varjule.

Määrates teose lõplikuks pealkirjaks „Orient & Occident” („Ida ja lääs”), soovis helilooja rõhutada antud kompositsiooni muusikalist eripära, kus põimuvad idapärane ühehäälsus ja läänelik mitmehäälsus.¹⁰ Lähemal uurimisel aga selgub, et mitte ainult idapärane ühehäälsus ja läänelik mitmehäälsus. Pärdi isiklike kommentaaride alusel¹¹ võib selgelt väita, et „lääne” all peab helilooja silmas lääne kristluse (katoliiklus ja protestantlus) hilisemat mitmehäälset muusikalist traditsiooni, mis sai valitsevaks kogu Lääne-Euroopas. „Ida” all tundub aga helilooja peamiselt silmas pidavat varajast idakristlikku ning

³ Muusikapäevikud, APK 2-1.18, lk. 100, 1976; APK 2-1.19, lk. 60–61, 1976.

⁴ Tauri Tõlpti avaldamata arhiiviintervjuu Arvo ja Nora Pärdiva, 21.08.2020, APK.

⁵ APK 2-1.19, lk. 80, 1976.

⁶ Telefonivestlus autori ja Arvo Pärdi vahel 14.10.2021.

⁷ Ardo Västriku avaldamata arhiiviintervjuu Arvo Pärdiva teemal „Orient & Occident” I, 18.12.2019: 5, APK; Immo Mikhelsoni avaldamata arhiiviintervjuu Arvo Pärdiva, 10.05.2016: 8, APK.

⁸ Tauri Tõlpti avaldamata arhiiviintervjuu Arvo ja Nora Pärdiva, 21.08.2020, APK.

⁹ APK 2-1.192, lk. 9, 1996; APK 2-1.224, lk. 16, 1999.

¹⁰ Teosed: *Orient & Occident*; <https://www.arvopart.ee/arvo-part/teos/486/> (15.10.2021); Tauri Tõlpti avaldamata arhiiviintervjuu Arvo ja Nora Pärdiva, 21.08.2020, APK.

¹¹ Ardo Västriku avaldamata arhiiviintervjuu Arvo Pärdiva teemal „Orient & Occident” I, 18.12.2019: 3, APK; Tauri Tõlpti avaldamata arhiiviintervjuu Arvo ja Nora Pärdiva, 21.08.2020, APK.

Vahemere idakalda õigeusuga seotud ühehäälsel muusikalist traditsiooni.¹² Just selle tõttu ei põimi ta kõnealusel teoses vaid idapärast ja läänelikkult muusikalist traditsiooni, vaid eripäraselt just muusikalisi traditsioone, mis on suuremal või vähemal määral seotud ida või lääne kirikutega, mis, nagu helilooja hästi teab, on olnud tüüls juba sajandeid.¹³ Üllatavalt on Pärt nende vastaspoolte kokkutoojana „Orient & Occident’is“ kasutanud just oma kiriklikku NK usutunnistust, kus iga järgnev kirikuslaavikeelne sõna annab hääle kas idakiriklikule monofooniale või läänekiriklikule polüfooniale.¹⁴

Seda ülesannet ei andnud ta NK usutunnistusele juhuslikult, sest nagu helilooja ka ise välja toob, on tema tajunud NK usutunnistust alati kui vastandite kokkutoojat. Seda kinnitab Arvo Pärdi kasutuses olev õigeusu palveraamat, kus helilooja on NK usutunnistuse juurde kirjutanud: „Võimatu formuleerimise parim formuleering.“¹⁵ Selle lausega väljendab helilooja oma veendumust, et NK usutunnistuses on suudetud kirjeldada ja selgitada midagi, mis on olemuslikult kirjeldamatu ja selgitamatu – kohtumispaik võimaliku ja võimatu vahel. Samuti annab Pärt arvates niisugusest vastandite kooseksistentsist tunnustust ka usutunnistus ise, mis viitab Jumal-Isale kui taeva ja maa ning nähtava ja nähtamatu loojale. Kuid lisaks kõigele muule tekitab NK usutunnistuse lugemine kõrvuti Jeesuspalvega Arvo Pärdi samaaegselt nii patu kui ka lunastuse tunnet.¹⁶

Sedalaadi vastandite kooseksistentsi ei esinda mitte ainult NK usutunnistus, vaid ka *tintinnabuli*-tehnika, milles meloodiahääli esindab helilooja patustust ja maisust, samas kui *tintinnabuli*-kolmkõla on seotud taevaliku ning lunastavaga.¹⁷ Matemaatiliselt võtab helilooja selle ise kokku nii: „Üks ja üks on üks ja mitte kaks – see on selle tehnika saladus.“ (Yaraman 2020: 233; Hillier 1997: 96)

¹² Immo Mikhelsoni arhiiviintervjuu Arvo Pärdiga, 10.05.2016: 8, APK; Ardo Västriku avaldamata arhiiviintervjuu Arvo Pärdiga teemal „Orient & Occident“ I, 18.12.2019: 3, APK; Tauri Tõlpti avaldamata arhiiviintervjuu Arvo ja Nora Pärdiga, 21.08.2020, APK.

¹³ Muusikaline päevik, APK 2-1.249, lk. 65, 2013.

¹⁴ „Orient ja Occident“ muusikalises struktuuris on Pärt loonud mustri, kus kordamööda on iga järgnev sõna kirjutatud kas ühehäälselt või mitmehäälselt. (Ardo Västriku avaldamata arhiiviintervjuu Arvo Pärdiga teemal „Orient & Occident“ I, 18.12.2019: 3, APK.)

¹⁵ Ardo Västriku avaldamata arhiiviintervjuu Arvo Pärdiga teemal „Orient & Occident“ I, 18.12.2019: 5, APK; Tauri Tõlpti avaldamata arhiiviintervjuu Arvo ja Nora Pärdiga, 21.08.2020, APK.

¹⁶ Tauri Tõlpti avaldamata arhiiviintervjuu Arvo ja Nora Pärdiga, 21.08.2020, APK.

¹⁷ Muusikapäevikud APK 2-1.192, lk. 38, 1996, ja APK 2-1.225, lk. 67, 2000; Ardo Västriku avaldamata arhiiviintervjuu Arvo Pärdiga teemal „Orient & Occident“ I, 18.12.2019: 5, APK. Vaata ka: Lingas 2020: 225; Siitan 2020: 30.

ARVUSTUSED / REVIEWS

Insights From the Outside

Kevin C. Karnes. *Sounds Beyond. Arvo Pärt and the 1970s Soviet Underground*. Chicago and London: The University of Chicago Press, 2021, 193 pp.

—
Andreas Waczkat

It is, of course, a mere coincidence that I happen to be finishing this review on the day that Mikhail Gorbachev's death is reported in the media, but this news inevitably frames my considerations. Investigating the 1970s Soviet underground, the topic of Kevin C. Karnes's most recent book, means taking a moment of a time into account that is frequently periodized in music historiography as "from Thaw to Perestroika", a wording that equates to "from Khrushchev to Gorbachev". As far as music and the other arts are concerned, however, the term "Thaw" appears something of a euphemism. There was an official musical ideology and a system of censorship that connected the Stalin era more or less seamlessly with that of Gorbachev (with a small window of greater openness during Khrushchev's time) and which forced composers and musicians either to come to terms with the system, or to withdraw from official musical life into inner emigration, or to actual emigration from the Soviet Union, whether voluntarily or under compulsion.

Since the official ideology favoured a traditional musical style and approached modernist, let alone avant-garde tendencies sceptically, the period from Thaw to Perestroika is often regarded as a period of artistic stagnation, at least in non-Russian music historiography. Digging into the recesses of the archives, however, one can discover that there was an underground movement of composers, musicians and other protagonists who existed more or less in their own information space alongside the official one. It is this Soviet underground of the 1970s on which Kevin Karnes focuses and, in view of his main interest, which he investigates as the creative soil of Arvo Pärt's first *tintinnabuli* compositions.

Karnes, Professor of Music History at Emory University in Atlanta, Georgia, is well known for his research into Baltic and Russian musical culture. Even though the period in question dates back

nearly half a century, some of the protagonists of the Soviet underground are still in a position to be interviewed as contemporary witnesses. And in fact, it is this that sets apart Karnes's study as an eloquently written melange of oral history, ethnography and archival studies by someone who is looking at his subject from the outside, in a way comparable to cultural musicologists who investigate other cultures by immersing themselves into the culture in question. Karnes does so by "reiterative acts of listening, writing, asking questions, recounting stories, and trying to make sense of it all" (p. 7). In this list the author omits to mention reading, for a major part of what can be imputed to oral history in Karnes's book is in fact taken from published interviews, autobiographical texts and similar sources.

The book consists of six chapters, the first of which is an introduction that maps the part of the Soviet underground that influenced Pärt and which in turn also was influenced by him. Karnes sketches the role of both visual artists and musicians as protagonists of a scene that sought for alternatives to the officially promoted artistic paths. Spirituality, understood in its broadest sense, gained more and more importance here, as it served as a means to open up another world. In the field of music, early music aroused interest, represented by Andrey Volkonsky and his ensemble Madrigal in Moscow as well as by Andres Mustonen and his ensemble Hortus Musicus in Tallinn.

Chapters two to five may to some extent be read independently, even if they share the same topic, namely the first performances of Pärt's *tintinnabuli* compositions and how they were embedded in and perceived by the underground. Chapter two considers the Student Club of the Riga Polytechnic Institute – the Riga Polytechnic Disco (1974–76) – where Pärt's *Sarah Was Ninety Years Old* received its first public performance

in April 1976. During these years, the Riga Polytechnic Disco was shaped by the activities of Hardijs Lediņš, a student of architecture who made his debut as a DJ (disk jockey) there in the winter of 1975. Soviet disco culture did not focus on dancing solely, as was the case in contemporary Western disco culture, but entailed listening to live or recorded music as well as to lectures about the respective music. In the Riga Polytechnic Disco, this culminated in the initiative of educational discotheque presentations, in which Lediņš functioned as the first DJ. Karnes introduces some of Lediņš's impressive programmes, which he found in the archive of the Latvian Centre for Contemporary Art.

In chapter three Karnes elaborates on "Tintinnabuli and the Sacred"; his study comprises a limited but carefully focused overview of the *tintinnabuli* technique and its first manifestation in the funeral music from the 1974 film *Colourful Dreams* (the original Estonian title is *Värvilised unenäod*), which Pärt reworked into *Modus* in 1976. Karnes subsequently introduces the first distinct *tintinnabuli* compositions that Pärt arranged as a suite and the instructive programme notes that Nora Pärt wrote to accompany this suite. One of the crucial compositions here is *Summa*, based on the Latin text of the Nicene Creed, to be followed by others based on texts taken from the Latin Bible or the Catholic liturgy. A main feature of these works is the syllabic style that Pärt developed by setting the Latin texts and which would become important for the *tintinnabuli* style in general, thus fundamentally grounding and connecting the style to the sacred.

Chapter four deals with the Riga Polytechnic Institute (RPI) Festivals of 1976–77 and has a history of its own. The earliest version of this chapter appeared in the 2019 issue of *Res Musica*, and a second version forms part of the edited volume *Arvo Pärt. Sounding the Sacred* (New York 2021).¹ Essentially, Karnes tells the story of the two festivals held in Riga in April 1976 and October 1977, both of which were put together largely by Lediņš, and of their respective resonances in both the audiences and among other musicians. Since, as Karnes mentions (p. 80), documentation of

both events is sparse, his detailed reconstructions are immensely valuable. Karnes draws attention to the festivals' musical repertoire which, among many others, featured Western avant-garde composers such as Karlheinz Stockhausen and Terry Riley in 1976 and contemporary Soviet composers like Vladimir Martynov and Valentyn Sylvestrov in 1977. While, as already mentioned, Pärt's *Sarah* received its first performance at the 1976 festival, in 1977 there was a concert exclusively devoted to a Riga version of the *Tintinnabuli* suite incorporating the *Missa syllabica*.

The fifth chapter then addresses the famous Festival of Early and Contemporary Music held in Tallinn in November 1978, which, incorporating the essential ideas of the Riga festival of October 1977, gained international attraction. The festival also marked Pärt's first major international triumph and, consequently, in Karnes's view, brought pressure on the composer from Soviet political government that would soon lead to his and his family's emigration.

Pärt's subsequent international success as composer needs no mention, unlike the later careers of Lediņš, who – probably inspired by Pärt – embarked on composition, and of Martynov, who, according to Karnes, is "an unmissable presence in [Russia] today" (p. 97) but not a figure widely known outside Russia. Though I would not venture an opinion on this, one of the merits of Karnes's book is that in the sixth and last chapter he sheds light on Lediņš's and Martynov's artistic development after 1978. Karnes's considerations emphasize the "restless searching for an 'elsewhere' [that] ultimately took [Pärt, Lediņš, and Martynov] into deeply personal spaces" (p. 121).

Karnes's *Sounds Beyond* is without any doubt an essential and unprecedented publication concerning Pärt's creative shift from exploring dodecaphony, collage techniques and aleatoric music, culminating in his 1968 *Credo*, to his *tintinnabuli* style. Karnes presents valuable material from different archives, and even if I do not feel able to judge how many of the historical details of the various events of 1976 to 1978 need be told to readers in the Baltic states, they definitely depict a nuanced picture

¹ Arvo Pärt, Hardijs Lediņš and the Ritual Moment in Riga, October 1977. – *Res Musica* 11, pp. 115–127, 2019; Arvo Pärt's Tintinnabuli and the 1970s Soviet Underground. – *Arvo Pärt. Sounding the Sacred*. Eds. Peter C. Bouteneff, Jeffers Engelhardt, Robert Saler, New York: Fordham University Press, pp. 68–85, 2021.

of the concurrent underground culture with its implications and inconsistencies. I am unsure how representative the underground portrayed in Karnes's book is of the Soviet underground in its entirety – in any case, the chosen narrative is teleological in that the international success of the Tallinn festival of 1978 was tantamount to the

breakup of the underground which until then had been the creative soil of Pärt's first *tintinnabuli* compositions. Unfortunately, the chosen format, by presenting the material in more or less independent chapters, leads to a certain amount of repetition, which can at times get in the way of the essential thread of the narrative.

Heli Reimann. *Tallinn '67 Jazz Festival. Myths and Memories.* New York: Routledge, 2022, 194 lk.

Aare Tool

Kui kirjeldame mingit mineviku muusikasündmust kui poolmüütilist, siis tähendab see enam kui tuntust ja ajaloolist tähtsust. Müütilisuse juurde kuulub alati ka teadmatust ja määratlematus, mis aastakümneid hiljem ergutab fantaasiat ja kutsub püstitama hüpoteese. Mingis tähenduses on müüt rahvajutulik pajatus (liialdus?), kus segunevad ajaloo faktid ja fantaasia. Samas on müüti keeruline kummutada, sest see tähendab sama mis kõigutada selle kaudu end määratlenute minapilti.

1967. aasta Tallinna džässifestival sisaldab vaieldamatult müütilist-rahvajutulikku potentsiaali. Kõigepealt on festivalide traditsiooni algus sobivalt obskuurne, kuivõrd Swing Club'i ja orkestri Mickeys „loominguline kohtumine“ leidis aset 1949. aastal suletud uste ja ette tõmmatud kardinade taga, s.t. džässientusiastide avalikkuse eest varjatud seltskonnas. Festivalid katkesid pärast 1968. aasta kohalikku eelvoorust nõukogude ametkondade tahtel, jättes õhku peale mitmete küsimuste ka kujutluse Tallinnast kui 1960. aastate NSV Liidu džässielu „kaotatud paradiisist“.

Heli Reimanni monograafia esindab ühele kultuurisündmusele pühendatud juhtumiuuringuna mõneti haruldast žanri. Eesti kultuuriloo käsitlemisel pole see siiski enneolematu, sest samamoodi sündmusekeskne on näiteks Rudolf Põldmäe raamat „Esimene eesti üldlaulupidu 1869“ (1969).¹ Omaette monograafiat õigustavadki just need sündmused, mille tähendus ei ole pelgalt muusikaline, vaid milles kangastuvad ka oma aja ühiskonnaolud ja poliitilised suhted. Hoolimata sellest, kas džässil viljelejad seda ise taotlesid või mitte, oli džässmuusika külma sõja pingelistes kultuuriloludes pilgeni laetud ideoloogiaga.

Sündmuse monograafiakõlblikkus sõltub muidugi sellest, kui palju on selle kohta allikaid. Heli Reimanni uurimistööl on olnud igati õigeaegne, sest leidub veel neid, kes saavad toonast džässielu

ajaloolase palvel meenutada. Raamatu kaaluka osa moodustab 2. peatükk pealkirjaga „Individual Memories“ („Isiklikud mälestused“), mis põhineb raamatu autori intervjuudel Peterburi, Moskva, Läti, Leedu, Eesti ja Rootsi muusikutega. Kui jutuks tuleb, mida džäss intervjuueeritava jaoks tähendab, rändab mõte suisa poeetilistele radadele: „Toona oli džäss meie jaoks kõik – eluviis, olemasolu mõte, kommunikatsioonivahend ja teenistus. Me olime fanaatilised ... Võib-olla oli džäss meie jaoks fatamorgaana, lummutis, kes meelitab kujuteldamatusse vabadusse“ (intervjuu Boris Frumkiniga, lk. 63). Nii avaneb džässifestival sellel osalenute portreedes otsekui keskpunktina, mille ümber rulluvad muusikute mõtted ja elusaatused. Mida tähendas olla džässmuusik ja mis võinuks olla alternatiiv? Usutluses kitarrist Tiit Pauluse ja laulja Els Himmaga joonistub välja „kuldsete“ 1960ndate kahetine olemus: ühelt poolt sulaaja optimism, vabaduse illusioon ja džässidealism, teiselt poolt sõjajärgsete kümnendite lõhutud elud, majanduslik kitsikus, muusikaline „haltuura“ ja meelemärkuseta joodikuid täis Piri mets (lk. 80).

Reimann sedastab uurimuse abstraktis, et selles kasutatud allikate seas on „tuhendeid lehekülgi arhiividokumente, intervjuud kestusega rohkem kui sada tundi ning lugematud meediakajastused ja fotod“. Need võimaldavad tema sõnul näidata, et 1967. aasta džässifestival oli rahvusvahelise kõlapinnaga ja kestvalt oluline sündmus nii Eesti, NSV Liidu kui ka USA džässiajaloo vaatenurgast. Raamatu sissejuhatuses uurimisseisu ja viimaste kümnendite džässuurimuste trende selgitades toonitab Reimann, et üha rohkem on pälvimas tähelepanu see osa džässmuusika ajaloo, mis aitab kriitiliselt ümber mõtestada varasemate käsitluste USA-keskust. 1967. aasta Tallinna džässifestivalile keskenduv raamat esindab seega küll džässiajaloolist „väljastpoolt“ pilku, võimal-

¹ Rudolf Põldmäe 1969. *Esimene Eesti üldlaulupidu 1869*. Tallinn: Eesti Raamat.

dades samas lahata, kuidas nõukogude ja USA džäss raudse eesriide ragina saatel omavahel kokku puutusid.

3. peatükis „Americans at the Festival” („Ameeriklased festivalil”) vastab Reimann küsimusele, mis tema sõnul on olnud festivali suurim mõistatus: mis asjaoludel tuli USA saksofonisti Charles Lloydi kvartett Tallinna? Kas mõte tuli nõukogude džässientusiastide poolt või pigem näitasid initsiatiivi ameeriklased ise, aimates nõukogude kontserttuuriga kaasnevat suurt meediatähelepanu? Olles tutvunud materjalidega New Yorgis, näitab Reimann, et Charles Lloyd'i esinemise taga oli USA produtsent George Avakian, kes „pakkus kvarteti välja vene džässientusiastidele ja kelle peaaegu pealetükkiv järjekindlus tõi pärast rohkem kui aastapikkusi pingutusi ansambli NSV Liitu ja Tallinna festivalile” (lk. 94). Avakiani nõukogude bürokraatia tavasid eirav asjaajamine võis seega olla peapõhjus, miks tuur mõlemale poolele sedavõrd palju organisatoorset peavalu valmistas. Charles Lloyd'i esinemise käänuline „draama”, mis on olnud festivalimütoloogia üks nurgakivisid, sisustab raamatus paarkümmend lehekülge. Kontserdikorraldusliku bürokraatia proosalisevõitu kirjelduse tagant turritab alatas välja situatsioonikomöödia, kui hipiilik džässiidealism kohtub näiteks Lenini monumendiga (vt. lk. 115). Muusika suutis küll džässisõpru ühendada, ent mitte siiski siluda olmeküsimustes esile tulnud kultuurišokki.

Tallinna džässifestivalide lõppvaatusel (poollubatud-poolkeelatud olemusel) peatutakse raamatus võrdlemisi põgusalt seoses festivali korraldaja Heinrich Schultzi patuoainaks tegemisega (lk. 27–28) ja Valter Ojakääru vastuoluliste teadetega festivali võimaliku jätkumise kohta pärast 1968. aastat (lk. 160–162). Kui Ojakääru väitel oli festivalide katke(sta)mise ajendiks Charles Lloyd'i etteastele osaks saanud maruline tähelepanu, siis Reimanni analüüsi järgi olid võimalused festivalide jätkamiseks kõne all kuni 1972. aastani. Jätkefestival, mis pidanuks olema Tallinna kui „nõukogude džässmuusika esinduslinna” vääriiline, lükkus aga tulutult edasi. Festivalide jätkumise tagantjärele intrigeerivale võimalusele osutab Ojakäär raadiosaates „Džässmuusikasõpradele” (11.06.1968):

Kõige suuremat huvi pakub kahtlemata äsja üleliidulise kultuuriministeeriumi poolt vastu võetud otsus hakata korraldama Tallinnas regulaarselt rahvusvahelisi džässifestivale. [...] Seoses sellega lükkub meie käesoleval aastal erandina septembrisse planeeritud festival veel edasi 1969. aasta maikuuks, millal siis Tallinn juba täiesti ametlikult saab nõukogude džässmuusika esinduslinnaks, kus kohtuvad jällegi parimad liiduvabariikide ansamblid ja orkestrid ning kuhu on oodata ka silmapaistvaid väliskollektiive. See seab meie kohalike jõudude ette senistest veelgi suuremad nõuded, et ühest küljest näidata meie vabariigi džässiinterpretatsiooni ja loomingut nii hästi kui võimalik, teisest küljest aga tõsta ka organisatsioonilist taset, panna kõik ladusalt ja häireteta sujuma.²

Viide vajadusele „parandada organisatoorset taset” kordub festivali kohalikus kajastuses nii mõnelgi pool ja käib festivali suurima „fopaa”, Charles Lloyd'i esinema lubamise kohta. Mõneti üksikasjalikumalt käsitlust vääriinuks raamatus toodud infokillud, mis puudutavad püüdlusi järgmisteks festivalideks (välis)esinejate osas kokku leppida. Kas festivali jätkumine oli tol hetkel tõsine väljavaade, või tuleb juttu nõukogude džässmuusika esinduslinnast võtta pigem ametkondade teadliku venitamistaktikana, mille eesmärk oli lükata festival ebamääraselt „helgesse tulevikku”?

Raamatus käsitletud müütidest kõige fundamentaalsem puudutab seda, nagu oleks nõukogude džäss olnud keelatud või poolpõrandaalne (lk. 170). Miski muu ei kinnita niisuguse kujutelma ekslikkust paremini kui 1967. aastal kulmineerunud džässifestivalid, millele sai osaks laialdane rahvusvaheline tähelepanu ja mille sümboolika vanalinna tornide motiiviga jättis pigem mulje Tallinna reklaamüritusest. 1970ndatel avastasid džässmuusikud end kitsast niisist, aga seal on ju swingijärgne džässmuusika asetsenud nii või teisiti. Heli Reimanni põhjalikul uurimistööl ja rikkalikul allikmaterjalil põhinev uurimus on tõhus vasturohi üleheroiseeritud džässimüütidele. Teisalt võib oletada, et 1967. aasta Tallinna džässifestivali müütiline teekond nüüd, monograafia vääriiliseks ülendatuna, alles õieti algab.

² ERRi arhiiv, <https://arhiiv.err.ee/guid/31290> (2.09.2022).

Rikkaliku andmestikuga raamat vaskpilliõpetusest Eestis Tõnu Soosõrv. *Ja pasunad hakkasivad hüüdma ... Eesti vaskpillimängu õpetamise lugu*. Tallinn: Puhkpillimuusika Koda, 2019, 326 lk.

Jaan Ross

Teadaolevalt on selle raamatu kohta seni ilmunud kaks arvustust. Alustagem lühidalt nendest.

11. detsembril 2019 on Katri Reinsalu ajalehes Raplamaa Sõnumid avaldanud Soosõrva raamatust sisuka ja sõbraliku ülevaate. Seda lugedes tekib aga üks küsimus. Reinsalu kirjutab: „Mõte diplomireferaadi täiendamiseks püsis aga visalt peas. [...] Esmalt kaalus ta [Soosõrv] võimalust seda teadustöö vormis teha, kuid paraku oli huvi selle vastu leige. Nii otsustas ta raamatu kirjutada [...]“ Teadustöö ja raamatu vastandamine teineteisele jääb mulle veidi arusaamatuks. Paljud teadustööd on ilmunud raamatu kujul. Ent Reinsalu mõte on intrigeeriv seetõttu, et tekitab küsimuse vaadeldava raamatu žanrist. Raamatul on mitmeid teadustöö tunnuseid, nagu korralik viidete, sealhulgas arhiiviviidete aparaat ning suure hulga materjali süstematiseeritud esitamine tabelite ja jooniste kujul. Oletan, et Reinsalu tahtis oma remargiga osutada erinevusele teadusliku ja populaarteadusliku käsitluse vahel. Kumma mõõdu Soosõrva töö paremini välja annab, selle juurde pöördun tagasi pisut allpool.

Olavi Kasemaa arvustus „Ununema kippuva lähiajaloo jäädvustus“ ajakirja Muusika 2020. aasta juuninumbris on pärit oma ala ilmselt kõige kvalifitseerituma autori sulest ning väärib sellisena suurt respekti. Mulle tundub Soosõrva raamatut kõige otsesemalt puudutavat järgmine tsitaat Kasemaa arvustusest:

Tubli kolmandiku raamatu mahust võtab enda alla sissejuhatav osa, mis keskendub omamaise professionaalsel tasemel muusikahariduse eelsele perioodile Eesti ajalooos. Olles küll mõeldud eelloona järgnevale teemale, mõjub see osa oma ulatuslikkuses ning pikkade teemaarenduste ja ülevaadete rohkuses laialivalguva ja hoolikalt välja otsitud faktidest ülekoormatuna.

Nõustun sellega. Soosõrv oleks justkui ühtede kaante vahele koondanud kaks eri teksti: ülevaate Eesti muusikaajaloost ligikaudu kuni 20. sajandi alguseni rõhuga puhkpillimuusikal ning ülevaate vaskpilliõpetuse ajaloost Eestis 20. sajandil. Esimene on mõeldud laiale lugejaskonnale, kohati liigselt referatiivne ning hägusa fookusega. Teine rajaneb originaalsel empiirilisel materjalil, mille käsitlus on suunatud üsna kitsale lugejaskonnale. Kusjuures esimene tekst raamatu üldpealkirjaga hästi ei haaku. Teine tekst moodustab raamatu väärtuslikuma osa. Veel kord Kasemaa tsiteerides: „Pika ja hoolika uurimustöö tulemusel valminud raamatu põhirõhk – sellest ka vastav alapealkiri – langeb kaasaegsete vaskpillide õpetamisele muusikakoolides ja konservatooriumis alates 1919. aastast kuni 1970ndateni.“

Raamatu kvaliteeti saanuks oluliselt parandada head sisutoimetajat töösse kaasates. Autor on erialasesse kirjandusse süüvinud väga põhjalikult, ent silma torkab paar olulist lünka, mida sisutoimetaja oleks ehk aidanud vältida. Keskaega puudutavates lõikudes toetub Soosõrv peamiselt Mati Lauri kirjutistele. Laur on Tartu Ülikooli uusaja professor. Tartu Ülikooli keskaja professor on Anti Selart, kelle arvukatele töödele me aga ei leia raamatust ühtki viidet. Lk. 96 viitab Soosõrv Clara Schumanni kontsertidele Tartus 1844. aastal (pianisti neiupõlvenimi on muuseas valesti kirjutatud – peab olema Wieck), ent ammandavuse huvides pidanuks siis nimetama ka Ferenc Liszti kontserte samas 1842. aastal.¹ Elmar Arro töödest on nimetatud raamatut „Vana aja muusikud“, mis sisaldab kolme algselt saksa keeles ilmunud artiklit, ent pole nimetatud saksakeelset eesti muusika ajalugu (Tartu: Akadeemiline Kooperatiiv, 1933),² mis Soosõrva raamatu esimese osaga otseselt haakub.

Isikunimede kirjutus raamatus on ühtlustamata. Kord esinevad nad perekonnanime, kord

¹ Alo Põldmäe 2011. Ferenc Liszt 200 ja Tartus tagasi! – *Postimees*, 12. aprill 2011.

² Elmar Arro 2003. *Vana aja muusikud*. Koost. ja tõlk. Heidi Heinmaa, Tartu: Ilmamaa; Elmar Arro 1933. *Geschichte der estnischen Musik I*. Tartu: Akadeemiline Kooperatiiv.

eesnimetähe ja perekonnanime, kord ees- ja perekonnanime, vene nimede puhul ka ees- ja isanimetähe ning perekonnanime kujul. Boriss Assafjevi puhul lk. 205 on isanimetäht vale – peab olema V(ladimirovitš).³ Tänu Toomas Siitani järjekindlusele oleme Eesti Muusika- ja Teatriakadeemia muusikateaduse erialal omaks võtnud hoiaku, et eestikeelses tekstis kirjutatakse eesnimed välja või kasutatakse ainult perekonnanime. Ka kohanimede esitamisel eelistanuks kohati teistsugust lahendust. Kui kasutame eestipärast Läti pealinna nime Riia (mitte Rīga), siis võiksime kasutada ka eestipärast Venemaa suurlinna nime Peterburi (mitte St. Petersburg). Ühtlustamata on kuupäevade esitus tekstis. Kohati (nt. lk. 48) kohtab veidravõitu vormi 12.02.1700, selle asemel et kirjutada 12. veebruar(il) 1700.

Raamatu tekstis on paar üldisemat tendentsi, mis sunnivad peale järeltule, et autor pole teaduskirjanduse latist suutnud päriselt üle hüpata. Eriti esimeses osas leidub pikki lõike, mis refereerivad vaid ühe ja sama autori tekste. Sisuliselt on tegemist konspektidega. Püüame muusikateaduse eriala üliõpilastele õpetada, et hea teadustekst peaks sünteesima mitmeid autoreid, omandades seega iseseisva väärtuse. Vastasel korral piisaks ju sellest, et lugeda tsiteeritud autori originaalteoseid. Teaduskirjanduse puhul on obligatoorne raamatu käsikirja retsenseerimine oma ala asjatundja(te) poolt enne trükki andmist, ja retsensente on harilikult mitu. Soosõrva raamatu impressumist ma retsensentide nimesid ei leia, mistõttu eeldan vaikumisi, et retsenseerimist pole toimunud.

Autori suhe statistikaga on pisut algeline. Mu peamine etteheide siin oleks, et statistika tegemiseks on vaja piisavalt suuri andmemassiive.

Kui loeme näiteks, et mõnel erialal väga hea hindega lõpetanuid on 100 protsenti, ning hiljem saame teada, et lõpetajaid oli ainult kolm, siis kaotab protsentarvutus väikeste arvude tõttu oma sügavama mõtte. Statistilise olulisuse mõiste on raamatus paraku tundmatu.

Lk. 7 on loogikaviga: „Eriti puudutab see Tartu Kõrgemat Muusikakooli, Tartu Muusikakooli, Tallinna Muusikakooli ja osaliselt ka Tallinna Muusikakeskkooli.“ Seega ainuke kool, keda asi ei puuduta, on Tallinna Konservatoorium. Mõte tulnuks sõnastada teistpidi.

Möönan, et võin osutada liialt subjektiivseks, ent August Wilhelm Hupeli nimetamine publitsistiks lk. 54 tekitab minus kerge tõrke. Elukutselt oli Hupel pastor.⁴ Selle kõrval tegeles ta aktiivselt sellega, mida me tänapäeval nimetaksime etnograafiaks (mida tol ajal nimetati topograafiaks), ning avaldas oma töö tulemusi trükis. Hupeli eluajal määratleti baltisaksa kogukonnas selliseid isikuid literaatidena. „Publitsist“ on minu arvates hilisema aja mõiste.

Alates 2016. aastast soovib Rahvusarhiiv, et selle säilikutele viidataks kindla formaadi⁵ järgi. Seda soovitus Soosõrva raamatus kõikjal järgitud ei ole, kuigi raamat on ilmunud umbes kolm aastat hiljem. Jällegi olnuks abi sisutoimetajast.

Ideaaljuhul oleksin raamatus näinud eraldi süstemaatilisemat käsitlust vaskpillide repertuaarist. Praegu tekib lugejal vahel nii-öelda uppumise tunne, sest tihti on instrumentalistid esitanud katkendeid ulatuslikumatest teostest, mille oopuse- või katalooginumbrit pole märgitud. Sellise käsitluse koostamine olnuks muidugi suur töö, ning kuivõrd raamatu raskuspunkt asetseb vaskpilliopetuse ajalool Eestis, ei saa repertuaari põhjalikuma käsitluse puudumist autorile tegelikult pahaks panna.

³ Vigaselt on kirjutatud ka Els Aarne nimi lk. 203 ning eesti tänapäeva õigekirja konventsioonid eeldaksid 20. sajandi tuntud tšehhi helilooja nime kirjutamist kujul Bohuslav Martinů (lk. 209).

⁴ Vt. Indrek Jürjo 2004. *Liivimaa valgustaja August Wilhelm Hupel 1737–1819*. Tallinn: Riigiarhiiv.

⁵ Vt. <https://www.ra.ee/teadus-ja-publikatsioonid/viitamise-juhend/> (vaadatud 12. juulil 2022). Toon ära mõningad olulisemad sätteid juhendist.

„Alates 2016. aasta kevadest ei ole enam kasutusel ajalooarhiivi ja riigiarhiivi nimetusi, vaid tegemist on ühtse Rahvusarhiiviga. Seoses uue peahoone Noora avamisega ning kogude ulatusliku ümberkolimisega ei kajasta ka varem eri arhiive tähistanud lühendid EAA, ERA, ERAF, LAMA, SAMA jne enam säiliku füüsilist asukohta ega sisalda muud olulist infot. Tegemist on vaid osaga arhiivi leidandmetest (nt EAA.854, ERA.31, ERAF.1). Näiteks säilitatakse enamikku ERAF-liitiga arhiive alates 2017. aastast Tartus, ERA-liitiga säilikutuid hoitakse nii Tallinnas kui Tartus jne. Infot säiliku asukoha kohta leiate arhiivi infosüsteemist AIS. Kirjutage leidandmed AISis esineval kujul, kasutades arhiivi, nimistu ja säiliku numbrite eraldamiseks punkte, nt: EAA.5100.1.378. Teadustöodes lisage leidandmete ette Rahvusarhiiv (või lühend RA), nt: Rahvusarhiiv, EAA.5100.1.378 või RA, EAA.5100.1.378. Kasutatud allikate loendis viidake asutusena Rahvusarhiivile ja esitage seejärel arhiivide loetelu, nt: Rahvusarhiiv EAA.5100 Pärnu suurgild.“

Võib diskuteerida teemal, kas pikemate tervikdokumentide esitamine narratiivses tekstis (näiteks August Nieländeri muusikakooli õppekava lk. 171–172) on põhjendatud või olnuks parem need ära tuua lisana raamatu lõpus.

Lugesin suure naudinguga Eesti muusikahariduse struktuuri ja taristu ümberkujundamise kirjeldust Teise maailmasõja järel. Ei mäletagi olevat varem kohanud seda lugu nii ülevaatlikul, konseptiivsel ja faktirikkal kujul kui Soosõrva raamatus. Paljuski on see teoks saanud tänu rohkele arhiivmaterjali kasutamisele autori poolt, mis väärrib tunnustust.

Joonealusest märkusest nr. 260 lk. 214 loeme: „See ei tähenda, et teised õpetajad ei oleks neid asju selgitanud, kuid õpilased oma mälestustes ei ole seda kirjeldanud.” See märkus mõjub pisut naiivselt.

Lk. 218 leidub kõrvuti kaks alajaotust, mis on pealkirjastatud vastavalt kui „Kokkuvõtte” ja „Kokkuvõtteks”. Siin on tegemist struktuurse apsakaga: pole võimalik aru saada, mida võtab kokku esimene kokkuvõtte ja mida teine.

Lk. 219–220 teeb raamatu autor üsna huvitavaid järeldusi eesti vaskpillimängu taseme kohta aegade arenedes. Tsiteerin:

Kui esimesed eestlased suundusid õppima Peterburi konservatooriumisse ajal, mil kodumaiseid õppeasutusi veel ei olnud asutatud, siis jõudis üllatavalt suur protsent nendest väga kõrgete tulemusteni. Nõukogude perioodil nii häid tulemusi enam ei saavutatud. [...] Kord ühel jutuaajamisel küsis autor Robert Kasemäelt tema seisukohta, miks 19. sajandi lõpul – 20. sajandi algul saavutasid eesti vaskpillimängijad Peterburi konkurentsis sedavõrd häid tulemusi? [...] R. Kasemägi vastas, et tema arvates on asi pühendumises. Tollal oli Peterburis õppimine kõike muud kui kerge ja mugav. [...] Pidi olema tõeliselt suur tahtmine. Ilmselt hiljem, kui õppimine oli märksa lihtsam, jäi puudu tahtmisest saavutada oma võimete maksimum.

Minu konservatooriumiõpingute perioodil 1975–1980 oli käibel arvamus, nagu tuleksid tugevamad vaskpillimängijad Tartu Muusikakoolist, mitte Tallinnast. Soosõrva raamatust võib leida sellele arvamusel kinnitust. Tsiteerin raamatu autorit (lk. 268): „Seega on [sõjajärgsel perioodil] vaskpilleriala lõpetanute protsent [Tartu

Muusikakoolis] ligi kaks korda kõrgem kui Tallinna Muusikakoolis (22,7%).” Ja lk. 271: „Trompet on ikka olnud vaskpillidest populaarseim. Mingil määral võib seda vaadelda kui „Tartu traditsiooni”.”

Sümptomaatselt mõjub Soosõrva raamatu suhteline apoliitilisus. Lähiaastate Eesti ajaloos on, nagu üldiselt teada, keskele kohale asetatud kannatusnarratiiv. Soosõrv mõistagi ei eita Nõukogude võimu kuritegusid eesti rahva vastu, kuid kirjutab nendest ootamatult neutraalselt. Loeme lk. 302:

Muidugi oli suur ideoloogiline surve. Eriti teravaks muutus see pärast 1948. aasta 10. veebruari otsust V. Muradeli ooperi „Suur sõprus” kohta. Selle järel algas ka Eestis nõiajaht „kodanlikele natsionalistidele” ja „formalistidele”. Selle käigus sunniti konservatooriumist lahkuma terve rida võimekaid õppejõude. [...] Piirati ka õpperepertuaari. Keelati ära hulk uuema muusika ja eesti klassika teoseid, tõsi küll eeskätt laule. Erialati mõjusid repressioonid erinevalt. Põhiliselt jäid löögi alla kompositsiooni ja muusikateaduse erialad. Puhkpille mõjutas toimuv suhteliselt vähe. Muidugi häiris ka nende tööd konservatooriumis valitsev üldine õhkkond [...]. Kuid otsese surve alla ei langenud keegi.

Ja lk. 303–304:

1960. aastatel oli õpilaste hulgas levinud negatiivne hoiak nn vene kooli. [...] Mõnikord ilmselt peideti ka oma kehva pillivaldamist halvustava suhtumise taha. Mõneti võis olla tegu ka surveolukorras tekkinud stiihilise protestiga kõige venepärase vastu, seda täpsemalt analüüsivalt ja mõistmata. Usutavasti mäletavad kõik, kellel oli võimalus külastada Venemaa juhtivaid muusikaõppeasutusi, kuivõrd erinev ja intensiivne töömeeleolu seal valitses. Loomulikult andis see ka tulemusi. Seega „vene koolile” oli omane väga treenitud ambužuur [embouchure] ja väga hea pilli valdamine. Kui sellele lisandus veel isiklik musikaalsus ja hea muusikaline maitse, oli tulemus tihti väga hea.

Ja raamatu kokkuvõtteks lühidalt: tegemist on väärtusliku koguteosega vaskpillimuusika õpetamisest Eestis peamiselt 20. sajandil, mis üsna ilmselt jääb pikkadeks aastateks ainsaks omasuguseks käsitluseks. Minu üksikud kriitilised märkused Soosõrva raamatu kohta ei kahanda selle väärtust sugugi.

Kammerlauljad. Eesti Filharmoonia Kammerkoor 40. Autorid: Allan Vurma, Kristina Kõrver, Hele-Mai Poobus, Kersti Inno; toimetaja: Tiina Õun, [Tallinn]: Eesti Filharmoonia Kammerkoor, 2022, 246 lk.

Äli-Ann Klooren

Eesti Filharmoonia Kammerkoor (EFK) tähistas 2021/2022. hooajal oma 40. tegevusaastat, millega kaasnes hulganisti kontserte, intervjuusid, artikleid ning see pidulik aasta kulmineerus koori värvikast ajaloost rääkiva raamatu „Kammerlauljad. Eesti Filharmoonia Kammerkoor 40“ väljaandmisega. Raamatul on mitu autorit: Kristina Kõrver, Allan Vurma, Hele-Mai Poobus ja Kersti Inno, sõna saavad ka peadirigendid ning oma mälestusi ja juhtumisi jagavad lugejatega koorilauljad. Sel moel koostatud raamatul on nii eeliseid kui ka puudusi: ühest küljest saab koori tegevus läbi käidud erinevate vaatenurkade alt, teisest küljest jääb nii sisse ka üksjagu korduvat materjali. Näiteks koori sünnilugu – kuidas Heino Kaljuste 1966. aastal loodud Ellerheina kammerkoorist kujunes lõpuks välja professionaalne EFK – leiab kajastamist päris mitmes tekstis. See on aga siiski väga väike puudus muidu äärmiselt huvitava lugemise kõrval.

„Alguses oli unistus ...“ – sellise pealkirja on saanud raamatu esimene peatükk, kus koori esimene ja ühtlasi praegune peadirigent Tõnu Kaljuste avab professionaalse koori loomise tagamaid. Dirigendi unistuseks oli luua kammerkoor, kus iga laulja on sama hea muusik nagu sümfoonia- või kammerorkestri instrumentalist, kes suudab esitada ka soolot; unistuste vastas seisib aga nõukogude tegelikkus, kus kõige uue läbisurumine põrkus mitmesuguste takistustega. Üllatav oli minu jaoks fakt, et uue professionaalse koori asutamise vastu olid tollased kooridirigendid, kes nägid noortes lauljates konkurenti ja saatsid kultuuriministeriumile lausa kirja soovitusel mitte luua uut professionaalset koori. Ja sama üllatav oli ka positiivse lõpplahenduseni jõudmine – piisas NSV Liidu rahvakunstniku Irina Arhipova mõnest toetavast sõnast õiges kohas, asi hakkaski liikuma ning nii sündis Eesti esimene (ja siiani ainus) professionaalne kammerkoor.

Aastatel 2001–2007 koori peadirigendiks olnud Paul Hillieri peatükk kannab pealkirja

„Mis teeb Eesti Filharmoonia Kammerkoori eriliseks?“. Päris head vastust sellele küsimusele tekstist ei saa ja võib-olla vaidleksin vastu ka väitele, et laulupeotraditsioon saadab EFK-d nende kontsertidel. Et ilmselt kõik EFK lauljad on mõnel laulupeol osalenud, ei määra minu arvates veel koori ilmet, pigem on see lihtsalt kultuuri-traditsioon, milles iga lauluhuviline eestlane kaasa lööb. Kogu Paul Hillieri tekst on kirjutatud äärmise soojuse ja sümpaatiaga koori vastu ning läbi kumab hea omavaheline klapp. Natuke teises toonis on Daniel Reussi tekst „Eesti Filharmoonia Kammerkoor muutis minu arusaamist ideaalsest kõlast“, kus positiivset tuuakse mõnikord välja ka negatiivsete näidete kaudu, nagu juhtum Arvo Pärdi „Kanon pokajäneniga“ Rakveres: „Koor vajuks juba alates esimesest noodist, häälestus ei olnud paigas, kõik lagunes ...“ (lk. 14). See on vist ainuke kord kogu raamatu vältel, kus meile tuletatakse meelde, et ka EFK lauljad on tavalised inimesed ja mitte alati kõik ei õnnestu. Siiski on sellelgi näitel õnnelik lõpp: samade lauljate ja kavaga astuti hiljem üles Niguliste kirikus, kus kõik läks suurepäraselt korda. Kaspars Putniņš oma kirjutises „Just nagu erinevate rollidega teatritrupp ...“ tõstab aga esile koori ühte edu võtit – sobitada kõla teosega: „EFK olemuse kujundab kõla, mis tuleneb esitatavast muusikast ja traditsioonidest ning kahtlemata on see seotud ka keelega, milles lauldakse.“ (lk. 15).

Just kõlaaspektist vaatleb oma tekstis „Eesti Filharmoonia Kammerkoori kõla läbi nelja aastakümne“ koori tegevust muusikateadlane Allan Vurma, kes on ise võtnud EFK tööst osa nii lauljana kui ka hääleseadjana. Tegutsemise algaastail koosnes koor lihtsalt hea ja ilusa häälega lauljatest, kel aga puudus vokalistiharidus. Aastatega olukord muutus, järjest enam tuli juurde erialase väljaõppega lauljaid ning nii kujunes professionaalsete lauljate kooslus, kelle hulgast on välja kasvanud ka terve hulk maailmatasemel soliste: Annely Peebo, Mati Turi, Iris Oja, Aile Asszonyi jt. Koori isikupärane kõla ei ole tekkinud

sugugi juhuslikult, vaid saavutatud lauljate põhjaliku valimise tulemusel, nagu kirjutab Vurma: „Ükski hilisematest peadirigentidest pole lauljaid just hääle tämbri sobivust arvestades nii hoolikalt koori valinud, kui tegi seda Tõnu Kaljuste. [...] Oli päris tavaline, et kandidaat pidi ettelaulmisel oma häält näitama ka juba olemasolevate kooriliikmetega koos lauldes.” (lk. 29). Kuigi koor on end laulnud kuulajate südamesse sirge ja puhta tooniga, arendati hääli vastavalt repertuaari vajadustele (mida mainis ka Putniņš) ning aastatega kasvas koori võimekus kõla kandvuse suunas: „Tõnu Kaljuste huvi dirigendina on olnud hääle kasutamine selle võimaluste väga laial skaalal ja EFK lauljate oskuste arenedes liiguti selgelt ka ekspressiivse kõla kasutamise suunas.” (lk. 29). Vurma rõhutab ka koori suurt tööd tekstidega: „Seepärast kujunes kooril harjumuseks teha endale kõigepealt selgeks sõnaline tekst ja esitada seejärel mõtestatult igasugust lauldavat teksti ka kuulajale, ka siis, kui polnudki eesmärk edasi anda mõnd ridade vahele peitunud mõtet.” (lk. 32). Ühtlasi märgib Vurma, et Kaljustega tehti proovis tööd „kontserdiolukorra kontsentratsiooni ja jõupingutusega” (lk. 34).

Koori kõlale pöörasid suurt tähelepanu ka järgmised peadirigendid ning püüdsid seda arendada oma eelistustele vastavalt. Vurma arvates ei osutunud need pingutused viljakaks või töid kaasa isegi pigem negatiivseid arenguid. Hillier proovis koori kõlakultuuri muuta kergemaks ja vokaale eredamaks, kuid hiljem ta loobus oma kavatsusest. Reussi ajal muutus aga koori kõla steriilsemaks, mitmed lauljad olid uute nõudmiste täitmisel raskustes, kriitika hakkas sopranitele ette heitma ebakindlust ja senise sära kadumist. Putniņši alustades peadirigendina oli enamik algkoosseisu lauljatest lahkunud ja suurem osa uutest lauljatest juba vokalistiharidusega, nii et mingil määral võis rääkida juba täiesti uuest koorist, mis siiski toetub aastakümnetega sisse lauldud traditsioonidele. Lõpetuseks analüüsib Vurma koori kõla teoste näitel, mida on kõikide peadirigentidega ette kantud ja millest on säilinud salvestused.

Kristina Kõrveri peatükk „Sillaehitajad” keskendub EFK koostööle Veljo Tormise ja Arvo Pärtiga, kelle rolli EFK maailmakaardile jõudmisel on raske üle hinnata, ehk nagu väidab autor: „Praeguseks on EFK nii Tormise kui ka Pärti

muusikaga kuulaja teadvuses niivõrd tugevalt kokku kasvanud, et raske on kujutleda üht ilma teiseta.” (lk. 51). Kuigi nad on oma loomingus täiesti vastandlikud, toob Kõrver välja nii mõndagi ühist nende heliloojaks kujunemise teel, aga ka kompositsioonipõhimõtetes. Vahest kõige olulisem ühendav joon kahe helilooja vahel on lähtumine sõnast. Kristina Kõrver käib läbi kõik märgilised sündmused – esinemised ja salvestused –, mis on ühendanud koori Pärti ja Tormisega. Tekst on väga ladusalt kirjutatud, ilma liigsete muusikaterminitega, nii et ka täielik muusikavõhik saab siit hea ülevaate ühest nii olulisest etapist meie muusikaajaloos. Samas on seda huvitav lugeda ka muusikaharidusega inimesel. Tekst on hästi liigendatud, iga alapeatükk käsitleb teemat kontsentreeritult ning erilise väärtusena võib esile tõsta alapeatükkide pealkirju: Tormisest näiteks „Raua needmisest, roostevabalt”, „Millist aega näitab tornikell?”, eriti tabav on „Unustamatud rahvad”; Pärtist „Kollaaž teemal Pärt”, „Alguses oli „Te Deum””, „Sisemusse suunav kaanon” jm.

Hele-Mai Poobus annab peatükis „Laulu vägi. Eesti Filharmoonia Kammerkoor teel rahvusvahelisse muusikamaailma” põhjaliku ülevaate kooriga koostööd teinud dirigentidest, plaadifirmadest, kontserdiagentuuridest, samuti olulisematest turneedest ja salvestistest. Salvestisi on kooril nelja aastakümne jooksul välja tulnud üle 70. Selles peatükis leidub üsna palju kattuvat materjali eelmiste peatükkidega, taas saavad sõna peadirigendid ning pikemalt peatutakse veel kord Pärti ja Tormise loomingul. Arusaadavalt on koori kõige suuremad kordaminekud seotud just nende kahe heliloojaga ja saab vaid nõustuda Poobuse väitega, et „Tormise loomingus peituvad meie juured, kuid tiivad on koorile andnud Pärt.” (lk. 142). Siiski oleks oodanud natuke rohkem muu repertuaari avamist, on ju seda EFK pagasis renessansist tänapäevani.

Kõige lõbusam lektüür on Kersti Inno kogutud lauljate mälestused peatükis „Mõtteid ja mälestusi, legende ja tippphetki”, kus omakorda üks huvitavamaid alapeatükke on „Koorielu legende”. Kui tänapäeval tekivad kooridel peamised legendid koostööst erinevate dirigentide, heliloojate ja teiste muusikutega (millest kirjutatakse ka siin raamatus), siis nõukogude ajast võib vist igaüks, kes sellal mõnes esinduslikumas kollektiivis kaasa löi, rääkida imejutte reisidest NSV Liidu avarustes.

Need lood on kohutavalt naljakad ja uskumatud, nagu näiteks EFK lauljate meenutused sõidust Usbekimaale või esinemistest Tadžikis. Aga kui need lood jutustatuna on absurdimaigulised ja lõbusad, siis pildimaterjal ei halasta: piisab vaid paari foto vaatamisest ja igasugune nostalgia kaob hetkega ning pinnale tõuseb hoopis see ahastus, valu ja alandustunne, mis sel ajal sageli võimust võttis. Vaadake näiteks pilte Tõnu Kaljustest Debrecenis koos Nõukogude Liidu lipuga (lk. 107) või ümbritsetuna usbekkidest, kes tervitavad kaugeid külalisi lillede, loosungi ja sm. Brežnevi pildiga (lk. 158). Siin tahaks öelda: mitte kunagi enam ...

Pildimaterjal on raamatus väga rikkalik – koorilauljate hulgas oli ju suurepärase fotograaf

Tõnu Tormis, hilisemast ajast pärineb hulganisti fotosid koori kommunikatsioonijuht-toimetajalt Anneli Ivastelt. Lisaks lõbusatele reisipiltidele on hästi kõnekad ja emotsionaalsed pildikollaažid dirigentidest tööhoos ja kooriga koostööd teinud heliloojatest.

Raamatu lõpus leidub ajajoon 1966–2021, kust leiab kiirelt ja kerge vaevaga ülevaate koori olulisematest sündmustest aastate kaupa. Lisaks on kronoloogilises järjestuses ära toodud kõik salvestised koos plaadiümbrise pildiga ning Erkki Targo on koostanud täielikud nimekirjad kõikidest dirigentidest, koormeisteritest, hääleseadja-test, lauljatest ja meeskonnast, kes selle koori töös on 40 aasta jooksul osalenud.

Muusikateadusliku elu kroonikat 2021/2022

Koostanud Äli-Ann Klooren, Eesti Muusikateaduse Seltsi sekretär

Eesti Muusikateaduse Selts

Hooaeg 2021/2022 oli EMTSi 30. tegevusaasta. Seisuga 30. september 2022, mil lõpeb seltsi majandusaasta, kuulub seltsi 98 liiget.

2022. aastal valiti uus EMTSi juhatus: esimehena jätkab Kerri Kotta, aseesinaine on Brigitta Davidjants ning liikmeteks Anu Kõlar, Anita Maasalu ja Anu Schaper; revisjonikomisjoni esimees on Eerik Jöks, liikmed Raili Sule ja Heidi Heinmaa.

Sel hooajal toimusid taas EMTSi tavapäraseid muusikateaduslikud üritused: Leichterit päev ja Tartu päev. 29. novembril aset leidnud *Leichterit päev* tuli pandeemia tingimustes läbi viia Zoomi vahendusel ning kavas oli Erik Jöks ettekanne eesti keelerütmi ja koraaliviiside rütmi seostest. Samuti tutvustati EMTSi aastaraamatu Res Musica kolmeteistkümnendat numbrit. Tartu päev toimus 23. aprillil Eesti Kirjandusmuuseumis ning oli pühendatud akadeemik Jaan Rossi 65. sünnipäevale. Ettekannetega esinesid Jane Ginsborg (UK; „In celebration of Jaan Ross: Perspectives on ESCOM and *Musicae Scientiae*“), Pärtel Lippus („Foneetika seminaridest Tartu Ülikoolis“), Allan Vurma („Jaan Ross – juhendaja ja kolleeg“), Irina Belobrovtseva („Täies vastavuses Murphy seadusele: Jaan Ross ilukirjanduse tõlkijana“) ja Tõnu-Andrus Tannberg („Seda džässi on vaja kõvasti liistu peale tõmmata, et temast nõukogude džäss saaks“). Pärast ettekandeid toimus vestlusring „Kelle südames leidub koht Adornole?“, mida juhtis Marju Raju ning milles osalesid Jaan Ross, Tarmo Jüristo, Indrek Ojam ja Mikko Lagerspetz. Vestlusring oli osa kultuuriteaduste ja kunstide doktorikooli avatud kursusest „Kuidas kõnetab Adorno „Uue muusika filosoofia“ meid täna“. Theodor W. Adorno teose eestikeelne tõlge Jaan Rossi sulest ilmus 2020. aastal.¹

10. septembril toimus pärast paariaastast pausi taas traditsiooniline EMTSi sügismatk, mis sel korral viis matkajad Arvo Pärdi Keskusesse, Padise kloostrisse ja Harju-Risti kirikusse.

Uued väljaanded

Kerri Kotta koostatud aastaraamatu Res Musica kolmeteistkümnenda numbriga tähistati Ludwig van Beethoveni 250. sünniaastapäeva. Number sisaldab viit inglisi- ja ühte eestikeelset uurimust. Inglisekeelsed artiklid keskenduvad helilooja teostele või nendega mõnel muul viisil seotud teemadele, autoriteks Stephen Slottow, L. Poundie Burstein, Ildar D. Khannanov, Vadim Rakochi ja Edward Jurowski; eestikeelses artiklis käsitleb Eerik Jöks eesti emakeele ja koraaliviiside rütmi seoseid. Lisaks on Res Musica kolmeteistkümnendas numbris raamatute arvustusi.

Artiklite täistekstid võib leida Res Musica kodulehelt www.resmusica.ee, kuhu need riputatakse aasta pärast numbri ilmumist. Artiklite kokkuvõtted ning kogu mitteteaduslik osa, sh. arvustused, on üleval kohe pärast ilmumist. Res Musica numbreid saab tellida nii kodulehelt kui ka saates meili aadressil resmusica@eamt.com. Muusikateaduslikke väljaandeid saab osta Eesti Muusika- ja Teatriakadeemia teadussekretäri Liina Jäätsi käest.

Loetelu EMTA muusikateaduse osakonna varasematest publikatsioonidest on koos tutvustustega üleval kooli kodulehel rubriigis „Teadus > Publikatsioonid“ (vt. <https://eamt.ee/teadus/publikatsioonid>). Nende muusikateadlaste publikatsioonid, kes osalevad Eesti ametlikes teadusprojektides ja/või töötavad õppejõududena kõrgkoolides, saab internetist kergesti kätte kas Eesti Teadusinfosüsteemist (www.etis.ee) või vastavate kõrgkoolide aastaaruannetest.

¹ Theodor W. Adorno 2020. *Uue muusika filosoofia*. Tõlk. Jaan Ross, Tartu: Tartu Ülikooli Kirjastus.

AUTORID / AUTHORS

PETER BOUTENEFF on Püha Vladimiri Õigeusu Teoloogilise Seminari (St Vladimir's Orthodox Seminary, SVOTS) süstemaatilise teoloogia professor. Ta õppis muusikat Uus-Inglesmaa muusika-konservatooriumis Bostonis ja teoloogiat SVOTSis, samuti Oxfordi ülikoolis. Ta kaitses ka doktorikraadi (1997) teoloogias Oxfordi ülikoolis, kus ta õppis piiskop Kallistos Ware'i juhendamisel. Aastatel 1995–2000 töötas ta Kirikute Maailmanõukogu usu ja kirikukorra komisjoni tegevsekretärina ning on kirjutanud hulgaliselt artikleid õigeusu kiriku suhetest teiste kirikutega. Bouteneff on SVOTSi kirjastuses (SVS Press) algatanud sarja „Foundation Series” ja toimetab seda. Tema sulest on ilmunud viis raamatut (nende seas üks kaasautorina), viimane neist „How to Be a Sinner” (2018) on osutunud SVS Pressi üheks menukamaks väljaandeks.

Peter Bouteneff on pühendunud teoloogia ja kultuuri seoste uurimisele. Ta on SVOTSi juurde loodud ettevõtmise „Arvo Pärt Project” algataja ja juht, korraldades kontserte, loenguid, avaldades publikatsioone. Arvo Pärdi loominguga ja õigeusu teoloogia seoseid on ta lahanud raamatus „Arvo Pärt: Out of Silence” (2015). Koos Jeffers Engelhardti ja Robert Saleriga on Bouteneff välja andnud raamatu „Arvo Pärt: Sounding the Sacred” (2021). Ühtlasi on ta SVOTSi vaimulike kunstide instituudi asutaja ja juht ning Arvo Pärdi Keskuse loomenõukogu liige.

PETER BOUTENEFF is Professor of Systematic Theology at St Vladimir's Orthodox Seminary (SVOTS). He studied music at the New England Conservatory of Music, Boston, Theology at SVOTS as well as at Oxford University, and defended his Doctorate (1997) in Theology at Oxford University, where he studied under Bishop Kallistos Ware. In 1995–2000 he worked as Executive Secretary for the Commission on Faith and Order at the World Council of Churches, and he has written extensively on Orthodox relations with other churches. Bouteneff is the initiator and editor of the Foundations Series published by St Vladimir's Seminary Press. He is the author of five books (in one of these, co-author), the most recent of which, *How to Be a Sinner* (2018), has become one of the best-selling books by SVS Press.

Peter Bouteneff is committed to exploring the connections between theology and culture. He is the initiator and director of the Arvo Pärt Project at St Vladimir's Seminary, an in-depth endeavour involving concerts, lectures and publications. His book *Arvo Pärt: Out of Silence* (2015) explores the relationship between Orthodox Theology and Arvo Pärt's music. Together with Jeffers Engelhardt and Robert Saler, Bouteneff co-edited the book *Arvo Pärt: Sounding the Sacred* (2021). Bouteneff is also the founder and director of The Institute of Sacred Arts at SVOTS and a member of the Creative Council of the Arvo Pärt Centre.

E-mail: pcb@svots.edu

LEOPOLD BRAUNEISS on omandanud muusikahariduse Viini Ülikoolis muusikateaduse vallas ja Viini Muusika ja Esituskunsti Kõrgkoolis muusikahariduse ja klaveri erialal. 1988. aastal kaitses ta Viini Ülikoolis doktorikraadi muusikateaduses. 1990. aastast alates õpetab Brauneiss muusikateooriat ja klaverit J. M. Haueri nimelises muusikakoolis Wiener Neustadtis, 2004. aastast on ta harmoonia ja polüfoonia lektor Viini Ülikooli muusikateaduse instituudis, 2006. aastast aga on ta muusikateoreetiliste ainete õppejõud Felix Mendelssohn Bartholdy Muusika ja Teatri Kõrgkoolis Leipzigis.

Leopold Brauneiss tegutseb ka heliloojana. 1997. aastast on ta tegelenud Arvo Pärdi *tintinnabuli*-stiili uurimisega ning on sel teemal avaldanud mitmeid artikleid ja teinud ettekandeid konverentsidel Euroopas ja USA-s. Eesti keeles on Arvo Pärdi Keskus välja andnud tema artiklikogumiku „Arvo Pärdi tintinnabuli-stiil: arhetüübid ja geomeetria” (2017).

LEOPOLD BRAUNEISS studied musicology at the University of Vienna and musical education and piano at the University of Music and Performing Arts Vienna. In 1988, he received his Doctor's degree in musicology from the University of Vienna. Since 1990, Brauneiss has been teaching theory of music and piano at the J. M. Hauer-Konservatorium, Wiener Neustadt; since 2004, he has worked as a lecturer in harmony and counterpoint at the Institute of Musicology of the University of Vienna. He has held a lectureship in harmony and counterpoint at the University of Music and Theatre “Felix Mendelssohn Bartholdy” in Leipzig since 2006. Leopold Brauneiss is also active as a composer. Since 1997 he has focused in his research and writings on Arvo Pärt's *tintinnabuli* style and has published several articles

on the subject and given presentations on Pärt's music at conferences in Europe and the USA. The Arvo Pärt Centre has published a collection of his articles in Estonian, entitled *Arvo Pärdi tintinnabuli-stiil: arhetüübid ja geomeetria* (2017).

E-mail: leopold.brauneiss@chello.at

KEVIN C. KARNES on muusikaajaloo professor ja kunstide valdkonna prodekaan Emory Ülikoolis (Atlanta, USA). Tema viimase aja uurimisvaldkond on alternatiivsed kunstiringkonnad nõukogude perioodi viimastel kümnenditel, mis mh. hõlmab kaht raamatut Arvo Pärdist: „Arvo Pärt's Tabula Rasa” (Oxford University Press, 2017) ja „Sounds Beyond: Arvo Pärt and the 1970s Soviet Underground” (University of Chicago Press, 2021). Praegu uurib ta kultuurivahetust Ida-Saksamaa ja Läti NSV vahel 1970ndatel ja 1980ndatel aastatel ning jätkab seda tööd Jāzeps Vītolsi nim. Läti Muusikaakadeemia külalisprofessorina 2023–2024.

KEVIN C. KARNES is Professor of Music and Associate Dean for the Arts at Emory University (Atlanta, USA). His recent research focuses on alternative art scenes of the late Soviet Union and includes two books on Pärt: *Sounds Beyond: Arvo Pärt and the 1970s Soviet Underground* (University of Chicago Press, 2021) and *Arvo Pärt's Tabula Rasa* (Oxford University Press, 2017). He is presently researching cultural exchanges between West Germany and the Latvian SSR in the 1970s and 1980s, work he will continue as a Visiting Professor at the Jāzeps Vītols Latvian Academy of Music in 2023–2024.

E-mail: kkarnes@emory.edu

PETER SCHMELZ on Arizona Ülikooli muusikateaduse professor. Ta on Guggenheimi 2019. a. stipendiaat ja on avaldanud kolm monograafiat, sh. „Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw” (Oxford, 2009) ja „Sonic Overload: Alfred Schnittke, Valentin Silvestrov, and Polystylism in the Late USSR” (Oxford, 2021). Muude projektide kõrval lõpetab Schmelz parasjagu käsikirja „Some Combinations of Freedoms and Passions: Late Soviet Experimental Music”, avaldab kaasväljaandjana peagi ülevaate Ukraina muusikast ning alustab uut, nõukogude aegse ja järgse muusika uuringute dekoloniseerimise projekti.

PETER SCHMELZ is Professor of Musicology at Arizona State University, Tempe. A 2019 Guggenheim Fellow, he has written three books, including *Such Freedom if Only Musical: Unofficial Soviet Music during the Thaw* (Oxford, 2009), and *Sonic Overload: Alfred Schnittke, Valentin Silvestrov, and Polystylism in the Late USSR* (Oxford, 2021). Among other ongoing projects, Schmelz is currently completing *Some Combinations of Freedoms and Passions: Late Soviet Experimental Music* and is co-editing an introduction to Ukrainian music, as well as beginning a new project on decolonizing the study of Soviet and post-Soviet musics.

E-mail: pjschmel@asu.edu

TOOMAS SIITAN on lõpetanud Tallinna Riikliku Konservatooriumi 1981. aastal heliloojadiplomiga ning omandanud doktorikraadi muusikateaduse alal Lundi Ülikooli juures. 1986. aastast õpetab ta muusikaajalugu Eesti Muusika- ja Teatriakadeemias (EMTA; alates 2004. aastast professorina) ning sai 2013. aastal muusikateaduse osakonna juhatajaks (2018. aastast muusikateaduse õppejuht).

Siitani peamised uurimisvaldkonnad on varase lääne muusika ajalugu ja esteetika, muusikaelu Eestis kuni 20. sajandini, samuti Arvo Pärdi muusika, millest ta on lugenud kursusi nii Tartu Ülikoolis kui ka EMTAs.

Toomas Siitan oli pikka aega Eesti Muusikateaduse Seltsi esimees (1992–1997, 2003–2013), Eesti Muusikanõukogu aseesimees (1999–2017) ja Rahvusvahelise Hümnoloogiaühingu juhatuse liige (1993–2005). 2019. aastast on ta Arvo Pärdi Keskuse loomenõukogu liige. Ta tegutseb ka dirigendina ning alates 1994. aastast toimub tema juhtimisel Haapsalu vanamuusikafestival.

TOOMAS SIITAN (1958) graduated as a composer from Tallinn State Conservatoire in 1981 and received his PhD in musicology from the University of Lund. Since 1986 he has been teaching music history at

the Estonian Academy of Music and Theatre (EAMT). In 2004 he was promoted to Professor, in 2013 he became the Head of the Department of Musicology (since 2018 he has been the Head of Musicology Studies).

Siitan's main areas of research are the history and aesthetics of early Western music and music life in Estonia until the 20th century, as well as the music of Arvo Pärt. He has taught courses on Pärt's music at the University of Tartu and at EAMT.

For many years Toomas Siitan was the Chair of the Board of the Estonian Musicological Society (1992–1997, 2003–2013), Vice-Chairman of the Board of the Estonian Music Council (1999–2017) and board member of the International Fellowship for Research in Hymnology (1993–2005). Since 2019 he has been a member of the Artistic Advisory Board of the Arvo Pärt Centre. He is also active as a conductor and serves as the artistic director of the Haapsalu Early Music Festival, held since 1994.

E-mail: toomas.siitan@eamt.ee

TAURI TÖLPT on õppinud teoloogiat Kreekas Thessalonikis Aristotelese Ülikooli usuteaduskonnas, Šveitsis Fribourgi ja Genfi Ülikoolis ning Chambèsy Õigeusu Teoloogia Magistriõppe Instituudis. Tema peamine uurimisvaldkond on õigeusu-Bütsantsi patristiline ja dogmaatiline teoloogia. Praegu on ta Tartu Ülikooli usuteaduskonna doktorant. Doktoritöös uurib Tauri Tölpt kirikuisa püha Damaskuse Johannest.

Tauri Tölpt on õigeusu õppetooli juhataja EELK Usuteaduse Instituudis, kus ta peab ka loenguid õigeusu dogmaatikast. Peale selle on ta pidanud loenguid õigeusu teoloogiast ja patristikast ka TÜ usuteaduskonnas ning Arvo Pärdi Keskuses. Kuulub alates 2020. aastast Arvo Pärdi Keskuse loome-nõukogusse.

TAURI TÖLPT studied theology at the Aristotle University of Thessaloniki in Greece, at the University of Fribourg, the University of Geneva and the Institute of Postgraduate Studies of Orthodox Theology in Chambèsy, Switzerland. His main field of interest is Orthodox-Byzantine patristic and dogmatic theology. Currently, he is a PhD student in the Faculty of Theology at the University of Tartu. In his doctoral thesis he researches the Church Father St John of Damascus.

Tauri Tölpt is the Head of the Chair of Orthodox Theology at the Estonian Evangelical Lutheran Institute of Theology, where he also gives lectures on Orthodox dogmatics. In addition, he has given lectures on Orthodox theology in the Faculty of Theology at the University of Tartu and at the Arvo Pärt Centre. Since 2020 he has been a member of the Artistic Advisory Board of the Arvo Pärt Centre.

E-mail: tauriitsius@gmail.com

ANDREAS WACZKAT on õppinud muusikateadust ja teoloogiat Berliini Tehnikaülikoolis (mh. Silke Leopoldi juures) ning Berliini Vabas Ülikoolis. Doktorikraadi omandas Waczkat Rostocki Ülikoolis 1997. aastal uurimistöega Saksa paroodiamissadest 17. sajandil ja 2005 habilitatsioon uurimusega Johann Heinrich Rolle muusikalistest draamadest.

2008. aastast on ta Göttingeni Ülikooli muusikaajaloo professor ja ühtlasi muusikateaduse osakonna juhataja. Ta on pidanud külalisloenguid, sh. Tallinnas Eesti Muusika- ja Teatriakadeemias (EMTA). 2019. aastast on Andreas Waczkat EMTA audoktor.

Tema peamisteks uurimisvaldkondadeks on 16.–18. sajandi muusika ja kultuuri ajalugu, Balti regiooni muusika, ajalooline muusikateadus ja uus meedia ning muusika- ja muusikateadus posttotalitaarses kontekstis.

ANDREAS WACZKAT studied musicology and theology at the Technical University of Berlin (amongst others, with Silke Leopold) and at the Free University of Berlin, as well as music theory at the Berlin University of the Arts. He received his doctorate in 1997 with a dissertation on 17th century German parody masses, and his post-doctoral qualification ('habilitation degree') in 2005 with a study of the musical dramas of Johann Heinrich Rolle. In 2008 he was appointed full Professor at the University of Göttingen, where he is the Head of the Musicological Department. He has held several guest lectureships,

including a number at the Estonian Academy of Music and Theatre (EAMT), Tallinn. Andreas Waczkat is a Doctor Honoris Causa of EAMT (2019).

His main research interests are the music and cultural history of the 16th–18th centuries, historical musicology and new media, the music of Baltic region, and music and musicology in post-totalitarian contexts.

E-mail: Andreas.Waczkat@phil.uni-goettingen.de