

Notes

1 Introduction: the essential and phenomenal Arvo Pärt

1 Cited in *Current Biography Yearbook 1995* (New York: H. W. Wilson Company, 1995), 456 and elsewhere.

2 Geoffrey J. Smith, "Sources of invention: An interview with Arvo Pärt," *Musical Times* 140/1868 (Fall, 1999), 19.

3 *Current Biography*, 458.

4 Alex Ross, "Consolations: The uncanny voice of Arvo Pärt," *New Yorker*, December 2, 2002.

5 Dominic Aquila, "The music of Arvo Pärt," *Image: A Journal of the Arts and Religion* 2 (1992), 110.

6 David Clarke, "Parting glances," *Musical Times*, 134 (December 1993), 680.

7 *Ibid.*, 681.

8 *Ibid.*, 682 and 684.

9 Smith, "Sources of invention," 21.

10 See Paul Hillier, *Arvo Pärt, Oxford Studies of Composers* (Oxford University Press, 1997), p. 96.

11 For details of online resources see the Bibliography section on page 237.

2 A narrow path to the truth: Arvo Pärt and the 1960s and 1970s in Soviet Estonia

1 Veljo Tormis, *Loominguring, Sirp ja Vasar*, June 21, 1957.

2 The other two were Eugen Kapp, rector of the Tallinn Conservatory, and Villem Kapp, his relative, who was also dean of the composition department.

3 From the Estonian weekly *Sirp ja Vasar*, December 27, 1961 (no title, materials of the Communist Party's XXII congress).

4 The National Archives of Estonia, "Heliloojate Liidu Töökoosolekute Protokollid" (Minutes of discussion meetings); ERA.R-1958.1.166, 165–75.

5 *Arvo Pärt 70*, part 3 of 14, a radio series by Immo Mikhelson, 2005: "Teekond heli olemusse. Tööaastad Eesti Raadio toonmeistrina" (Journey to the Essence of Sound. Working in Estonian Radio as Sound Engineer). First aired in September 2005 on Klassikaraadio.

6 For more on Pärt's relationship with ECM Records see Laura Dolp's chapter in this collection, pp. 177–92.

7 *Arvo Pärt 70*, part 3 of 14.

8 *Ibid.*

9 The National Archives of Estonia, *NSVL Heliloojate Liidu Sekretariaadi tööplaanid, otsused, resolutsioonid ja protokollid*.

Резолюция 3-го Пленума Правления Союза композиторов СССР от 17 марта 1959 г ERA.R-1958.1.149, 22–8.

10 Arvo Pärt, Eino Tamberg, Veljo Tormis, Jaan Koha, Uno Naissoo, Valter Ojakäär. Pärt, Tamberg, Tormis, and Koha got 'awards' but not always as sole recipient. For example, Pärt's first place was shared with three other people in the same category.

11 Ismene Brown, "Rodion Schedrin," September 18, 2010, TheArtsDesk.com.

12 *Arvo Pärt 70*, part 2 of 14: "Arvo Pärt ja filmimuusika" (Arvo Pärt and Film Music).

13 *Ibid.*

14 *Ibid.*

15 Tatiana Egorova, *Soviet Film Music: An Historical Survey* (London: Routledge, 1997).

16 Enzo Restagno, and others, *Arvo Pärt im Gespräch* (Vienna: Universal Edition, 2010), 30.

17 *Arvo Pärt 70*, part 2 of 14.

18 *Arvo Pärt 70*, part 12 of 14: "Arvo Pärt ja tema muusika seos Eestiga" (Arvo Pärt and Connections of His Music with Estonia).

19 Mikhelson, unpublished interview with Arvo Pärt in October, 2005.

20 The two books were: Herbert Eimert, *Lehrbuch der Zwölftontechnik* (Wiesbaden: Breitkopf & Härtel, 1953); Ernst Krenek, *Studies in Counterpoint: Based on the Twelve-Tone Technique* (New York: Schirmer, 1940).

21 Jamie McCarthy, "An interview with Arvo Pärt," *Musical Times* 130/1753 (March 1989), 134–7. Reprinted in *Contemporary Music Review* 12 (1995), 55–64.

22 *Arvo Pärt 70*, part 4 of 14: "Heliloojaks saamine: Optimistlikud kuuekümnendad" (Becoming a Composer: Optimistic Sixties).

23 The National Archives of Estonia, *Juhatus koosolekute protokollid* (minutes from a meeting of the Estonian Composers Union board), May 7, 1969, ERA.R-1958.1.292, 25–6.

24 Д.И. Шульгин: *Годы неизвестности Альфреда Шнитке (Беседы с композитором)* Деловая Лига, Москва 1993 (ст 18–19); Yuri Kholopov and Valeria Tsenova, *Edison Denisov* (London: Routledge, 2003), 20–1.

25 *Arvo Pärt 70*, part 4 of 14.

26 Werner Meyer-Eppeler, "Statistic and Psychologic Problems of Sound," trans. Alexander Goehr, *Die Reihe* 1 ("Electronic Music," 1957), 55–61; original German edition, 1955, as "Statistische und psychologische Klangprobleme," *Die Reihe* 1 ("Elektronische Musik," 1955), 22–8; see pp. 55 and 22, respectively.

27 *Creation and Time*, a radio program from the seven-part series by Ivalo Randalu, September 11, 1968. ASCDR-1716, Estonian Public Broadcasting Sound Archives. Partly published in *Sirp in Vasar*, November 22, 1968, *Sümfooniakontserdilt* by Merike Vaitmaa.

28 *Ibid.*

29 ASCDR-1716, Estonian Public Broadcasting Sound Archives.

30 The key that unlocks several questions is, in Pärt's words from the broadcast, how he described his goals, moving towards *one*, and in the context of religious paths he chose to continue his search for truth.

31 Холотов Ю.Н.: Аутсайдер советской музыки: Алемдар Караманов "Музыка из бывшего СССР," вып. 1. М. Композитор, 1994, 122–30.

32 *Arvo Pärt 70*, part 6 of 14: "Kadunud heli otsing. 'Credo' ja 'Tabula rasa' vahel" (Searching for the Lost Sound. Between *Credo* and *Tabula rasa*).

33 Dorian Supin, *Arvo Pärt: 24 Preludes for a Fugue*, F-Seitse Films, Estonia, 2002; rereleased by Juxtapositions: 2005, DVD.

3 Perspectives on Arvo Pärt after 1980

1 Many thanks to Kaire Maimets-Volt, Toomas Siitan, Immo Mikhelson, Triin Vallaste, Liisi Laanemets, and Malle Maltis for their invaluable help with this chapter. All translations here are my own.

2 Samuel Wigley, "Is it time to give Pärt a rest?" *guardian.co.uk*, May 29, 2008, www.guardian.co.uk/film/filmblog/2008/may/29/timetogivepartarest.

3 Including *Repentance* (Tenghiz Abuladze, 1987), *Winterschläfer* (Tom Tykwer, 1997), *Gerry* (Gus Van Sant, 2002), *Swept Away* (Guy Ritchie, 2002), *Notre Musique* (Jean-Luc Godard, 2004), *The Good Shepherd* (Robert De Niro, 2006), and *There Will Be Blood* (Paul Thomas Anderson, 2007).

4 See Kaire Maimets-Volt, *Mediating the "Idea of One": Arvo Pärt's Pre-existing Film Music*. PhD dissertation, Estonian Academy of Music and Theatre, 2009.

5 FotoNuova (<http://vimeo.com/3538038>); Kurt_Halfyard (<http://vimeo.com/5125321>).

6 For example, Arthur Lubow's "Arvo Pärt: The Sound of Spirit," *New York Times Magazine*, October 15, 2010 and Siim Nestor's "Arvo Pärt: 'Ju me siis salaja armastame üksteist. See on väga ilus,'" *Eesti Ekspress*, September 9, 2010.

7 Other important artists to mention here include Autechre, Nils Frahm, Godspeed You Black Emperor, Jóhann Jóhannsson, Mogwai, and Murcof.

8 Nestor, "Arvo Pärt: 'Ju me siis salaja armastame üksteist. See on väga ilus.'"

9 <http://reviews.headphonecommute.com/2009/10/23/hecq-mixtape-one>.

10 http://parisdjs.libsyn.com/index.php?post_id=636121.

11 <http://soundcloud.com/studio-irisarri/i30-live-at-triple-door-may-2010-seattle>.

12 <http://soundcloud.com/the-wick/spiegel-im-spiegel>.

13 Alex Ross, *The Rest Is Noise: Listening to the Twentieth Century* (New York: Farrar, Straus and Giroux, 2007); Richard Taruskin, *The Oxford History of Western Music*, Vol. 5: *The Late Twentieth Century* (New York: Oxford University Press, 2005). For other scholarship, see the list for further reading at the end of this chapter.

14 Paul Hillier, *Arvo Pärt*, Oxford Studies of Composers (Oxford University Press, 1997), pp. 58–63; Peter J. Schmelz, *Such Freedom if only Musical: Unofficial Soviet Music During the Thaw* (Oxford University Press, 2009), pp. 231–3.

15 Merike Vaitmaa, "Arvo Pärt." In Helju Taak (ed.), *Kuus Eesti tänase muusika loojat* (Tallinn: Eesti Raamat, 1970), p. 58.

16 Hillier, *Arvo Pärt*, pp. 118–19.

17 Enzo Restagno, *Arvo Pärt peeglis: vestlused, esseed ja artiklid*, trans. Maarja Kangro and others (Tallinn: Eesti Entsüklopeediakirjastus, 2005), p. 50; Schmelz, *Such Freedom*, pp. 222–33.

18 Leo Normet, "The Beginning Is Silence," *Teater. Muusika. Kino* 7 (1988), 22.

19 *Ibid.*, 20–1.

20 Restagno, *Arvo Pärt peeglis*, p. 50.

21 *Ibid.*, p. 55.

22 Ivalo Randalu, "Arvo Pärt novembris 1978," *Teater. Muusika. Kino* 7 (1988), 48–55.

23 *Ibid.*, 52.

24 Restagno, *Arvo Pärt peeglis*, p. 71.

25 *Ibid.*, p. 72.

26 Toomas Siitan, "Eessõna." In Restagno, *Arvo Pärt peeglis*, p. 10.

27 Restagno, *Arvo Pärt peeglis*, p. 77.

28 *Ibid.*, p. 78.

29 *Ibid.*

30 *Ibid.*, p. 97.

- 31 Steve Lake and Paul Griffiths (eds.), *Horizons Touched: The Music of ECM* (London: Granta, 2007); Lars Müller, (ed.), *ECM Sleeves of Desire: Edition of Contemporary Music: A Cover Story* (Princeton Architectural Press, 1996).
- 32 Lake and Griffiths, *Horizons Touched*, p. 381.
- 33 Paul Griffiths, “Now, and Then.” In *Tabula rasa* (Vienna: Universal Edition, 2010), p. 5.
- 34 Lake and Griffiths, *Horizons Touched*, pp. 375–6.
- 35 Restagno, *Arvo Pärt peeglis*, pp. 80–1.
- 36 Paul Hillier and Tõnu Tormis, *On Pärt* (Copenhagen: Theatre of Voices Edition, 2005), p. 62.
- 37 Restagno, *Arvo Pärt peeglis*, p. 77.
- 38 *Ibid.*, p. 74.
- 39 See Hillier and Tormis, *On Pärt*.
- 40 Arvo Pärt, *Kanon Pokajanen*, ECM 1654/55 (1998), 9.
- 41 As is customary in the performance of Orthodox canons, the second of the nine odes is omitted, although the numbering of the odes registers its silent presence.
- 42 Restagno, *Arvo Pärt peeglis*, p. 55.
- 43 *Ibid.*, p. 87.
- 44 *Ibid.*, p. 115.
- 45 Normet, “The Beginning Is Silence”; Randalu, “Arvo Pärt novembris 1978”; and Merike Vaitmaa, “Tintinnabuli: eluhoiak, stiil ja tehnik,” *Teater. Muusika. Kino* 7 (1988), 37–47.
- 46 Randalu, “Arvo Pärt novembris 1978,” 48.
- 47 Tiia Järg, “Arvo Pärdi kvintetiino,” *Teater. Muusika. Kino* 12 (December 1994), 19–22; Merike Vaitmaa, “Tintinnabuli-elämänkatsomus, tyylitajateknika: Arvo Pärdin sävellyksistä,” trans. Outi Jyrhämä, *Musiikkiteide* 2(2) (1990), 61–82 and “Arvo Pärdi vokaallooming,” *Teater. Muusika. Kino* 2 (February 1991), 19–27.
- 48 Alo Raun, “Arvo Pärt pühendab oma teoste ettekanded Politkovskajale,” *Postimees Online*, October 16, 2006.
- 49 <http://vimeo.com/14923039>.
- 4 Musical archetypes: the basic elements of the tintinnabuli style**
- 1 Carl Gustav Jung, “Archetypes of the collective unconscious.” In C. G. Jung: *The Archetypes and the Collective Unconscious*, trans. R. F. C. Hull (Princeton University Press, 1968), p. 3.
- 2 Jung, “Archetypes,” p. 4.
- 3 Carl Gustav Jung, “The concept of the collective unconscious.” In C. G. Jung: *The Archetypes and the Collective Unconscious*, trans. R. F. C. Hull (Princeton University Press, 1968), p. 42.
- 4 Carl Gustav Jung, “Psychological aspects of the Mother Archetype.” In C. G. Jung: *The Archetypes and the Collective Unconscious*, trans. R. F. C. Hull (Princeton University Press, 1968), p. 78.
- 5 For the text of this speech see appendix D on pp. 200–1.
- 6 Arvo Pärt, “Dankesrede Arvo Pärts für den Internationalen Brückepreis der Europastadt Görlitz 2007 am 9. November 2007.” In Enzo Restagno and others, *Arvo Pärt im Gespräch* (Vienna: Universal Edition, 2010), p. 167.
- 7 Arvo Pärt, *Werkeinführung zu Silhouette*, www.universaledition.com/Arvo-Paert/komponisten-und-werke/komponist/534.
- 8 Cited by Saale Kareda, “Zurück zur Quelle.” In Enzo Restagno and others, *Arvo Pärt im Gespräch* (Vienna: Universal Edition, 2010), p. 161.
- 9 Pärt, “Dankesrede Brückepreis,” p. 167.
- 10 The harmonic series are the vibrations of a sound which determine its tone color.
- 11 Lothar Mattner, “Arvo Pärt: Tabula rasa,” *Melos* 2 (1985), p. 98.
- 12 Paul Hillier, *Arvo Pärt*, Oxford Studies of Composers (Oxford University Press, 1997), pp. 92ff.
- 13 Nora Pärt, *Introduction to the Tintinnabuli Style*, and references; from typescript in German, UE Vienna Archives.
- 14 Enzo Restagno, “Mit Arvo Pärt im Gespräch.” In Enzo Restagno and others, *Arvo Pärt im Gespräch* (Vienna: Universal Edition, 2010), p. 39.
- 15 Arthur Lubow, “Arvo Pärt: The sound of spirit,” *New York Times Magazine* October 15, 2010.
- 16 Hillier, *Pärt*, p. 95.
- 17 Chri-ste = two; Ky-ri-e = three; e-le-i-son = four.
- 18 Examples of these canons can be found in *Cantus, Arbos*, the second movement of *Tabula rasa* (“Silentium”), *Festina lente*, and *La Sindone*.
- 19 A detailed analysis can be found in Hillier, *Pärt*, p. 129.
- 20 Restagno and others, *Pärt im Gespräch*, pp. 88ff.
- 5 Analyzing Pärt**
- 1 Roeder’s analysis is viewable online at: <http://theory.music.ubc.ca/~trx/animations/TheBeatitudes.mov> and is discussed further below.
- 2 Roeder refers to his analysis in his introduction to a special issue of *Music Theory Online*, whose title speaks to this in-the-music perspective: “Animating the inside,” *Music Theory Online* 15/1 (March

2009), www.mtosmt.org/issues/mto.09.15.1/mto.09.15.1.roeder_intro.html.

3 Ian Bent with William Drabkin, *Analysis* (New York: Norton, 1987), p. 5.

4 *Ibid.*, p. 5.

5 The term 'historical musicology' is sometimes preferred, so that the broader term 'musicology' can include both historical musicology and music theory.

6 Jan LaRue, *Guidelines for Style Analysis*, 2nd edn. (Warren, MI: Harmonie Park Press, 1992).

7 *Ibid.*, p. 2.

8 *Ibid.*, p. vii.

9 *Ibid.*, p. 37.

10 *Ibid.*, p. 195.

11 See Leonard B. Meyer, *Emotion and Meaning in Music* (University of Chicago Press, 1956) for a study that influenced much of late twentieth-century hermeneutical thought.

12 For a discussion of hermeneutics in the early twentieth century, including some analytical examples, see Lee Rothfarb, "Hermeneutics and energetics: Analytical alternatives in the 1900s," *Journal of Music Theory* 36/1 (Spring 1992), 43–68.

13 Rothfarb, "Hermeneutics and energetics," 46, quoting and translating Hermann Kretzschmar, "Anregungen zur Förderung musikalischer Hermeneutik," *Jahrbuch der Musikbibliothek Peters* 9 (1902), 51.

14 The text of Edmond Jabès's poem, from *Livre des questions*, is reprinted in its entirety, translated by Rosemarie Waldrop, at the beginning of the published score. Also see Andrew Shenton, "Arvo Pärt's organ music," *The American Organist* 45 (December 2010), 76–8.

15 Deryck Cooke, *The Language of Music* (London: Oxford University Press, 1959), p. 115.

16 In figured-bass notation, numerals designate the intervals from the bass note to each of the chord's upper-voice constituents. A '5–3' chord, then, represents a root-position triad.

17 Unlike 'pitch,' which can refer to a specific frequency, 'pitch class' refers to all pitches equivalent at the octave without respect to specific register.

18 Numbers are chromatically assigned to the pitches of the octave starting with C = 0, C_# = 1, and so on.

19 'Heterophonic' voices have similar, but not identical, melodic contours. 'Homorhythmic' voices have identical rhythms but their pitches may differ.

20 Robert Morris introduced the multiset to music theory in *Composition with Pitch Classes* (New Haven, CT: Yale University Press, 1987).

The exponent '1' is redundant, and pc 11 may be eliminated altogether because its multiplicity is zero. (It could read: {4², 5³, 8, 9²}.) All numbers are retained here, though, both for clarity's sake and because it is among these exponents that the real action takes place, even the zeros and ones.

21 Paul Hillier, "Arvo Pärt: Magister Ludi," *Musical Times* 130/1753 (March 1989), 134–7.

22 Don Harran, *Word-Tone Relations in Musical Thought: From Antiquity to the Early Seventeenth Century* (Neuhausen-Stuttgart: Hänssler-Verlag, 1986) is a survey of primary sources, compiling widely observed rules of text underlay. A note of caution: analyzing Pärt with tools suited for early music will strike many as an unwarranted and unwelcome reverse anachronism.

23 "I begin to perceive these minute details when I can sustain close attention and a gradual process *invites* my sustained attention" (emphasis added). Steve Reich, "Music as a gradual process." In *Writings About Music* (Halifax, NS: The Press of the Nova Scotia College of Art and Design, 1974), pp. 9–11.

24 In combinatorics, a *composition* is the splitting of a number into a distinct number of *terms*. For example, a two-term composition of 5 is 3+2, a three-term composition of 7 is 4+2+1, and so forth. The latter composition can be ordered into six *permutations*: [1,2,4], [1,4,2], [2,1,4], [2,4,1], [4,1,2], and [4,2,1].

25 This melody (Tenor 2) is harmonized by another tenor (Tenor 1), but their pitch choices are in a one-to-one correspondence with one another so claims of multiplicity in one apply equally to the other.

26 For another example of this compositional technique, see *Trisagion* (1992/1994).

27 The T-suspension shares with the suspension in species counterpoint only its means of production: the metric displacement of one of a pair of voices. The ramifications of each are entirely different.

28 Instead of writing a fully realized keyboard part for accompanists, composers in the seventeenth and eighteenth centuries often used a notational shorthand, a 'figured bass,' whose figures (numerals) dictated the intervallic spelling of a chord from a given bass tone. Once certain patterns and conventions were well established, composers sometimes would provide an *unfigured* bass, a bass part with no figures to indicate the chord to be built atop it. Less experienced accompanists likely found Champion's method helpful.

29 François Campion, *Traité d'accompagnement et de composition selon la règle des octaves de musique* (Geneva: Minkoff,

1976 [1716]). Champion was the first to publish but not the first to invent such a technique. See Kevin Mason, “François Champion’s secret of accompaniment for the theorbo, guitar, and lute,” *Journal of the Lute Society of America* 14 (1981), 69–92.

30 Reich, *Writings*, p. 11.

31 Several of Reich’s earliest pieces involved the falling of two voices in and out of phase with one another. Each voice articulates the same motivic cell, but one gradually advances, while the other stays at a constant tempo. See, for example, *Violin Phase* (1967).

32 Ian Quinn, “Minimal challenges: Process music and the uses of formalist analysis,” *Contemporary Music Review* 25/3 (2006), 283–94.

6 Arvo Pärt: in his own words

1 Quotations from letters to the author dated March 18 and September 24, 2010.

2 Geoffrey J. Smith, “Sources of invention: An interview with Arvo Pärt,” *Musical Times* 140/1868 (Fall, 1999), 22.

3 www.spikemagazine.com/0600arvopart.php

4 Jamie McCarthy, “An interview with Arvo Pärt,” *Musical Times* 130/1753 (March 1989), 130–1.

5 Quoted in Kazimierz Ploskon, “Arvo Pärt – Composer of the ‘Borderland’: Between Orthodox East and Catholic West,” *The 20th Century and the Phenomenon of Personality in Music: Selected Papers / 39th Baltic Musicology Conference* (Riga: Latvijas Komponistu savienība: Musica Baltica, 2007), p. 68.

6 Quoted in Stuart Greenbaum, *Arvo Pärt’s “Te Deum”: A Compositional Watershed*, PhD dissertation, University of Melbourne, 1999, p. 103.

7 Dominic Aquila, “The music of Arvo Pärt,” *Image: A Journal of the Arts and Religion* 2 (1992), 110.

8 Arthur Lubow, “Arvo Pärt: The sound of spirit,” *New York Times Magazine*, October 15, 2010.

9 *Ibid.*

10 Wolfgang Sandner, “Arvo Pärt: Tabula rasa,” in *Arvo Pärt: Tabula rasa* (ECM New Series 1275 / Universal Edition 35 222, 2010), p. 29.

11 McCarthy, “Interview,” 63.

12 *Ibid.*

13 Both of these pieces exist in alternate versions.

14 Martin Elste, “An interview with Arvo Pärt,” *Fanfare* (March–April 1988), 338.

15 McCarthy, “Interview,” 63.

16 *Ibid.*, 60.

17 Elste, “Interview,” 338.

18 *Ibid.*, 339.

19 Sandner, “Tabula rasa,” p. 27 (see also Aquila, “Music of Arvo Pärt,” 113).

20 www.arvopart.ee/en/Uudiste-arhiiv/silhouette-world-premiere

21 Paul Hillier, *Arvo Pärt*, Oxford Studies of Composers (Oxford University Press, 1997), p. 201.

22 *Ibid.*, p. 74. Dorian Supin’s film *Arvo Pärt: 24 Preludes for a Fugue* shows Pärt reviewing these notebooks and discussing the process, and Nora recounts a similar story for the composition of *Passio* in Enzo Restagno, “Mit Arvo Pärt im Gespräch,” in Restagno and others, *Arvo Pärt im Gespräch* (Vienna: Universal Edition, 2010), p. 51.

23 Restagno, “Mit Arvo Pärt,” p. 38.

24 Smith, “Sources of invention,” 22.

25 *Ibid.*, 19.

26 *Ibid.*, 21.

27 Hillier, *Arvo Pärt*, p. 201.

28 Merike Vaitmaa, “Arvo Pärt.” In *Kuus Essti tänase muusika loojat* [Six Estonian creators of modern music], ed. H. Tauk (Tallinn: Eesti Raamat, 1970), p. 58.

29 Transcribed from Supin, *24 Preludes for a Fugue*.

30 Ivalo Randalu, “Arvo Pärt in November 1978,” *Teater. Muusika. Kino* 7 (1988), trans. Andres Didrik with Doug Maskew, 1997, from David Pinkerton’s *Arvo Pärt Information Archive* (arvopart.org).

31 Greenbaum, *Te Deum*, p. 120.

32 McCarthy, “Interview,” 63.

33 Smith, “Sources of invention,” 22.

34 Elste, “Interview,” 340.

35 Lubow, “The sound of spirit.”

36 *Ibid.*

37 Peter Quinn, “Out with the old and in with the new: Arvo Pärt’s *Credo*,” *Tempo* 211 (January 2000) 16.

38 McCarthy, “Interview,” 130.

39 Hillier, *Arvo Pärt*, p. 87. In Supin’s film *24 Preludes for a Fugue*, Pärt actually attributes this revelation to a conversation he had with a janitor outside his apartment. “How should a composer write his music?” Pärt asked him. The man replied: “I think he has to love each single sound.” Pärt notes how important this concept is: “This is how a composer must understand music. This knowledge opens an entirely new world.”

40 Hillier, *Arvo Pärt*, p. 87.

41 Elste, “Interview,” 337.

42 Leo Normet, “The beginning is silence,” *Teater. Muusika. Kino* 7 (1988), 22.

43 Liner notes for ECM recording of *Tabula rasa*, ECM New Series 1275, 1984.

44 Lubow, “The sound of spirit.”

45 Hillier, *Arvo Pärt*, p. 96.

- 46 Lubow, "The sound of spirit."
 47 McCarthy, "Interview," 62.
 48 Smith, "Sources of invention," 22.
 49 Lubow, "The sound of spirit."
 50 *Ibid.*
 51 McCarthy, "Interview," 63.
 52 Restagno, "Mit Arvo Pärt," p. 66.
 53 Elste, "Interview," 339.
 54 Nick Kimberly, "Starting from scratch," *Gramophone* 74 (September 1996), 16.
 55 Smith, "Sources of invention," 22.
 56 Arvo Pärt, *Kanon Pokajanen*, trans. Catherine Schelbert, in accompanying booklet to *Kanon Pokajanen*, performed by the Estonian Philharmonic Chamber Choir, conducted by Tõnu Kaljuste, ECM New Series 1654/55, 1998, p. 9.
 57 Restagno, "Mit Arvo Pärt," p. 62.
 58 Margaret Throsby, "Interview with Arvo Pärt," Melbourne: Australian Broadcasting Corporation FM Radio, October 4, 1996; quoted in Greenbaum, *Te Deum*, p. 26.
 59 See for example Greenbaum's interview with Pärt concerning the *Te Deum* score (Greenbaum, *Te Deum*, p. 10).
 60 See Appendix A on pp. 193–7, and Hillier, *Arvo Pärt*, pp. 199–207 for more on performance practice.
 61 Elste, "Interview," 340.
 62 McCarthy, "Interview," 62.
 63 Smith, "Sources of invention," 21.
 64 Personal interview with the author, November 20, 2010.
 65 Sander, "Tabula rasa," p. 28.
 66 McCarthy, "Interview," 57.
 67 Arvo Pärt, "David and Goliath," August 20, 2010 available at: www.khodorkovskycenter.com/news-resources/events/london-s-royal-albert-hall-hosts-uk-premiere-arvo-p%C3%A4rt-s-symphony-dedicated-kh.
 68 www.arvopart.ee.

7 Bells as inspiration for tintinnabulation

- 1 Wolfgang Sandner, Program notes for Arvo Pärt's *Tabula rasa*, trans. Anne Cattaneo, ECM New Series 1275, 1984, compact disc.
 2 Sandner, Program notes (emphasis added).
 3 Dorian Supin, *Arvo Pärt: 24 Preludes for a Fugue*, F-Seitse Films, Estonia: 2002; re-released by Juxtapositions: 2005, DVD.
 4 Geoffrey J. Smith, "Sources of invention: An interview with Arvo Pärt," *Musical Times* 140/1868 (Fall 1999), 21.
 5 Johannes Kepler reflected on the mathematical relationships of nature and of music as unified harmonic proportions, similar to Boethius' *musica mundana* (music of the spheres) of the sixth century. "The general idea

of the world as the visible image of God ... was one that Kepler made his own," *The Harmony of the World (Harmonice Mundi of 1619)*, trans. by E. J. Aiton, A. M. Duncan, and J. V. Field (Philadelphia, PA: American Philosophical Society, 1997), p. xiii.

- 6 According to Bishop Kallistos Ware, in *The Orthodox Church*, new edition (Baltimore, MD: Penguin Books, 1997), p. 21. *Theosis*, or deification, is primarily an Orthodox aim of salvation, based on 2 Peter 1:4: "Through these he has given us his very great and precious promises, so that through them you may participate in the divine nature"; also in John 17: 22–3: "I have given them the glory that you gave me, that they may be one as we are one – I in them and you in me – so that they may be brought to complete unity." New International Version of the Bible, 2010, www.biblica.com/niv.
 7 Arthur Lubow, "Arvo Pärt: The sound of spirit," *New York Times Magazine*, October 15, 2010.
 8 Paul Hillier, *Arvo Pärt*, Oxford Studies of Composers (Oxford University Press, 1997), p. 21.
 9 Ivalo Randalu, "Arvo Pärt in November 1978," *Teater. Muusika. Kino* 7 (1988), trans. Andres Didrik with Doug Maskew, 1997, from David Pinkerton's *Arvo Pärt Information Archive* (arvopart.org).
 10 Supin, *24 Preludes for a Fugue*.
 11 Hillier, *Arvo Pärt*, p. 97. Nora Pärt is an equal partner during most interviews. She is seen in Supin's documentary giving conducting and interpretive suggestions, and interacting with soloists. In one scene she claims to have drawn the famous flower in the *Für Alina* manuscript.
 12 Lubow, "The sound of spirit," 4.
 13 Rachmaninov's "Pâcques Russe," from *Fantasy-tableaux (Suite No. 1)*; Rimsky-Korsakov, *Russian Easter Festival Overture*; Mussorgsky, "Coronation Scene" from *Boris Godunov*. Most famous, perhaps, is *Carillon de Westminster* for organ, by Vierne.
 14 Some examples: Rachmaninov's *Kolokol (Choral Symphony)*, Meyerbeer's *Les Huguenots*, Puccini's *Tosca*, Ginastera's *Don Rodrigo*, Stravinsky's *Petrushka*, Britten's *Peter Grimes*, Berlioz' *Symphonie fantastique*, Dvořák's *Zlonicke Zvony [The Bells of Zlonic]*, Wagner's *Parsifal*, Liszt's *Die Glocken des Strassburger Münsters [The Bells of Strasburg]*. Schwanter utilizes bells in *Canticle of the Evening Bells*, as does Takemitsu in *From me flows what you call Time*, and they can be heard in *A Ring of Time* by Argento.
 15 From *Thirteen Pieces on Estonian Motifs* by Eller. Other examples: Liszt's "La Campanella,"

Debussy's "La Cathédral engloutie," Messiaen's "Noël" from *Vingt Regards sur l'Enfant-Jésus*; Maxwell Davies' *Stedman Doubles*; and Harvey's *Mortuos Plango, Vivos Voco* composed of electronic manipulation of the acoustical spectrum of Winchester (UK) Cathedral's tenor bell.

16 Founded in 2010: www.arvopart.ee.

17 'Greater church' is used in the broad context of 'Christianity,' 'institutional religion,' or perhaps the contemporary 'emergent church' which currently defies definition. Noteworthy composers are the so-called 'holy minimalists': Pärt, Tavener, and Górecki, with Gubaidulina, Shchedrin, Kancheli, Hovhanness, and Moody, among others.

18 Translated as a conductor's 'upbeat.'

19 Among these are Percival Price's *Bells and Man* (Oxford University Press, 1983) and contributions to Oxford Music Online/Grove Music Online, or "Bell," in *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2nd edn, vol. 3 (New York: Macmillan Publishers Limited, 2001), pp. 168–82.

20 Paul Hillier, "Arvo Pärt: Magister Ludi," *Musical Times* 130/1753 (March 1989), 134; and Hillier, *Arvo Pärt*, p. 18.

21 During the fourteenth century, Dutch brothers François and Pieter Hemony initiated the 'Golden Age of the carillon.' During the 1890s, clergyman Arthur B. Simpson of Great Britain began an effort to improve the tuning of English peals. By rediscovering the Dutch methods of five-partial tuning, he became known as the 'Father of the modern carillon.' His work was carried on by John Taylor & Co. foundry, and was codified in his publications "On bell tones I & II," *The Pall Mall Magazine* 7 (September–December 1895), 183–94 and 10 (September–December 1896), 150–5.

22 E. V. Williams, *The Bells of Russia* (Princeton University Press, 1985), p. 174.

23 Patriarchate of Moscow, *Typikon for Church Bell Ringing*, trans. Blagovest Bells (St. Anselmo, CA: Russian Orthodox Church 2002), www.stlukeorthodox.com/files/bellringingtypikon.pdf.

24 Information on surviving classic *zvoni* in the former Soviet Union was compiled with assistance of Mark Galperin of Blagovest Bells.

25 Hillier, *Arvo Pärt*, p. 22, n.35.

26 Rostislav Rumjantsev of Saint Alexander Nevsky Cathedral, e-mail message to author, June 22, 2006: "During the Soviet years bells is continued rung [*sic*] – by Sundays and church holidays."

27 According to the World Carillon Federation.

28 Irina Aldoshina and A. Nicanorov, "The investigation of acoustical characteristics of Russian bells," paper presented at the 108th Convention of the Audio Engineering Society, New York, February 19–22, 2000.

29 Terminology of M- and T-voice as structural elements originated with Hillier, and have become standardized.

30 Hillier, *Arvo Pärt*, p. 96.

31 Smith, "Sources of invention," 24; and the *International Arvo Pärt Centre*.

32 Williams, *Bells of Russia*, p. 244.

33 Kurt Sander, "The musical icon," DMA research project: Northwestern University, 1998, p. 3.

34 Sander, pp. 10, 65. Sander's "human quest for Divine perfection" is another affirmation of *theosis*.

35 Lubow, "The sound of spirit," 4.

36 Personal conversation, September 24, 2011, at the Arvo Pärt: Soundtrack of an Age Conference, London, UK.

37 Transcribed from Supin, *24 Preludes for a Fugue*.

8 Arvo Pärt and spirituality

1 For more on the origins of this differentiation see William James, *Varieties of Religious Experience* (London: Penguin, 1983) [originally published in 1902]. More recently, Ann Taves has attempted to create an intellectual framework for and understanding of the processes of spiritual or religious experiences, drawing from narratives of neurology, psychology, and sociology. See Ann Taves, *Religious Experience Reconsidered: A Building-Block Approach to the Study of Religion and other Special Things* (Princeton University Press, 2009). My thanks to Stephen Schloesser for his comments on this study.

2 Charles Taylor, *A Secular Age* (Cambridge MA: Harvard University Press, 2007), p. 302.

3 Charles Taylor describes this phenomenon as the "Age of Authenticity." *A Secular Age*, pp. 473–504. In *The Search for Spirituality: Our Global Quest for Meaning and Fulfilment* (Norwich: Canterbury Press, 2009), the theologian Ursula King characterizes the ramifications of this counter-cultural ideology when she opines that "An immense spiritual hunger exists to find a life of deeper significance than that of material goods, consumerism, and exploitative capitalism. The current global situation with its deep injustices, numerous wars, and threats of ecological disaster calls for new creative thinking and for transformative ways of living. This requires a more reverent attitude towards people and the planet; it also calls for a spirituality that will

lead to the reorganisation of world economics, politics, education, business, and world governance,” p. ix.

4 Richard Dawkins, *The God Delusion* (New York: Houghton Mifflin, 2006); Christopher Hitchens, *God Is Not Great: How Religion Poisons Everything* (New York: Twelve, 2007); for a response to these works, see David Bentley Hart, *Atheist Delusions: The Christian Revolution and its Fashionable Enemies* (New Haven, CT and London: Yale University Press, 2009).

5 For more on this see Gordon Lynch, *The New Spirituality: An Introduction to Progressive Belief in the Twenty-First Century* (London: I. B. Tauris, 2007).

6 The idea of art as spirit, or that art provides access to the self, and the soul, is an ancient but ever relevant philosophical issue. For more on this, see Daniel K. L. Chua's *Absolute Music and the Construction of Meaning* (Cambridge University Press, 1999), and also Jonathan Harvey's *Music and Inspiration* (London: Faber and Faber, 1999).

7 Pärt's own thinking is evidenced in a small number of interviews, quotes from liner notes, and most significantly, from Paul Hillier's *Arvo Pärt*, Oxford Studies of Composers (Oxford University Press, 1997).

8 At the end of “An interview with Arvo Pärt,” *Contemporary Music Review* 12/2 (1995), 55–64, Jamie McCarthy asks if the composer's Russian Orthodox faith has influenced his music, and Pärt replies: “Religion influences everything. Not just music, but everything.”

9 Hillier, *Arvo Pärt*, p. 96. In a discussion with Hillier, Pärt describes the relation of the two voices: “the M-voice always signifies the subjective world, the daily egoistic life of sin and suffering; the T-voice, meanwhile, is the objective realm of forgiveness ... This can be likened to the eternal dualism of body and spirit, earth and heaven; but the two voices are in reality one voice, a twofold single entity. This can be neatly though enigmatically represented by the following equation: $1 + 1 = 1$.”

10 The first fifty phrases of the Evangelist's narrative in *Passio* form a section that builds from a single voice to eight voices and then back again, creating a clear arch of sound.

11 Robert Fink, *Repeating Ourselves: American Minimal Music as Cultural Practice* (Berkeley: University of California Press, 2005), p. x.

12 Hillier, *Arvo Pärt*, pp. 2–5.

13 See Alain Besançon, *The Forbidden Image: A History Of Iconoclasm*, trans. Jane Marie Todd (University of Chicago Press, 2000).

14 Pärt has written a great deal of religious choral music. I have deliberately chosen to

restrict the present discussion to his wordless instrumental (absolute) music, and the way it configures spirituality.

15 For more on the iconostasis see Leonid Ouspensky and Vladimir Lossky, *The Meaning of Icons*, trans. G. E. H. Palmer and E. Kadloubovsky (New York: St. Vladimir's Seminary Press, 1982), pp. 59–72.

16 When the diamond-shaped notes are placed a fourth above the main note, the sound is two octaves above the ordinary pitch, and when placed a fifth above, the sound is a twelfth above the ordinary pitch.

17 Much of the harmonic tension, and character of the music, in measures 3–5, 11–13, 19–21, and 29 is caused by the proximity of B₄ and B₅ (for instance in the violin I and viola in m. 3).

18 In modal theory (for example) Mode 1 (the Dorian mode) is D–D on the white notes of the piano. Mode 2 is the hypo-Dorian mode, which is A–A on the white notes again. But the tonic of this mode is still D even though the final note (*finalis*) is A. It is this sense of a shifting *finalis* with a stable tonic that Pärt is playing with in *Fratres* to create a sense of development and narrative.

19 Marcel Cobussen's *Thresholds: Rethinking Spirituality through Music* (Aldershot: Ashgate, 2008) is concerned with the ways in which music opens up or inspires alternative spaces or discourses that can be understood as spiritual. On page 149 (footnote 8) he reveals the *raison d'être* of his haunting monograph: “That empty space between the two spheres, not here and not there – that space *is* the spiritual; spirituality is the intimacy of the gap.”

20 Interview with James MacMillan, June 1998, during the second annual Vancouver new music festival, quoted in Jeremy S. Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids, MI: Baker Academic, 2007), p. 179.

21 In Christian theology these two types of time meet in the person of Christ (God made man).

22 Begbie, *Resounding Truth*, p. 261.

23 Laurence Rees, *Auschwitz, the Nazis and the 'Final Solution'* (BBC Worldwide Ltd, 2005). The Nazi massacre described occurred at Ostrog, Ukraine on March 4, 1941. *Fratres* is also used throughout this documentary.

24 In Pärt's *Sarah Was Ninety Years Old* (1977/1990), silence implies a contingent and unfulfilled state of being, of expectation, that implies tension and release, waiting and receiving. Silence also embraces a sense of discomfort, non-identity and a resistance to the realization of becoming and being. In a

more positive vein, the potential of silence in Pärt's music often seems to provide a mirror to ourselves, to the quality of our own being and hearing, that may therefore promote a sense of spiritual awareness without recourse to Christian discourse. See also Cobussen, *Thresholds*, pp. 109–24.

25 T. W. Adorno, "Cultural criticism and society," in *Prisms* [*Prismen*, 1967], trans. Samuel and Shierry Weber (Cambridge, MA: The MIT Press, 1995), p. 34.

26 The "disenchantment of the world" is proposed by Max Weber in "Science as Vocation" (1917) in *From Max Weber*, ed. H. H. Mills and C. Wright Mills (New York: Oxford University Press, 1946), p. 155. See also Chua, *Absolute Music and the Construction of Meaning*, pp. 12–22. Weber identifies the way in which the modern world denudes itself of the illusions created by superstition and the sacred. Chua states: "The modernisation of society is therefore its secularisation; humanity, by disenchanting the world, needs believe in no other god than itself," p. 12.

27 Arnold Schoenberg, "Composition with twelve tones (I)," in *Style and Idea*, ed. Leonard Stein, trans. Leo Black (Berkeley: University of California Press, 1984), p. 216.

28 For more on this see Daniel K. L. Chua, "Adorno's metaphysics of mourning: Beethoven's farewell to Adorno," *The Musical Quarterly*, 87/3 (2005), 523–45.

29 Alex Danchev (ed.), *100 Artists' Manifestos: From the Futurists to the Stuckists* (London: Penguin, 2011).

30 Other composers, such as Stravinsky, Webern, Messiaen, and Tavener, for instance, had made extensive study of renaissance music and absorbed this study into their own music. The challenge to form and coherence mentioned here is a problem faced by early twentieth-century composers (and indeed those that came after), and it can be put like this: In the absence of tonality, how is it possible to create large-scale coherent musical structures? This is a question that has been answered in many ways. Pärt's music belongs to the formal tradition of using superimposed blocks of material, and this has been one consistent compositional answer to the problem of how to create musical narrative and continuity.

31 Friedrich Nietzsche, "The madman," *The Gay Science* (1882), trans. Thomas Common (New York: Dover, 2006), pp. 90–1.

32 Chua, "Adorno's metaphysics of mourning," 523–4.

33 The literary critic George Steiner states: "I believe the modulation of music towards our apprehension and sufferance of death to be of

the essence. Without the truths of music, what would be our deficit of spirit at the close of day?" *Real Presences* (Chicago: The University of Chicago Press, 1991), p. 63. For the French Catholic composer Olivier Messiaen, what Steiner describes as a "deficit" is fulfilled by music as faith: a panacea to the disenchantment of modernity. See Olivier Messiaen, 'Introduction to the programme booklet for Paris, 1978,' in Almut Rössler, *Beiträge zur geistigen Welt Olivier Messiaens* (Duisberg: Gilles und Francke, 1984), trans. Barbara Dagg and Nancy Poland as *Contributions to the Spiritual World of Olivier Messiaen* (Duisberg: Gilles und Francke, 1986), p. 10. Both positions are sedimented in Pärt's musical aesthetics.

34 Michael Saler, "Modernity and enchantment: A historiographic review," *The American Historical Review*, 111/3 (June 2006), 692.

35 In an interview, the composer told Jamie McCarthy that "When things are simple and clear, they're also clean. They are empty; there is room for everything." McCarthy, "An interview with Arvo Pärt," 62.

36 Arvo Pärt (from the sleeve-note to the ECM recording of *Tabula rasa*), quoted in Hillier, *Arvo Pärt*, p. 87.

37 Francisco J. Varela, Evan Thompson, and Eleanor Rosch, *The Embodied Mind: Cognitive Science and Human Experience* (Cambridge, MA and London: The MIT Press, 1991), p. 23.

38 Hillier, *Arvo Pärt*, p. 96.

39 Begbie, *Resounding Truth*, p. 261.

40 *Ibid.*, p. 262.

41 The descriptions of transcendence in Albert L. Blackwell's *The Sacred in Music* (Cambridge: The Lutterworth Press, 1999), pp. 202–23, are religiously configured, and tend to minimize the role of the body. In *The Idea of the Holy*, trans. John W. Harvey (Oxford University Press, 1923), Rudolf Otto's *mysterium tremendum et fascinans* again focuses on certain aspects of the experience of transcendence – mystery, fear, dread, expectation, awe – that imply that the body is a kind of puppet of an external stimulus (music), rather than a participant or even a co-creator of the experience.

42 Varela, Thompson, and Rosch, *The Embodied Mind*, p. 27.

43 *Ibid.*

44 See Roger Scruton, *The Aesthetics of Music* (Oxford University Press, Clarendon Press, 1997), pp. 354–7, and Begbie, *Resounding Truth*, p. 299.

45 See Arnie Cox's fascinating discussion of what he calls "mimetic motor imagery," in "Embodying music: Principles of the mimetic hypothesis," *Musical Theory Online*, 19/2 (July

2011), www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.cox.html.

46 Pärt describes the idea of ‘the neutral,’ which I interpret as a space outside the implications of the historical development of musical language, in Dorian Supin’s film *24 Preludes for a Fugue* (2005).

47 See for example Richard Taruskin’s “Sacred entertainments,” *Cambridge Opera Journal* 15 (2003), 109–26, and Robin Holloway, “Beware the pitfalls of sincerity,” *Essays and Diversions 1963–2003* (Brinkworth: Claridge Press, 2003), pp. 294–6.

48 See Kiene Brillenburg Wurth, *Musically Sublime: Indeterminacy, Infinity, Irresolvability* (New York: Fordham, 2009).

49 See Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (London: Harper Perennial Modern Classics, 2008), and relevant parts of Aaron Williamson (ed.), *Musical Excellence: Strategies and Techniques to Enhance Performance* (New York: Oxford University Press, 2004).

50 Music has both an exploratory and a therapeutic role in our society. It is, as George Steiner puts it: “a phenomenon without the which, for innumerable men and women, this plagued earth and our transit on it would probably be unbearable.” George Steiner, *Errata: An Examined Life* (London: Weidenfeld and Nicolson, 1997), p. 65.

51 At the end of McCarthy, ‘An interview with Arvo Pärt’, 63–4, Pärt states: “the last moments before death are very precious – very important – for at that time things can happen which have not come about during a whole lifetime.”

9 The minimalism of Arvo Pärt: an ‘antidote to modernism and multiplicity?’

1 Jim Samson, “Genre,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrell, second edition, vol. 9 (London: Macmillan, 2001), p. 657.

2 Leonard Meyer, *Style and Music: Theory, History and Ideology* (Philadelphia: University of Pennsylvania Press, 1989), p. 3.

3 *Ibid.*, p. 5.

4 *Ibid.*

5 Wolfgang Sandner, CD note to *Tabula rasa* (ECM, 476 3878).

6 Josiah Fisk, “The New Simplicity: The music of Górecki, Tavener and Pärt,” *Hudson Review*, 47/ 3 (Fall 1994), 394–412.

7 Timothy Johnson, “Minimalism, style, or technique?” *The Musical Quarterly*, 78/4 (Winter 1994), 748.

8 Elaine Broad, “A new X? An examination of the aesthetic foundations of early minimalism,”

Music Research Forum 5 (1990), 51–2; emphasis in original.

9 Keith Potter, “Minimalism,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrell, second edition, vol. 16 (London: Macmillan, 2001), p. 716.

10 Milton Babbitt, “Who cares if you listen?” in *Contemporary Composers on Contemporary Music*, ed. Elliott Schwartz and Barney Childs (New York: Da Capo Press, 1978), p. 248.

11 Michael Nyman, *Experimental Music: Cage and Beyond* (Cambridge University Press, 1999), p. 1.

12 Quoted in Jonathan Cross, *Harrison Birtwistle: Man, Mind, Music* (London: Faber, 2000), p. 246.

13 Babbitt ‘Who cares if you listen?’ pp. 246–7.

14 Andrei Zhdanov, “Concluding speech at a conference of Soviet music workers, 1948,” in *Essays on Literature, Music and Philosophy* (London: Lawrence and Wishart, 1950), pp. 57–8.

15 Jürgen Habermas, “Modernism versus postmodernity,” *New German Critique*, 22 (Winter 1981), 8.

16 IRCAM (Institut de Recherche et Coordination Acoustique/Musique) is one of the largest public research centers dedicated to both musical expression and scientific research, and is the world’s leading center for computer-music training.

17 Robin Holloway, *Essays and Diversions 1963–2003* (Brinkworth: Claridge Press, 2003), p. 296.

18 *Ibid.*, p. 300.

19 “Modernism and After,” in *Reviving the Muse: Essays on Music after Modernism* (Brinkworth: Claridge Press, 2001), p. 110.

20 Quoted in Robert Fink, *Repeating Ourselves: Music as Cultural Practice* (Berkeley: University of California Press, 2005), p. 63.

21 David Matthews, “Renewing the past: Some personal thoughts,” in *Reviving the Muse*, p. 203.

22 Jamie McCarthy, “An interview with Arvo Pärt,” *Musical Times*, 130/1753 (March 1989), 133.

23 Quoted in *The Daily Telegraph*, October 23, 2010.

24 Introduction to Robert Beaugregard and Sophie Body-Gendrot (eds.), *The Urban Moment: Cosmopolitan Essays on the Late-20th Century City* (Thousand Oaks, CA: Sage Publications, 1999), p. 3.

25 See Fisk, “The New Simplicity,” 344.

26 These musical trends are most likely reflections of their shared experience of Orthodox worship, and particularly of the *troparia* and *oktoechos* that lie as a foundation of Orthodox chant. See Andrew Wilson-Dickson,

The Story of Christian Music: From Gregorian Chant to Black Gospel (Oxford: Lion Publishing, 1992), p. 151.

27 Alex Ross, *The Rest is Noise: Listening to the Twentieth Century* (London: Fourth Estate, 2008), p. 531.

28 Tavener's comment on "Buy cleverness, sell wonder: The music of John Tavener," on www.beliefnet.com.

29 Brian Morris, *Religion and Anthropology: A Critical Introduction* (Cambridge University Press, 2006), p. 274.

30 *Ibid.*, p. 34.

31 Tavener, "Buy cleverness, sell wonder."

32 See Liz Todd, "Prince Charles's favourite composer John Tavener in fight for life," *Daily Mail*, March 9, 2008.

33 K. Robert Schwarz, *Minimalists* (London: Phaidon, 1996), p. 216.

34 See Paul Hillier, *Arvo Pärt*, Oxford Studies of Composers (Oxford University Press, 1997), p. 8.

35 *Ibid.*

36 Quoted in Don Saliers, *Music and Theology* (Nashville, TN: Abingdon Press, 2007), p. 14.

37 Andrew Wilson-Dickson, *The Story of Christian Music* (Oxford: Lion Publishing, 1992), p. 159.

38 Quoted in Martyn Barrie, *Rachmaninoff: Composer, Pianist, Conductor* (Aldershot: Scholar, 1990), p. 222.

39 Wilfrid Mellers, "Arvo Pärt, God and gospel: *Passio Domini Nostri Iesu Christi Secundum Iohannem* (1982)," *Contemporary Music Review* 12/2 (1995), 40.

40 Hillier, *Arvo Pärt*, p. 2.

41 McCarthy, "Interview," p. 131.

42 Hillier, *Arvo Pärt*, p. 14.

43 *Ibid.*, p. 74.

44 Saliers, *Music and Theology*, p. 59.

45 *Ibid.*, p. 60.

46 Fisk, "The New Simplicity," 402–3.

47 Mervyn Cooke, *A History of Film Music* (Cambridge University Press, 2008), p. 478.

48 The version of *Spiegel im Spiegel* employed in the film is that which is most commonly known – the version for violin and piano. This is only one of a number of arrangements that Pärt has sanctioned, which include versions for viola, cello, clarinet, horn, contrabass, alto flute, oboe, cor anglais, and bassoon. The availability of such arrangements might imply that Pärt understands the market only too well; that, as with any labour-saving businessman, he possesses an ability to increase revenue from the development of one product. Alternatively, one can understand these multiple versions as proof of the integrity of the formal design which allows itself to operate successfully across a range of timbres. In this Platonic reading, they become embodiments

of a single, transcendental idea whose depth and perfection of form allow it to be universally realized in a variety of simulacra. For a more in-depth discussion of these issues (although not specifically relating to Pärt) see Roger Scruton, *The Aesthetics of Music* (Oxford University Press, 1997), especially chapter 4, "Ontology."

49 Margaret Edson, *Wit* (London: Nick Hern Books, 2000).

50 Jonathan Harvey, Maxwell Steer, and Michael Tucker, "Music and inner meaning," *Contemporary Music Review* 14/3–4 (1996), 9–23, p. 10.

51 Saliers, *Music and Theology*, p. 67.

52 Theodor Adorno, *Introduction to the Sociology of Music*, trans. E. B. Ashton (New York: Continuum, 1989), especially Chapter 1, "Types of musical conduct," pp. 1–20.

53 Babbitt, "Who cares if you listen?" p. 245;

Saliers, *Music and Theology*, p. 68.

54 Saliers, *Music and Theology*, p. 63.

55 *Ibid.*, p. 21.

56 John Barth, "The literature of replenishment, postmodernist fiction," *Atlantic Monthly* 245 (January 1980), 67–72.

10 Arvo Pärt in the marketplace

1 The *Fahrenheit* soundtrack (Warner Music, 2004), was followed by another release by Sony BMG (Epic Records, 2004) that included an expanded collection of songs by Moore. Pärt's *Cantus* is included in the first but not in the second collection. Moore's comments are included in the *Songs that Inspired* album. Various Artists, *Songs and Artists that Inspired Fahrenheit 9/11* (Epic Records, 2004); Jeff Gibbs, *Fahrenheit 9/11* (2004).

2 Kaire Maimets-Volt, *Mediating the 'Idea of One': Arvo Pärt's Pre-Existing Film Music*, PhD thesis, Estonian Academy of Music and Theatre, 2009, p. 11.

3 Jeff Leeds, "Deal is struck for two albums related to 'Fahrenheit 9/11,'" *New York Times*, September 9, 2004.

4 [80.1 million] Nielsen EDI compiles their stats by compiling data from fifty American theaters where the film earned the most money. Waxman also notes that *Fahrenheit* was most popular at a national level on both coasts and the 'Rust Belt' cities, and in the New York metropolitan area, largely in Manhattan. Sharon Waxman, "Urban moviegoers for anti-Bush documentary, suburban audience for religious epic," *New York Times*, July 13, 2004.

5 Maimets-Volt, *Mediating the 'Idea of One'*, p. 188.

6 Out of the group, Pärt, Tavener, and Górecki are often more closely associated with one

another, perhaps because their commercial success coincided (Pärt's *Miserere* [1991] and Tavener's *The Protecting Veil* [1992] had prefaced Górecki's success in the American and British markets). Pärt, Górecki, and Kancheli were born within two years of each other; Górecki in Czernica, Silesia (Poland) on December 6, 1933 and Kancheli in Tbilisi, in the former Soviet republic of Georgia, on August 10, 1935 (the same year as Pärt). John Tavener and Pēteris Vasks were born after the war in the mid-1940s: Tavener on January 28, 1944 in Britain and Vasks in Aizpute, Latvia in 1946. Individuals within this group have been linked generationally and cast in terms of artistic legacy; for example, the British press has touted Vasks as "the next Górecki." Stephen Jackson, "Out of Latvia on a snowball, Peteris Vasks, an obscure Latvian composer, is set for international stardom," *Sunday Telegraph*, February 26, 1995.

7 *Morimur: The Bach Project, Haydn: The Seven Words, Janáček: A Recollection, Holliger: Schneewittchen and Verklärte Nacht*, with compositions by Veress, Schoenberg, and Bartók.

8 Stewart Nicholson, "It's hard to put a label on it," *The Irish Times*, March 17, 2001.

9 Geoff Andrew, "DVD of the week: Jean-Luc Godard and Anne-Marie Miéville: four short films," *Time Out London*, July 19, 2006.

10 Steve Lake, "Looking at the cover," *Sleeves of Desire: A Cover Story* (Baden: Lars Müller Publishers, 1996), p. 257.

11 Catalog, *Sleeves of Desire*, p. 308.

12 This minimalist aesthetic strategy was assumed by other marketing endeavors as well, including the Nonesuch releases in the early 1990s that featured Górecki recordings. See Luke Benjamin Howard, "Packaging Górecki's *Symphony No. 3*," in 'A Reluctant Requiem': *The History and Reception of Henryk M. Górecki's Symphony No. 3 in Britain and the United States*, PhD, University of Michigan, 1997, pp. 161–9.

13 Lake, "Looking at the cover," p. 263.

14 Lars Müller, "It is the second sight that counts," in *Sleeves of Desire*, p. 47.

15 In 2007, the British publisher Granta issued another comprehensive history of the label: Steve Lake and Paul Griffiths (eds.), *Horizons Touched: The Music of ECM* (London: Granta, 2007).

16 Bradley Bamberger, "Retail eagerly awaits ECM's Arvo Pärt set," *Billboard* 108/36 (September, 1996), 1, 119, 120.

17 *Ibid.*

18 *Ibid.*

19 www.ecmrecords.com/News/Diary/61_Jarrett_Billboard_Charts.php?cat=&doctype=Diary&we_start=8.

20 This event was announced on several blogs,

including Tim Jarrett, www.jarretthousenorth.com/2005/10/18/ecm-hits-the-itunes-music-store-go-get-some-prt.

21 www.ecmrecords.com/About_ECM/FAQ.

22 Bamberger, "Retail eagerly awaits ECM's Arvo Pärt set."

23 *Ibid.*

24 *Ibid.*

25 *Ibid.*

26 More specifically, in addition to the Pärt family, the Estonian Cultural Endowment and from 2011 onwards the Estonian state.

27 www.arvopart.ee/en.

28 Cizmic describes her own experience of ECM's "eye-catching, elegant" visuals to construct "an aural experience perhaps as elegantly spare as the CD cover aims to invite." Granted the anecdote clearly is meant to function as an entry point into a series of observations about sparseness of Pärt's compositional style, but it also borders on an example of how, even within a scholarly context, consumers can be seduced into the synergic relationship between packaging and contents with little pause to interrogate the relationship. Maria Cizmic, *Performing Pain: Music and Trauma in 1970s and 80s Eastern Europe*, PhD, University of California Los Angeles, 2004, pp. 134–6.

29 Wolfgang Sandner, *Tabular rasa* liner notes [ECM 1275], 1984.

30 The book includes previously unpublished manuscript scores of *Tabula rasa* and *Cantus*, and study scores of the album's four works, as well as Wolfgang Sandner's 1984 liner essay. At the back is a discography of Pärt's works on ECM with corresponding publishing details. Paul Griffiths, "Now, and then," *Arvo Part: Tabula rasa*, Special Edition (Munich: ECM and Universal Edition, 2010), pp. 5, 7.

31 Part states that he is not sure where this encounter took place but he believes it happened in a Tallinn bookshop. The scene 'Meeting' occurs late in the film, after twenty-seven other montage-like snapshots of the composer's life. *Arvo Pärt: 24 Preludes for a Fugue*, written, directed, and filmed by Dorian Supin, F-Seitse Films, Estonia, 2002; rereleased by Juxtapositions: 2005, DVD.

32 Gregory Sandow, "Music: Tasting the new era," *The Village Voice* 30/5 (1985), 72.

33 Alan Axelrod, "Record reviews: *Tabula rasa*," *Downbeat* 28/52 (1985), 28.

34 Susan Bradshaw, "Arvo Pärt: Emerging light," review of concerts at the Southbank Centre, London, April–May 1995, *Musical Times* 136/1830 (August 1995); Oliver Kautny, *Arvo Pärt zwischen Ost und West: Rezeptiongeschichte* (Stuttgart: Metzler Verlag, 2002), p. 206.

- 35 www.ecm.com.
- 36 Photographs by Roberto Masotti and cover design by Barbara Wojirsch.
- 37 The associations are explicit in a Christian context. For example, prayer with fasting and almsgiving is stated as one of the three “pillars of piety” (Matthew 6:1–18).
- 38 David Morgan, *Visual Piety: A History and Theory of Popular Religious Images* (Berkeley: University of California Press, 1998), pp. 10, 9, 5.
- 39 Morgan, *Visual Piety*, p. 206. Oliver Kautny draws a parallel between the rhetoric of Pärt’s critical reception and two intellectual traditions: the Palestrina myth and the writings of early nineteenth-century philosophers on Christian iconography and Nature topoi. Kautny, *Arvo Pärt zwischen Ost und West*, pp. 233–8.
- 40 Morgan, *Visual Piety*, p. 207. Kautny appropriates the rhetoric for purposes of analysis, characterizing the composer as priest (“Geistlicher”), his music as liturgical service (“Gottesdienst”) and his audience as the congregation (“Gemeinde”). *Arvo Pärt zwischen Ost und West*, pp. 210–33.
- 41 This neo-Orthodox model of the individual seeker is part of a system that sets itself apart from the liberalism that underestimates human sinfulness but does not extend to a literalistic reading of scripture. God is seen neither as the gentle Jesus of the liberals, nor as an evangelical figure prone to interventionist action, but rather one that leaves only His word as a guide for daily life.
- 42 See C. D. Batson, P. Schoenrade, and W. L. Ventis (eds.), *Religion and the Individual* (New York: Oxford University Press, 1993).
- 43 Cizmic poses the idea that the manner in which ECM and other Western record companies market, produce, package, and sell Pärt’s music is aligned with Fredric Jameson’s critique of antinomies in the postmodern discourse. For Cizmic, these paradoxes are suggested (though not directly consciously reflective of these political realities) in the music by “regular change [that] no longer appears like change at all; change turns into its opposite: stasis.” Cizmic, *Performing Pain*, pp. 139–41.
- 44 Alisdair MacIntyre asks a similar question in his essay “The virtues, the unity of a human life, and the concept of Tradition,” in *Why Narrative? Readings in Narrative Theology*, ed. Stanley Hauerwas and L. Gregory Jones, (Grand Rapids, MI: W. B. Eerdmans, 1989).
- 45 These include *Passio*, on the Passion of St. John; *Miserere*, on Psalm 50 of the Vulgate text with an interpolated “Dies Irae”; *Kanon Pokajanen*, on the Greek and Russian Orthodox canon of repentance; and *Orient & Occident*, whose structure is derived from the Credo.
- 46 The history of its premiere and subsequent marketing through Elektra-Nonesuch records is outlined in detail by Howard. See Luke Benjamin Howard, “Motherhood, Billboard, and the Holocaust: Perceptions and receptions of Górecki’s *Symphony No. 3*,” *The Musical Quarterly* 82 (1998), 131–59; Howard, “A Reluctant Requiem”; Wilfred Mellers, “Reviews: Arvo Pärt,” *Musical Times* 134 (December 1993), 714.
- 47 Stephanie von Buchau, “Notable choral music,” *The Oakland Tribune*, October 7, 2005.
- 48 Justin Sullivan (from the band New Model Army), “New Model Army’s cult of notoriety,” *Scunthorpe Evening Telegraph*, May 11, 2006.
- 49 C. Michael Bailey, *Arvo Part: In Principio* [Review] (2009 [cited March 20, 2009]), available from www.allaboutjazz.com/php/article.php?id=32051; Robert Baird, *Recording of March 2009: Arvo Pärt: In Principio* [Review] (2009), www.stereophile.com/recordingofthefirstmonth/recording_of_march_2009_arvo_p196rt_iin_principio/index.html.
- 50 Griffiths, “Now, and then,” p. 6.
- 51 Fred Kirshnit, “The shaman of Estonia,” *New York Sun*, May 17, 2006, p. 15.
- 52 Jennifer Dunning, “Druid types encounter the New Age,” *New York Times*, October 3, 2006, p. 5.
- 53 Maria Cizmic uses this as a case study for her discussion of trauma and narrative in Pärt’s music; see Cizmic, *Performing Pain*, pp. 164–5. For the original source see Patrick Giles, *Sharps & Flats* (1999) available from www.salon.com.
- 54 Anthony D’Alessandro, “In their own words; Sonnenfeld, Hackford talk about working with Elfman,” *Daily Variety*, September 14, 2006, p. A8.
- 55 Christine Sams, “Entertainment,” *Sun Herald*, August 27, 2006, p. 12.
- 56 “Religion: in briefs,” *Santa Fe New Mexican*, May 27, 2006, p. D4.
- 57 www.arvopart.ee/en/Valik-artikleid/arvo-paert-qi-suppose-secretly-we-love-one-another-it-is-very-beautifulq.
- 58 Howard makes a similar point in relation to Górecki’s *Symphony No. 3*, which met with a cooler reception in Britain. Howard, “A Reluctant Requiem,” p. 130.
- 59 Henry David Thoreau, *Walden*, ed. J. Lyndon Shanley (Princeton University Press, 1971), p. 91. Thoreau’s plea for “simplicity, simplicity, simplicity” in earlier eras of American modernization continues to be the model for the ethos of voluntary simplicity advocated by contemporary activists. Duane

Elgin, *Voluntary Simplicity: Toward a Life That Is Outwardly Simple, Inwardly Rich* (New York: William Morrow & Co, 1993); David E. Shi (ed.), *The Simple Life: Plain Living and High Thinking in American Culture* (Athens: University of Georgia Press, 2001). For example, on www.simpleliving.net's list of recommended books *Walden* is still a featured item.

60 Griffiths, "Now, and then," pp. 6, 7; Jurg Stenzl, "Misterioso near and far away," trans. J. Bradford Robinson, liner notes, *Misterioso* (ECM, 2006), p. 19.

61 Lawrence Buell, "Downwardly mobile for conscience's sake: Voluntary simplicity from Thoreau to Lily Bart," *American Literary History* 17/4 (2005), 656.

62 Pärt's own dismissal of this music has been confirmed by both Paul Hillier and Kaire Maimets-Volt. By current estimates, he produced thirty-seven original scores for feature films, documentaries, cartoons, and other animated films. Pärt's music for film (both original scoring and the process of appropriation) has received far less scholarly attention than other aspects of his work. Some notable exceptions include Maimets-Volt's quantification and subsequent study of the early film scores, referenced in her study of the films which use Pärt's preexisting music. Paul Hillier, *Arvo Pärt*, Oxford Studies of Composers (Oxford University Press, 1997), p. 74; Maimets-Volt, *Mediating the 'Idea of One'*, pp. 9–10, see n. 8.

63 Maimets-Volt has done close studies of the role of *Für Alina* and *Spiegel im Spiegel* in five films (*Heaven, Gerry, Wit, Bella Martha*, and *Swept Away*), and has accounted for approximately one hundred films that incorporate his music. Maimets-Volt, *Mediating the 'Idea of One'*, p. 9; David Pinkerton's Arvo Pärt Information archive (1997–2009), available from: www.arvopart.org.

64 David Ng, *When Classical Music Masterpieces Become Soundtrack Cliches* (2008), <http://latimesblogs.latimes.com/culturemonster/2008/09/when-classical.html>; Samuel Wigley, "Is it time to give Pärt a rest?," *Filmblog* (*The Guardian*, 2008), www.guardian.co.uk/film/filmblog/2008/may/29/timetogivepartarest.

65 Annette Davidson, *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s* (Aldershot: Ashgate, 2004), pp. 155–6.

66 www.arvopart.ee/en/Valik-artikleid/arvo-paert-qi-suppose-secretly-we-love-one-another-it-is-very-beautifulq.

67 David Ng, *When Classical Music Masterpieces Become Soundtrack Cliches*.

68 Luke Benjamin Howard, "The popular reception of Samuel Barber's *Adagio for Strings*," *American Music* 25 (2007), 50–80.

69 See Jeffers Engelhardt's chapter on pp. 29–48.

70 Mark Swed, *Review: A Mystic in La La Land – Arvo Pärt's "Los Angeles" Symphony* (2009), <http://latimesblogs.latimes.com/culturemonster/2009/01/review-a-mystic.html>.

Appendix A Radiating from silence: the works of Arvo Pärt seen through a musician's eyes

1 Excerpts from *The Little Prince* are translated from Kähler's German version of Saint-Exupéry in order to give the best reading of Kähler's intention: Antoine de Saint-Exupéry, *Der kleine Prinz* (Düsseldorf: Karl Rauch).

2 Pärt's opinion on that issue is as follows: "In my opinion the value of music is beyond its color. Although idiosyncratic instrumental timbres of instruments are a part of the music they are not its most crucial one. That would be my capitulation to the mystery of music. Music must exist in itself ... two, three tones. There has to be a mystery, regardless of the instrument"

3 By the way, I agree with Paul Hillier that experience in playing early music is very positive for performing Pärt. See Paul Hillier, *Arvo Pärt*, Oxford Studies of Composers (Oxford University Press, 1997).

4 A very good example can be found in the piano piece *Für Alina*: sound and expression of the top line (M) are predominantly dependent on the way it is supported by notes and overtones of the bottom line (T).

5 This is what Pärt says on this subject: "It is like breathing in and out. One cannot only breathe in the air, it has to be breathed out too."

6 Nelly Sachs, *Collected Poems*, trans. Michael Hamburger, Ruth and Matthew Mead, and Michael Roloff (Los Angeles, CA: Green Integer, 2011).

Appendix B Greatly sensitive: Alfred Schnittke in Tallinn

1 First published in *MusikTexte* 78, March, 1999, 41.

Appendix C Remembering Heino Eller

1 First published in liner notes, ECM 1745, Heino Eller – *Neenia*.