The Cambridge Companion to Arvo Pärt

Arvo Pärt is one of the most influential and widely performed contemporary composers. Around 1976 he developed an innovative new compositional technique called 'tintinnabuli' (Latin for 'sounding bells'), with which he has had an extraordinary degree of success. His music is frequently performed around the world and has been used in award-winning films, and pieces such as Für Alina and Spiegel im Spiegel have become standard repertoire. This collection of essays, written by a distinguished international group of scholars and performers, is the essential guide to Arvo Pärt, and his music. The book begins with a general introduction to Pärt's life and works, covering important biographical details and outlining his most significant compositions. Two chapters analyse the tintinnabuli style and are complemented by essays which discuss Pärt's creative process. The book also examines the spiritual aspect of Pärt's music, and contextualizes him in the cultural milieu of the twenty-first century and in the marketplace.

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The Cambridge Companion to
ARVO PÄRT

EDITED BY
Andrew Shenton
Boston University, USA
For Nora Pärt
Contents

List of figures, plates and tables  [page ix]
List of music examples  [x]
List of contributors  [xii]
Acknowledgements  [xvi]
Editor's notes  [xvii]
Chronology  [xviii]

1  Introduction: the essential and phenomenal Arvo Pärt
   Andrew Shenton  [1]

2  A narrow path to the truth: Arvo Pärt and the 1960s and 1970s
   in Soviet Estonia
   Immo Mihkelson  [10]

3  Perspectives on Arvo Pärt after 1980
   Jeffers Engelhardt  [29]

4  Musical archetypes: the basic elements of the tintinnabuli style
   Leopold Brauneiss  [49]

5  Analyzing Pärt
   Thomas Robinson  [76]

6  Arvo Pärt: in his own words
   Andrew Shenton  [111]

7  Bells as inspiration for tintinnabulation
   Marguerite Bostonia  [128]

8  Arvo Pärt and spirituality
   Robert Sholl  [140]

9  The minimalism of Arvo Pärt: an 'antidote' to modernism and
   multiplicity?
   Benjamin Skipp  [159]

10 Arvo Pärt in the marketplace
   Laura Dolp  [177]

A  Radiating from silence: the works of Arvo Pärt seen through a
    musician's eyes
   Andreas Peer Kähler  [193]

B  Greatly sensitive: Alfred Schnittke in Tallinn
   Arvo Pärt  [198]

C  Remembering Heino Eller
   Arvo Pärt  [199]
Contents

D Acceptance speech for the International Bridge Prize of the European City of Görlitz
   Arvo Pärt [200]
E Acceptance speech for the Léonie Sonning Music Prize 2008
   Arvo Pärt [202]
F Works list [203]

Notes [223]
Select bibliography [237]
Index [247]
Figures, plates and tables

Figures
4.1 Different layers of the tintinnabuli style  [page 54]
7.1 Harmonic series of a string, tuned and untuned bells (strike tones of bells included)  [137]

Plates
0.1 Some of the contributors with Arvo Pärt  [xv]
6.1 Sketches by Pärt indicating the design of some early tintinnabuli works  [116]
7.1 The bells at St. Mary Lowgate, Kingston upon Hull, Yorkshire, England in the 'up' position  [132]
7.2 Theodore C. Butz Memorial Carillon, Chicago Botanic Gardens, USA  [133]
7.3 Church of St. Nicholas, Ozeretskoe village, Moscow region, Russia  [134]
10.1 ECM New Series Tabula rasa (1984)  [180]
10.2 ECM Passio (1988)  [185]
10.3 ECM Kanon Pokajanen (1997)  [187]

Tables
4.1 Berliner Messe, melodic modes in Kyrie  [68]
5.1 A simple style analysis of Orient & Occident  [80]
Music examples

4.1 Tintinnabuli voice positions  page 56
4.2 Pärt’s use of scales  58
4.3 Raised scale degrees in three works  59
4.4 Symphony No. 4, major/minor tonalities in mm. 109–120 © Copyright 2008 by Universal Edition, A. G., Wien / UE 34562
4.6 Symphony No. 4, third movement, mm. 21–26
4.7 Tintinnabuli mirroring
4.11 Fratres, m. 9 © Copyright 1977 by Universal Edition, A. G., Wien / UE 34174
4.12 Lamentate, section L, m. 455 © Copyright 2002 by Universal Edition, A. G., Wien / UE 32667
4.14 Symphony No. 4, the word ‘disobedience,’ mm. 117–119
4.15 Berliner Messe, Kyrie, mm. 2–3 and 5–6 © Copyright 1990 by Universal Edition, A. G., Wien / UE 32989
4.16 Proportional canon
4.22 La Sindone, mm. 25–26, 28–30, 33–40
4.23 Prolongation 85
4.25 Psalom. Pc set {4, 5, 8, 9, 11} is listed only by its various five-position multiplicity functions © Copyright 1985/1991 by Universal Edition, A. G., Wien / UE 19980
4.26 The basic neo-Riemannian transformations P, L, and R 92
List of music examples

5.6 Tintinnabuli technique and built-in diversity
5.7 Sarah Was Ninety Years Old, movement 1 © Copyright 1977/1990 by Universal Edition, A. G., Wien / UE 30300
5.8 Sarah Was Ninety Years Old, movement 2
5.9 Sarah Was Ninety Years Old, movement 6, organ part
5.11 Cantate Domino: tally of word lengths in each phrase
5.12 Cantate Domino: active vocal parts in each phrase
5.14 Da pacem Domine, mm. 1–14 © Copyright 2004 by Universal Edition, A. G., Wien / 32999
5.16 Pari intervallo: reciting tones and goal tones as underlying structure
5.17 Pari intervallo, mm. 61–74
5.18 François Campion’s Règle des octaves
5.19 Possible M- and T-voices in the manner of Campion’s Règle
5.21 Passio, Figure 3, demonstrating some principles of text-setting © Copyright 1982 by Universal Edition, A. G., Wien / UE 17568
8.2 Fratres, mm. 11–13 and 19–21
8.3 Fratres, mm. 27–29
8.4 Symphony No. 4, opening
Contributors

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Leopold Brauneiss was born 1961 in Vienna. He studied at the University of Vienna (musicology) and the University for Music and Performing Arts Vienna (music education, piano), and received his doctorate in musicology in 1988. Since 1990 he has taught theory of music and piano at the J. M. Hauer Conservatory Wiener Neustadt; since 2004 he has been lecturer in harmony and counterpoint at the Institute of Musicology (University of Vienna); since 2006 he has held a lecture-ship in harmony, counterpoint and instrumentation at the Hochschule für Musik und Theater 'Felix Mendelssohn-Bartholdy' in Leipzig.

Laura Dolp is Associate Professor of Musicology and Coordinator of General Education Studies at the John J. Cali School of Music, Montclair State University (New Jersey). Her interdisciplinary research embraces a variety of topics, from the reception of Arvo Pärt to the work of the modern dance choreographer Mark Morris. Currently she is at work on a book-length study of the historical relationship between cartography and the musical score. Her articles are featured in 19th-Century Music, the Journal of Musicological Research, Naturlaut, and Muzyka. She holds a BA from Mills College, an MA from Boston University, and a PhD in Historical Musicology from Columbia University. For more information see http://LauraDolp.com.

Jeffers Engelhardt is an ethnomusicologist whose research deals with music and religion (particularly Orthodox Christianity), the musics of postsocialist Eurasia (particularly Estonia), and music, human rights, and cultural rights (particularly in East Africa). Currently an Assistant Professor of Music at Amherst College, he is completing a book-length ethnography study titled Singing the Right Way: Aural Piety, Orthodox Christianity, and the Secular Modern in Estonia. His articles and reviews have been published in Ethnomusicology, Journal of Baltic Studies, Yearbook for Traditional Music, and Journal of the Royal Anthropological Institute, and he has contributed chapters to several edited volumes. He is co-editor of Resounding Transcendence: Transitions in Music, Religion, and Ritual, forthcoming from Oxford University Press, and is also at work on a project that explores musicians, social entrepreneurship, and peer-to-peer/web2.0 microfinance participation in Kenya and elsewhere. Jeffers holds a BM in Piano from the Oberlin Conservatory (1998) and an MA (2000) and PhD (2005) in Ethnomusicology from the University of Chicago.
Andreas Peer Kähler is a freelance conductor, composer, and pedagogue. He studied conducting and composition at the Universität der Künste in Berlin as well as in Sweden and Finland as a German Academic Exchange Service scholar. He was greatly influenced by Sergiu Celibidache, whose conducting seminars and lectures on musical phenomenology he attended. In 1980, he founded the Deutsch-Skandinavische Jugend-Philharmonie, and in 1990 he founded the Kammerorchester Unter den Linden and has given numerous concerts with both ensembles. As a guest conductor, he has worked in Sweden, Finland, France, Poland, Latvia, Switzerland, Iceland, Mexico, and Australia. He frequently performs for the Deutsche Oper Berlin's youth program “Klassik is cool!” The focus of his work centers on Scandinavian music, concerts for children, young people, and families, and the music of Arvo Pärt, whose friend and collaborator he has been for many years.

Immo Mihkelson is currently a freelance music journalist who, since the end of the 1980s, has covered a wide spectrum of music from pop to avant-garde in different Estonian language media (printed press, radio, and TV). For four years he was a music editor for Estonian Radio and spent ten years working for Postimees, Estonia's largest circulation daily paper. For Pärt's seventieth birthday in 2005 he produced a fourteen-part radio series entitled Arvo Pärt: 70 (first aired on Estonian Radio's serious music channel Klassikaraadio). The series covered several aspects of the composer's life and work and was made in collaboration with the composer himself, who kindly shared his opinions and explanations with listeners. Recently he has been working as music editor for the Estonian central culture magazine Teater. Muusika. Kino (Theatre, Music, and Cinema). Mihkelson is connected with the International Arvo Pärt Centre in Laulasmaa and is currently working on a book which focuses on Pärt's life and work in Soviet Estonia from 1935 to 1980.

Thomas Robinson is a music theorist specializing in twentieth-century music. He received a PhD in Music Theory from the City University of New York, the Graduate Center, and currently is Assistant Professor of Music Theory at the University of Alabama. He previously held teaching positions at Queens College (CUNY) and at the University of New Mexico. His dissertation, entitled Pitch-Class Multisets, explores the theoretical and analytical ramifications of pitch-class duplication in a variety of contexts. At numerous international, national, and regional music theory conferences, he has presented papers on pitch-class multisets, the Z-relation, similarity relations, the music of Arvo Pärt, and the melodic analysis of popular music performance. He is also a practicing pianist, performing regularly in a jazz septet.

Andrew Shenton studied at the Royal College of Music in London, where he read for a BM degree at London University and was an organ scholar at St Paul's Cathedral. In 1991 he moved to the USA to study for an MM at Yale University and then for a PhD in musicology at Harvard University. Professor Shenton holds the Fellowship diploma of the Royal College of Organists and has toured extensively in Europe and the USA as a conductor, recitalist, and clinician. His two solo organ recordings have received international acclaim. He has been the recipient of numerous scholarships and awards including Harvard's Certificate of Distinction in Teaching and a Junior Fellowship from Boston University's Center
List of contributors

for the Humanities. He is currently a member of the faculty at Boston University, where he directs the Sacred Music program, and Artistic Director of the Boston Choral Ensemble. His first book, Olivier Messiaen’s System of Signs (Ashgate, 2008), won the 2009 Miller Book Award. Professor Shenton has written numerous articles, including most recently for collections published by Ashgate and Cambridge University Press. He is editor of Messiaen the Theologian (Ashgate, 2010).

Robert Sholl is a Lecturer in Academic Studies at the Royal Academy of Music and has taught at King’s College, London and at the Royal College of Music. His doctorate, Olivier Messiaen and the Culture of Modernity, is currently being revised for publication. Robert is a member of the Theology through the Arts research group and editor of Messiaen Studies (Cambridge University Press, 2007). He has recently given papers on Messiaen at Washington, DC, Princeton, Brown and Boston Universities, King’s College, London, the Royal Academy of Music, and the Royal College of Music. In 2008 he organized a major conference at the Southbank Centre on Contemporary Music and Spirituality as the first event in Southbank’s Messiaen Festival. Robert studied the organ with Olivier Latry, and currently tutors for the Royal College of Organists. He has recently given recitals in the Festival de la Musique Sacrée at the Cathedral of St-Malo, at La Madeleine (Paris), Westminster Abbey, St Paul’s Cathedral, and at Notre-Dame de Paris.

Benjamin Skipp is College Lecturer and Tutor in Music at Hertford College, University of Oxford, where he teaches a number of history courses, analysis, and practical musicianship. He studied at the Guildhall School of Music & Drama before matriculating at Christ Church, Oxford, where he took his bachelor’s degree in Music. While a Junior Research Fellow at St. Peter’s College, Oxford, he completed his doctorate on ‘Late Minimalism.’ His research is focused on the way that composers throughout time have taken a reductive or minimalist approach to musical material, and the way that these approaches have been received by critics and audiences. In particular, he has written articles, presented papers at international conferences, and spoken on radio on the work of Arvo Pärt. He is also a professional oboist who performs and teaches in the UK.
List of contributors

Acknowledgements

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For this collection of essays I am profoundly grateful to the contributors for their willingness to turn spoken papers into readable ones and for their expertise in so many areas. Collectively, we wish to thank the staff at the International Arvo Pärt Centre, Micah Conti, Andrew Kohn, Aygüın Lausch, and Linda Sabak.

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Finally, the contributors and I acknowledge the enormous amount of work done by Nora Pärt in support of her husband’s music over many decades. We dedicate this collection to her.

Andrew Shenton
Boston, December 2011
Editor’s notes

In preparing this collection for publication I have been guided by the following principles:

Language: all translations are by the respective authors unless otherwise noted. The original language for quotations has been omitted unless the source is unpublished or the meaning obscure and subject to more than the usual degree of interpretation.

Because the contributors are an international group of scholars their essays retain their individual voices; however, grammar, spelling and punctuation conform to Cambridge University Press house style except where an original differs, in which case it is given precedence. Some titles of Pärt’s works had been rendered entirely in lower-case letters as part of Universal Edition and ECM Records house style. For this volume they have been normalized with initial capitals where appropriate.

The psalms have two different numbering systems because the fourth-century translator Jerome used the Greek numbering (Septuaginta) for his Latin translation of the Bible, called the Vulgate. Traditionally psalms in Latin follow this numbering. Pärt generally uses this numbering when he uses Latin text and the more common Hebrew Bible number for pieces where the text is in any other language. This text follows Pärt’s usage in his scores, and in the works list starting on page 203 offers parenthetical numbers for clarification.
Chronology

1935      Born on 11 September in Paide, Estonia.
1938      Moved to Rakvere, Estonia.
1945–53    Rakvere Music School, piano studies with Ille Martin; first attempts at composition.
1950–54    Rakvere High School.
1954      Tallinn Conservatory (formerly Tallinn Music School), composition studies with Veljo Tormis.
1956      Continuation of studies at music college.
1957–63    Tallinn Conservatory (now Estonian Academy of Music), composition studies with Heino Eller.
1961      Became member of the Estonian Soviet Composers’ Union.
1962      Young Composers Forum Moscow, First Prize for Our Garden and the oratorio Stride of the World.
1968      Credo, conclusion of his first creative period.
1968–76    Period of artistic reorientation.
1976–77    Composed fifteen tintinnabuli works, including Tabula Rasa, Cantus in Memory of Benjamin Britten, Fratres.
1980      Emigration to Vienna; contract with the publisher Universal Edition.
1981–82    German Academic Exchange Service fellowship from the Deutschen Akademischen Austauschdienstes (DAAD), Berlin.
1984      Beginning of the creative collaboration with the CD label ECM; all authorised first recordings of major works with ECM.
1989      Classical Edison Award for Passio (ECM 1370).
1989      Grammy Nomination for Passio, ‘Best Contemporary Composition.’
1990      Honorary Doctorate, Music Academy of Tallinn Estonia.
1991      Grammy Nomination for Miserere, ‘Best Contemporary Composition.’
1992      Returned to Estonia.
1996      Honorary Doctorate, University of Sydney, Australia.
1997      Grammy Nomination for Kanon Pokajanen, ‘Best Contemporary Composition.’
1997      Independent Russian Arts Award ‘Triumph,’ Moscow.
xix Chronology

1998      Culture Award of the Estonian Republic.
1998      Honorary Doctorate, University of Tartu, Estonia.
2000      Herder Award, Germany.
2000      Nominated as 14th International Composer for the year 2000 by the
          Royal Academy of Music in London.
2001      Commandeur de l'Ordre des Arts et des Lettres de la République Fran-
          çaise.
2001      Honorary Membership, Royal Academy of Arts (Académie Royale des
          sciences, des lettres et des beaux-arts), Belgium.
2003      Honorary Doctorate, University of Durham, UK (announced 2002).
2003      Borderland Award, Sejny, Poland.
2003      Grammy Nomination for Orient & Occident, ‘Best Contemporary
          Composition.’
2003      Grammy Nomination for Orient Occident, ‘Best Classical Album’ (ECM
          1795).
2003      Honorary Doctorate, Universidad Nacional de General San Martin Es-
          cuela de Humanidades, Argentina.
2003      Honorary Membership, The Royal School of Church Music, UK.
2003      Classic BRIT Award for Orient & Occident, ‘Contemporary Music
          Award,’ London.
2003      Composition Trophy C. A. Seghizzi for his choral work, Gorizia, Italy.
2004      Borderland Award, Sejny, Poland.
2005      Musical America’s Award ‘Composer of the Year.’
2005      European Church Music Prize, Germany.
2006      First class Order of the National Coat of Arms, Republic of Estonia.
2007      Grammy Award for Da Pacem, ‘Best Choral Recording’ (Harmonia
          Mundi 097401).
2007      Honorary Doctorate, University of Freiburg Faculty of Theology, Ger-
          many.
2007      Baltic Star Award, St. Petersburg, Russia.
2008      Austrian Medal of Honour First Class for Science and Arts.
2008      Sonning Music Prize, Denmark.
2009      Lifelong Achievement Award of the Republic of Estonia.
2009      Honorary Doctorate, Université de Liège, Belgium.
2010      Baltic Image Enhancement Award, USA.
2010      Grammy Nomination for In Principio, ‘Best Classical Contemporary
          Composition’ (ECM New Series).
2010      Lifetime achievement prize at the Istanbul Music Festival.
2010      Honorary Doctorate, University of St. Andrews, UK (announced
          2009).
2011      Grammy Nomination for Symphony No. 4, ‘Best Classical Contempo-
          rary Composition.’
2011      Classic BRIT Award for ‘Composer of the Year,’ London.
2011      Ordre nationale de la Légion d’honneur.