

Index

- 2001: A Space Odyssey* (film), 20
24 Preludes for a Fugue, 78, 80, 215
- Abel, Roysten, 118
About Time (film), 25, 27, 31, 32
 use of *Spiegel im Spiegel* in, 42–45
 absence, 13, 47, 84
 absorption, 78, 95, 96
 Abuladze, Tengiz, 32, 51
 acoustic distribution, 182, 186, 195
 acoustic space, 219, 226
 acoustics, 11, 12, 90, 91, 226
Adagio for Strings, 24, 49
Adam's Lament, 109, 110, 176
 added value, 31, 32, 38
 Adorno, Theodor, 18, 213
 aesthetic theory, 125
 aesthetics, 134, 185
 of absence, 13
 of music, 186
 Soviet, 156, 158, 159, 160
 “Affannoso” gesture, 170, 171, 172
 AIDS patients, 131, 135–138
 Ainsworth, Martha, 147
 Aldeburgh Festival, 101
 Alfeyev, Hilarion, 136
 alienation, 69, 133
Alina, 146
 review of, 123
 Althusser, Louis, 73
Altogether Different dance series, 199
American Beauty (film), 15
 use of *Fratres* in, 52
 virtual gaze in, 64–71
 Amnesty International, 166, 167
 Anderson, Jack, 200
 Anderson, Paul Thomas, 23, 35, 36,
 38, 39
 anempathy, 27, 28
 angel music, 135, 136, 137, 138, 146
Angels of Sorrow, The, 166
 anthropology, 125
 Antonacci, Anna Caterina, 119
- “Any Other Name”, 65, 67
 compared to *Fratres*, 68–70
 transcription, 68
Apocalypse Now (film), 24
 Appadurai, Arjun, 1
 appropriation, 2, 9, 14, 62
 appropriations
 video, 125
 Arcand, Denys, 25
 architecture
 music and, 7, 14
 Arendt, Hannah, 148
 art
 contemporary, 7, 90, 99, 104
 and/as protest, 167–168
 urban, 7
 visual, 14, 74
Art and Objecthood, 77
 art installations, 102, 116
 art of engagement, 167
 Artaud, Antonin, 74
 articulation markings, 228
 Arvo Pärt Archive, 224
 Arvo Pärt Centre, 6, 7, 217n17
Arvo Pärt Out of Silence, 124
 Arvo Pärt Project, 7
 asceticism, 154
Atmosphères, 20
 Auden, W.H., 113
 Audialsense, 91
 audience. *See* listeners
 audience engagement, 115
 audience feedback, 101
 audience identification, 24, 28, 29, 32, 44
 audience perception. *See* perception
 audience reception. *See* reception
 auditory culture, 9
 auditory masking, 92, 94, 96
 aura, 235
 aural space, 16
 austerity, 4
Avengers: Age of Ultron (film), 24
 Avramecs, Boriss, 190

- Baburova, Anastasia, 164
 Bach, J.S., 97, 117, 119, 120, 158
Back to the Future (NPR), 147
 balance, 228, 229
 in timbre and volume, 218
 Balzer, David, 105
 Bannister, Peter, 73, 167
Barbarian Invasions, The (film), 25
 Barber, Samuel, 24, 49
 Barthes, Roland, 2, 94, 95
 Bayreuth Festival, 101
 Beethoven studies, 2
 Beethoven, Ludwig van, 113
 Beethoven's Op. 131 string quartet, 114
 bells, 33, 38, 54, 82, 110, 218, *See also*
 tintinnabuli music
 Benjamin, Walter, 19, 213
 Bentley, Wes, 64
 "Be prepärt" (newsletter), 20, 22
 Berlant, Lauren, 29
 Berlin Declaration, 166, 167
 Berlin Philharmonic, 117, 119
Berliner Messe, 213, 224–225, 234
 "Kyrie" movement, 25
 tintinnabuli in the, 225–229
 Bertolucci, Bernardo, 183, 202, 209
 Bierbichler, Josef, 34
 biosignals, 185
 Birch, Thora, 64
 birth
 in *About Time*, 42
 celebration of, 30, 31, 43, 123
 connection with death, 45
 Björk, 147
 blogs, 144–146
 body
 acoustically distributed, 182, 184
 Book of Genesis, 189, 192, 196, 202, 207, 209
 Botsvadze, Zeinab, 32
 Bourgeois, Louise, 90
 Bouteneff, Peter C., 124, 196, 207
 Bowen, José, 236
 Bowers Broadbent, Christopher, 229
 Brahms Violin Concerto in D major, Op. 77, 35
 brain surgery patient, 131–135
 brain trauma wards, 127, 129
 Brauneiss, Leopold, 5, 187
 Britten, Benjamin, 113
 Budanov, Yuri, 164
 Buhler, James, 28
 Bull, Michael, 9
Burning Man (film), 15, 52, 60
 gaze and trauma in, 60–64
 Burns, Ken, 26
 Burns, Robert, 30, 175
 Byrd, William, 97
 Cage, John, 82, 95
 calmness, 21
Cambridge Companion to Arvo Pärt, The, 124
 Campbell, Timothy, 83
 canon building, 2
 canonic structure, 173, 174
Cantus, 33, 34, 220
Cantus in Memoriam Benjamin Britten, 70,
 145, 177
 Carbonneau, Suzanne, 200
 Cardiff, Janet, 116
 Carnegie Hall, 101
 Carrell, Steve, 34
 Carta Blanca National Orchestra and Choir, 177
 Castiglia, Christopher, 99
 Cathedral of St. John the Divine, 119
 cello
 and piano, 35, 37, 44, 139
 and violin, 174
 cello solo, 36, 37, 38, 138
 in *Fratres*, 36–39
 Cherkaoui, Sidi Larbi, 115
 Chion, Michel, 27, 31
 choral music, 237
 Cianfrance, Derek, 25
 ciphers, 15, 47, 49, 52, 54, 57, 59, 60, 69, 72, *See*
 also themes; tropes
 Citron, Paula, 204
 Civil Rights movement, 162
 Cizmizic, Maria, 177
 Clarke, Denise, 203, 204, 209
 Clements, Andrew, 89
 Cleobury, Stephen, 234
 Cobussen, Marcel, 187, 207
 cognitive linguistics, 184
 cognitive neuroscience, 18
 Cohen, Linda, 35, 38, 39, 41, 42
 Cold War, 80, 148
Cold War Broadcasting, 81
 collage, 157, 158
 Collingwood, R.G., 236
Commitment to Culture, 103
 compositional phases
 Phase 1, 230
 Phase 2, 230
 Phase 3, 230
 Phase 4, 230
 conceptual art, 51
 conceptual metaphor hypothesis, 184, 185

- concert-goers, 2, *See also* listeners
 connoisseurship, 105
conSPracy cantata, a, 83
 contemplation, 9, 146
 contemporary “canon”, 7
 contemporary media theory, 15
 Continuum, 208
 Cook, Nicholas, 232
 Cooper, Chris, 65
 Cooper, Gladys, 57
 Cooper, Michael, 166
 Copjec, Joan, 49
 Coplan, Amy, 28, 29
 Coppola, Francis Ford, 24
 Costanzi, Rita, 130
 counterpoint, 27, 28
 Cox, Arnie, 194, 195, 199, 202, 209
 Crawford, Clayne, 42
 Crawford, Robert, 175
Credo, 75, 230
 collage technique in, 158
 as controversial event, 158, 159
 religious elements of, 159
Crimson Field, The (television series), 15, 26,
 52, 53
 gaze and introspection in, 53–60
 Cromby, John, 186
 cross-domain mappings, 186, 195
 cultural programming, 16, 98
 cultural technologies, 16
 culture
 American, 67, 98
 auditory, 9
 business of, 1
 concepts of, 137
 contemporary, 78, 99
 dissemination of, 80
 Estonian, 4, 7
 European, 176
 festival, 101
 industry of, 97, 98
 materialist, 16
 of listening, 17
 of the listener, 147
 and politics, 14
 popular, 2
 production of, 22, 25, 98, 105
 products of, 3
 Cumming, Naomi, 195
 Cummings, Simon, 174
 curators
 role of, 105, 107
 Curtis, Richard, 25, 42, 43
 Dano, Paul, 39
Dans le noir du temps (film), 51
 Das, Veena, 128
David Copperfield (BBC drama), 54
 Davidson, Justin, 114
 Day, Julian, 175
 Day-Lewis, Daniel, 35
 de Falla, Manuel, 20
 death, 30, 31, 43, 45, 47, 54, 58, 59, 61, 62, 64,
 69, 86, 93, 136, 138, 141, 151, 162
 in *About Time*, 42
 in *American Beauty*, 65, 66, 67, 71
 as apotheosis, 183
 of Baburova, 164
 connection with birth, 45
 of Estemirova, 164
 fear of, 87
 of Magnitsky, 165, 166
 of Markelov, 164
 memorialization of, 123
 of Nemtsov, 177
 and the Phrygian mode, 54
 of Politkovskaya, 156, 161, 162
 role of, 142
 second, 58
 as theme, 15, 21, 87, 139
 DeNora, Tia, 199, 202, 204, 210
 Dewey, John, 184, 185, 198
 diatonic dissonance, 30, 32, 44, 45,
 140, 189
 diatonicism, 21, 130
Die Hard (film), 26
Dies irae, 87
 disability
 conceptual history of, 185
 dissonance, 175, 218, 219, 229
 diatonic, 30, 32, 44, 45, 140, 189
 hierarchy of, 229
 documentary films, 26, 33, 70
 Dolp, Laura, 24, 86
 Dorsky, Nathaniel, 141
 Douglas, Mary, 125
 dramaturgy, 191, 193, 208
 Du Pont, John, 34, 35
 Durkheim, Emile, 125
 dynamics, 228, 230, 234
 Eagleton, Terry, 99
 early music, 219, 220, 221, 233
East, The (film), 30
 Eastern Orthodox Church, 159
 ECM New Records, 4, 98, 144, 147, 155, 161,
 175, 189, 195, 230, 234

- ecologies
 aural, 212
 private, 11
 private vs. public, 9, 13
 public, 11, 12
 of recognition, 49
- Edson, Margaret, 25
- Eicher, Manfred, 3, 4
- electrocardiography, 182
- Elephant Man, The* (film), 24
- Eliade, Mircea, 125
- Eller, Heino, 157
- Elste, Martin, 219
- embodied cognition, 195, 204
- embodiment, 17, 18, 196
- embodiment theory, 184
- emigration, 156, 159, 160, 161
- Emotion and Meaning in Music*, 198
- empathy, 2, 15, 17, 23, 24, 25, 27, 32, 62, 72
 cinematic, 34
 definitions of, 28–29
 empty, 29
 physical, 37, 38
- empathy studies, 28
- empathy trope, 23–29, 30, 32, 33, 34, 45, 46
 historical overview, 32–35
 and physical empathy, 35–39
 rearranging elements of, 42
 in *There Will Be Blood*, 35
- empiricism, 199
- Engelhardt, Jeffers, 25, 156, 176, 206, 208
- enigma of anteriority, 137, 138
- entrainment, 51, 187, 210, 211
- Estemirova, Natalya, 165
- Estonia, 4, 7, 23, 80, 81, 155, 156, 157, 162, 175
- Estonian culture, 4, 7
- Estonian Union of Composers, 160, 191
- ethics, 15, 127
 of body propertisation, 209
 of spectatorship, 24
- ethnography, 17, 125, 127
- ethnomusicology, 128
- ethos, 115, 121
 public, 98
- European Capitals of Culture, 176
- European Convention on Human Rights, 167
- European Court of Human Rights, 164
- existential themes, 21
- existentialism, 125, 126, 128
- experience economy, 17, 98, 100, 101, 107, 115, 117, 119
- experientialism, 185
- expressive markings, 88, 89
- Fahrenheit 9/11* (film), 26, 33, 51, 70
- Favre, Pierre, 195, 202, 208
- Feher-Gurewich, Judith, 66
- Feminine Endings*, 198
- Fenley, Molissa, 199, 200, 202, 204
- film, 14, 15, 17, *See also* music for film
- film music studies, 27
- film screenings, 102
- film-goers, 2
- Fink, Bruce, 71
- Fink, Robert, 222
- Fish, Stanley, 19
- Fisk, Josiah, 89, 227
- Fitter Happier*, 203
- Fontana, Bill, 91
- formalism, 18, 159
- Forty-Part Motet, 116
- found pitch material, 92
- Fourth Symphony, 18, *See* Symphony No. 4 (“Los Angeles”)
- Foxcatcher* (film), 23, 25, 27, 34
- Fratres*, 15, 31, 34, 52, 54, 75, 147
 in *American Beauty*, 52
 analysis of, 134
 cello solo, 36–39
 compared to “Any Other Name”, 68–70
 and emotional turmoil, 39–42
 use in medical settings, 131–135
 metrical scheme, 36
 used in *Rectify*, 39–42
 reimagination of, 68
 reimagining of, 65, 67
 rhythmic scheme, 36
 used in *There Will Be Blood*, 35–39, 46
 for violin and piano, 39, 41, 42, 54
- Freasier, Dillon, 35
- Freud, Sigmund, 63, 63n45, 66
- Fried, Michael, 76, 77, 78, 93, 96
- Führer, Christian, 165
- Für Alina*, 15, 34, 35, 42, 52, 75, 78, 79, 83, 86, 90, 95, 96, 149, 191, 230
 allusions to, 54
 in *The Crimson Field*, 52
 harmonic and metric analysis, 54–56
 low B pedal point, 54
 in medical settings, 129
 musical patterning in, 85
 reimaging of, 56
- Gabrielsson, Alf, 208
- gaze, 47, 48, 49, 51, 51n16, 52, 70
 in *American Beauty*, 64–71
 in *Burning Man*, 60–64

- gaze (cont.)
 in *The Crimson Field*, 53–60
 and fantasy, 52
- gender
 culturally constructed, 209
- geometrical art, 172, 222
- Gerrard, Lisa, 15, 52, 60, 62,
 63, 64
- Gerry* (film), 51
- Giles, Patrick, 135, 136
- Giroux, Henry A., 26
- Glass, Philip, 83n34, 136
- Gleeson, Domhnall, 43
- Gliere, Reinhold, 13n26
- God, 66, 73, 167, 189, 190, 209
 as theme, 21
- God Squad, 5n9, 155
- Godard, Jean-Luc, 51
- Goerne, Matthias, 119
- Goldstein, Philip, 3
- Goode, Matthew, 60
- Gorbman, Claudia, 25, 27, 31
- Gordon, Keith, 26, 33
- Górecki, Henryk, 4, 155
- Gran Belleza* (film), 30
- Greenbaum, Stuart, 224, 233
- Greenwood, Jonny, 35, 36, 38
- Gregorian chant, 160, *See also* plainsong
- Gridenko, Tatjana, 232
- Ground Zero, 8, 9, 12, 13
- Growthhouse, 130
- Guapas* (telenovela), 30
- Guernica*, 74
- Gurre-Lieder*, 20
- Gyllenhaal, Stephen, 39, 41, 42
- Haas, Georg Friedrich, 118
- habitation, 9
- Halsey, Simon, 120
- Harmonic Bridge*, 91
- Harvey, PJ, 146
- Hausmann, Vincent, 65
- Heanly, Jack, 60
- Heaven* (film), 23, 26, 27, 34
- Heinrich Schütz-Chor, 215
- hermeneutic approaches, 220
- hermeneutics
 phenomenological, 125, 126, 128
- Hilliard Ensemble, 107, 189, 199, 208, 216, 220,
 229, 237
- Hillier, Paul, 4, 21, 75, 157, 158, 173, 182, 194,
 196, 208, 215, 217, 218, 219, 229, 233, 234
- Hinds, Ciarán, 36
- holy minimalism, 1, 3, 5, 77, 110, 124
- homeostasis, 210
- Hortus Musicus, 190, 192, 197
- hospice facilities, 129, *See also* palliative care
 facilities
- hospitals, 122
- Howe, Blake, 186
- Hulme, T.E., 172
- Human Rights Watch, 164
- humanitarian aid forums, 148–151
- humanitarian organizations, 122
- Hymn to a Great City*, 12
- Iacoboni, Marco, 15
- icons, 47, 54
 sounding, 73
- identity
 cultural, 175
 individual and social, 134
 urban, 9
- ideology, 1
- Imaginary Landscape No. 4*, 82
- immigration, 3, 4
- In Principio*, 11, 230
 interpretation of, 230
- inaudible, 151, 152, 153
- interiority, 52, 60, 116, 224, 241
- interiorized realm, 99
- interpellation, 16
- interpretations, 220, 221
 culturally derived, 215
- Interpreting Music*, 220
- intersubjective agreement, 22
- intersubjectivity, 124, 129, 133, 135, 148, 237
- intertextual allusion, 170
- interval signals, 16, 78, 79, 81, 82, 82n28, 83, 84,
 85, 86, *See also* radio signals
- intervals, 140
 dissonant, 170, 173
 euphonious, 181
 high, 205
 open, 38
 pure, 218
 tritone, 170
 widely spaced, 21, 130
- interviews, 146–148
- intonation, 218, 219, 220
- introspection, 52, 53, 62, 115, 127, 146, 177
 in *The Crimson Field*, 53–60
- isolation, 11
- Italian Concerto*, 197

- Jackson, Michael, 125, 127, 128, 134, 142
 Jacobs, Susan, 34
 James Memorial Chapel, 119
 Jamestown Foundation, 164
Jane Eyre (BBC film), 54
 Janoff-Bulman, Ronnie, 26, 27
 Järvi, Neeme, 220
 Johnson, Mark, 18, 181, 182, 184, 185, 187, 193,
 194, 195, 198, 199, 202, 210
 Johnson, Ross, 81
 Jones, David, 107
 Jonson, Lena, 167
 Jordan, June, 74
jouissance, 57n29, 58, 59, 60, 66, 67, 70, 71, 73
 Joyce Theatre, 199
 Judd, Donald, 77
- Kähler, Andreas Peer, 216, 217, 218, 227, 237
 Kaljuste, Tõnu, 230
 Kancheli, Giya, 166
Kanon Pokajanen, 156n6, 230
 Kant, Immanuel, 85
 Kaplan, E. Ann, 29
 Kapoor, Anish, 16, 74, 76, 77, 83, 88, 90, 93, 94,
 177
 Karajan, Herbert von, 101
 Kassabian, Anahid, 28
 Kautny, Oliver, 191
 Kendrick, James, 26
 Khodorkovsky, Mikhail, 18, 156, 163, 165, 166,
 167, 169, 177
 Symphony No. 4 dedicated to, 156n6, 163
Kirgastumine ("Transfiguration"), 202
 Kleinman, Arthur, 128
 Kowalewski, David, 159
 Kramer, Andreas Peer, 220, 221
 Kramer, Lawrence, 220
 Kremer, Gidon, 165, 166, 232
 Kremerata Baltica, 165
 Kubrick, Stanley, 20
Kurzwellen, 82, 83
 Kyriakides, Yannis, 83
- La Capra, Dominick, 15, 28, 29
 Lacan, Jacques, 16, 47, 48, 49, 50, 52, 56, 71
 Laird-Clowes, Nick, 42
Lamentate, 75, 76, 95, 96, 177, 197
 response to, 96
 as response to *Marsyas*, 87–94
 Quinn's review of, 75
 Lane, Rob, 15, 52, 56, 57, 60
 Latvian National Choir, 97
 Latvian Radio Choir, 110
 Leech-Wilkinson, Daniel, 212, 213, 216, 221,
 232
 Levy, Clifford, 168
 Lidov, David, 195
 life. *See also* death
 brevity of, 88
 idealized, 44
 as theme, 21, 43
 Ligeti, György, 20
 liminal space, 16, 138
 liminality, 134
 ritual, 132
 temporal, 142
 Lincoln Center, 97, 100, 102, 103, 104, 108, 112,
See also White Light Festival
 renovation of, 103
 listeners
 contemporary, 16
 effect of music on, 126
 empathetic experience of, 6, 15, 23, *See also*
 empathy trope
 experience of *Sarah*, 192–196
 experiences of, 122, 123, 125, 135
 identity of, 2
 imagined participation of, 195
 involvement of, 147
 participatory, 100
 role of, 193
 listening
 acts of, 16, 192
 communal, 5, 11, 13
 as a constructive and interpretive act, 99
 contemporary, 9, 14
 context and effects of, 123
 corporeal aspects of, 3
 cultures of, 17
 expectant stillness of, 113
 experience of, 128
 as generative relationship, 145
 habits of, 16
 historical context of, 3
 interdependence of, 151
 magnetism of, 122
 modes of, 2
 practice of, 129, 140
 reframing of, 118
 ritual contexts of, 131
 sociohistorical contexts of, 3
 urban, 7, 8
 without understanding, 113
Litany, 147, 234

- literalism, 76, 77
Little Buddha (film), 183, 209
 loneliness, 69, 197
Lord of the Rings, The, 58
 Los Angeles Philharmonic, 156, 163
 loss, 25, 57, 58, 88, 142
 Lovallo, Kerby, 108
 Lubimov, Alexei, 190
 Lubow, Arthur, 108
 Lucerne Festival, 107
 Lutheranism, 159
 Lynch, David, 24
 Lysloff, Rene, 128
- Machor, James, 3
Magnificat, 234
 Magnitsky, Sergei, 164, 165
 Maimets-Volt, Kaire, 22, 30, 42, 43
 Maler, Anabel, 187
 Malick, Terence, 26
 Manganiyar Seduction performance, 115, 117
 manner of realization, 18
 Markelov, Stanislav, 164, 165
 Marlboro Music School and Festival, 101
Marsyas, 16, 74, 76, 77, 87, 90, 92, 93, 177
 Martin, Frank, 97
 Masali, Matteo, 151
 material spaces, 14
 materialism, 16, 103
 spiritual, 103
 materiality, 13, 100, 142, 145, 152, 182
 maternity wards, 127, 129
 Matthes, Ulrich, 34
 Mazo, Joseph, 200
 McAdams, Rachel, 43
 McCarthy, Jamie, 158
 McClary, Susan, 198
 McGowan, Todd, 57
 McKinney, Devin, 26
 McKinnon, Ray, 39
 McLaughlin, Stephen, 43
Meaning of the Body, The, 184, 186, 198
 medical school teaching films, 125, 127, 131
 medical settings, 127, 129–131
 Medvedev, Dmitry, 167
Mein Weg, 11
 memorialization, 9, 47, 69
 memory, 13, 47, 56, 133, 138, 178
 cultural, 14, 101
 traumatic, 151
 Mendes, Sam, 15, 52, 64
 mensuration canon, 137
 Merleau-Ponty, Maurice, 152
- Merwin, W.S., 117, 118
 Messiaen, Olivier, 84, 89, 213, 216, 232, 233
 Metsamart, Madis, 194, 195, 202, 206
 Meyer, Leonard B., 198
Mia Madre (film), 25
 Mihkelson, Immo, 156, 158
 Miller, Bennett, 25, 34
 Milsom, John, 213, 233
 Milton, John, 18
 mimesis, 141
 mimetic hypothesis, 194, 195, 200, 202
 mimicry, 6
 minimalism, 5, 76, 77, 83n34, 93, 95, 110, 136,
 147, 227. *See also* holy minimalism
 in music, 77
 Mirano Monogatari, 149
Miserere, 204, 230
Missa solemnis, 113
Missa syllabica, 219
 modal inflection, 173
Modus, 191, 192, 194, 196, 202, 208. *See also*
 Sarah Was Ninety Years Old
 Monk, Meredith, 116
 Moore, Michael, 26, 33, 51, 70
 morality, 17
 Moretti, Nanni, 25
 Morris, Robert, 76, 77
 Moss, Jane, 17, 104
 creation of the White Light Festival, 105, 114
 on the cultivation of self, 106
 on curating time, 107
 as curator, 104, 105
 as editor and guide, 105
 on the idea of place, 106
 innovations in programming, 118, 119
 Mostly Mozart Festival, 108
Mother Night (film), 26, 27, 33
 motor mimicry, 28
 mourning, 30, 47, 54, 57, 59, 70, 142, 143, 149
 Murdmaa, Mai, 202, 203, 204
 Murphy, Teri, 144, 145
 music. *See also* early music
 angelic, 136
 contemporary, 6, 20
 empathetic, 27, 28
 ethereal, 31, 110, 111, 126
 and the making of meaning, 185
 mystical, 4, 102, 115
 spiritual, 46, 102, 115
 as technology of the self, 199, 204, 210
 transcendent, 70, 97, 102, 106, 107, 113,
 126, 173
 twentieth-century, 20

- music for film, 3, 5, 15, 20, 22, 23, 30, 131, 138,
 154, *See also* tintinnabuli music, in film
 Music for Healing and Transition Program, 130
 music for television, 6, 15, 30
 music for visual media, 6, *See also* music for film
Music in Everyday Life, 199, 210
 music vigils, 131n24
 musical hermeneutics, 5
 Mustonen, Andres, 192, 194
 mutual implication, 31
 “My Heart’s in the Highlands”, 11, 30, 175
 mystical themes, 21
 mysticism, 98, 155
- Nancy, Jean-Luc, 85, 86
 narratives
 filmic, 5
 of films, 25, 42
 historical, 13
 of movies, 22
 personal, 149
 of redemption, 14
 spiritual, 129
 of spirituality, 128
 nationalism, 157
 Nemtsov, Boris, 177
 Nestor, Siim, 129
 Neumeier, David, 28
 neutrality, 16, 59, 79, 84, 84n35, 86, 90, 92, 94,
 95, 96
 neutralization, 94, 95
 New Albion Records, 155
 New Civilization, 163
 new media, 14
 New York Philharmonic, 101
 Newman, Thomas, 15, 52, 54, 65, 67, 68, 70,
 71, 72
 Nichols, Mike, 25, 51, 131, 139
 Nico (from Zola Jesus), 147
 Nolan, Steve, 50
 Nolte, Nick, 33
 nonlinearity, 178
 nostalgia, 6, 47, 235
 Novakovic, Bojana, 60
- objet petit a*, 50, 65, 71
Oil! (Sinclair), 35
 one tone, 9n20, 11
 online contexts, 122, 124, 125, 127, 128, 135
 blogs, 144–146
 humanitarian aid forums, 148–151
 websites and interviews, 146–148
 ontological continuity, 184
- Open Russia Foundation, 163
 organ music, 229
 organ registrations, 229
 overidentification, 29
- pacifism, 159
 Palestrina, Giovanni da, 97, 232
 palliative care facilities, 122, 124, 125, 127, 129,
 130, 131, 135
 use of *Spiegel im Spiegel* in, 138–143
 panel discussions, 102, 116
 Park Avenue Armory, 119
 Pärt, Nora, 21, 160, 193, 237
 Parta, Eugene, 81
 Pärtian music, 6, 52, 57, 60, 62, 64, 65, 67, 70, 71
 Pärtian style, 15
 participatory art, 99
Passacaglia, 165
Passio, 75, 175, 215, 229, 237
 passive participation, 116
 perception
 mediation of, 15
 performance practice, 18, 172, 212, 213, 232
 for choral music, 237
 contemporary, 99, 220
 early music, 220
 historically informed, 223
 twentieth-century, 233
 performances
 live, 18, 236
 performers
 as collaborators, 215
 as executors, 222, 223, 234
 as interpreters, 222, 223, 234
 modernist, 222
 personally style of, 222
 role of, 212
 personal accounts, 127
 phantom limb, 72
 phenomenology, 12, 18, 125, 126, 128, 130, 138,
 184
 of anticipation, 193, 194, 195
 of faith, 208
 Philips, Robert, 233
 philology
 classical, 236
 Phrygian mode, 54
 piano
 as solo instrument, 75, 88, 89, 197
 Picasso, Pablo, 74
 Pittsburgh Symphony Orchestra, 107
Place, 199, 202
 reviews of, 200

- Place Beyond the Pines, The* (film), 25, 27, 29
 plainsong, 219, 221, *See also* Gregorian chant
Platoon (film), 24, 50
 poetry, 117
 concrete, 196
 pointillism, 85
 political activism, 16, 74, 155, 176, 178
 political advocacy, 18
 political convictions, 4, 17, 18, 177
 Politkovskaya, Anna, 18, 156, 161, 162, 165, 166
 Pollock, Jackson, 51
 postminimalism, 77
 postnatal care, 210
 post-structuralism, 187
Pour en finir avec le Jugement de Dieu, 74
 Powers, Kat, 39
 Praetorius, Michael, 97
 pragmatism, 18, 184, 198
 Prelude in C Major (Bach), 158
 presentness, 93, 94
 privacy, 9
 process music, 187, 193, 194
 Prokofiev, Sergei, 157
 prosthesis, 72, 73
 psychoanalysis, 15
 Lacanian, 52, 71
 public persona, 3, 4, 6, 14
 punk prayer, 167, 168
 Pussy Riot, 167, 168
 Putin, Vladimir, 18, 155, 161, 162, 163, 165, 166, 167, 168, 177
Putin's Russia, 161

 quilting point, 16, 52
 Quinn, Peter, 75, 158

 Rääts, Jaan, 192
 Radio Free Europe, 81
 Radio Liberty, 81
 radio signals, 16, 78, 79, 80, 81, 81n26, 82, 83, 84, 86, *See also* interval signals
 commercial, 86
 digital, 86
 shortwave, 83
 radiophysics, 83, 83n31, 90, 95, 96
 Ramachandran, V.S., 72
 Randall, Kathleen, 103
 Raun, Alo, 162
 Ravel, Maurice, 237
Raw Materials, 90
Read My Desire, 49
 reception, 108, 126, 127, 128
 critical, 122
 cultural, 16, 17
 inaudible aspects of, 124
 literary, 3
 politics of, 3
 popular, 129
 process of, 129
 of *Sarah Was Ninety Years Old*, 18
 of text, 2, 3
 theoretical approaches to, 3
 tropes of, 20, 22
Receptive Mo(nu)ment, 183
 reconfiguration, 15, 16
 recordings, 18
 authorized, 232–236
Rectify (television series), 15, 23, 25, 26, 32, 46
 use of *Fratres* in, 39–42
 “Unhinged” episode, 39, 40, 42
 redemption, 14, 16, 86, 88, 94, 96
 reduction, 12
 Reed, Foster, 155
 reenactment, 13, 14
 refugee crisis, 127
 refugee relief, 148
 rehearsal, 215
 Reich, Steve, 136, 193
 Reimann, Villem, 192
 religious studies, 125
 Renaissance polyphony, 160
Repentance (film), 15, 23, 27, 32, 51
 repetition, 21
 resemblance, 2
Reservoir Dogs (film), 24
 Resonating Light, 107
 Restagno, Enzo, 157, 216
 Ribas, João, 107
 Rice, Timothy, 134
 Rice, Tom, 182, 195, 196, 209
 Richter, Max, 54
 Ricoeur, Paul, 125, 126, 128, 137, 138, 141
 “Ride of the Valkyries”, 24
 ritual, 125, 128, 129, 134, 143
 private, 123
Ritual and Its Consequences, 133
 ritual theory, 142
 ritualization, 133, 142
 Robins, William, 162
 Robinson, Thomas, 5, 173, 187, 193
 Ross, Alex, 113, 122, 123, 135
 Rothko, Mark, 51
 Rubin Museum, 107, 108
 Ruffalo, Mark, 34
 Russian Orthodox Church, 168

- Said, Edward, 101
 Salzburg Festival, 101, 107
 Samson, Jim, 233
 Sandner, Wolfgang, 4
Sarah Was Ninety Years Old, 18
 analysis of conclusion, 205
 analysis section 1, 179
 analysis section 2, 188–189
 appropriations of, 204
 concluding vocalise, 210
 connection to Genesis story, 210
 first performance of, 189–191
 listener experience of, 192–196, 210–211
 listener response to, 181–184
 as performance work, 183
 remarks of the Estonian Composers Union,
 191–192
 revisions to, 197–198, 207–208
 sections six and seven, 206–207
 Schaefer, John, 116
 Schenkerian analysis, 5
Schindler's List (film), 24
 Schmelz, Peter, 157
 Schoenberg, Arnold, 20
 Schubert, Franz, 119
 Schultz, Mark, 34
 scores
 of *Berliner Messe*, 224
 interpretation of, 3
 value of, 223–224
 Scotland, 175
 screen, 47, 49, 51, 51n16
 Second Chechen War, 161
 secularism
 state-sponsored, 159
 self-awareness, 98, 106, 120
 self-reflection, 115, 120
 Sellars, Peter, 74, 77, 120
 semiotic approaches, 220
 semiotic loop, 45
 semiotics, 134
 semitone, 170, 173
 semitone cycles, 170
 sensory awareness, 14
 serialism, 18, 157, 158
 serialist techniques, 18
 Serkin, Rudolf, 101
 Serling, Rod, 58
 set theory, 5
Shadows in the Field, 128
Shattered Assumptions, 27
 Sholl, Robert, 24, 124, 125, 134, 207
 Shostakovich, Dmitri, 157
Sign Language, 203, 204, 209
 silence, 12, 21, 38, 47, 54, 84, 85, 106, 117, 122,
 130, 137, 141, 147, 153, 219, *See also*
 stillness
 in “Silentium”, 138
 in *Lamentate*, 92
 as theme, 116
 “Silentium”, 11, 32, 137, 138
Silhouette (Hommage à Gustave Eiffel), 232
 Silouan of Athos (saint), 176
 Silvestrov, Valentin, 110
 simplicity, 21
 Sinclair, Upton, 35
 sine waves, 91
 Sirén, Vesa, 177
 Smith, Geoff, 157
 Smith, Roberta, 77
 Smith, Steve, 111
 Smith, Tony, 77
 Smithson, Robert, 14
 Snøhetta, 8, 13
 Sobchack, Vivian, 29
 social activism, 177, *See also* political activism
 social isolation, 9
 social media, 122, 124, 126, 127
 social settings, 122, 123, 125, 129
 socialist realism, 159
 Sögen Hori, G. Victor, 71
 solitude, 197
 sonic ecologies, 3
 Sontag, Susan, 15
 sound studies, 125, 128
 sounds
 electronically generated, 9
 source materials, 213
 verification of, 224
 Soviet period, 17
 Soviet Union
 aesthetic precepts of, 156, 157, 158, 159, 160,
 190
 Soviet-Estonian Composers' Union, 191
 space
 demarcation of, 9
 liminal, 16, 138
 public, 13
 urban, 9
 Spacey, Kevin, 65
Spatially Choreographed Sound, 91
 spectatorship, 77
 creation of, 77
 ethics of, 24
 thematization of, 76
 theories of, 96n61

- Spem in Alium*, 116
Spiegel im Spiegel, 15, 30, 31, 42, 52, 147, 214, 224
 altered version of, 60, 62, 63, 64
 and birth and death, 42–45
 in *Burning Man*, 52, 62
 harmonic analysis, 140
 and palliative care, 138–143
 in *Wit*, 131
 Spielberg, Steven, 24
 spirituality, 5, 6, 16, 17, 21, 46, 50, 51, 60, 70, 110, 113, 114, 123, 126, 129, 141, 143, 155
 abstract, 154
 construction of, 132
 contemporary, 125, 128, 135
 desire for, 50
 language of, 124
 narrative of, 138
 in personal accounts, 127
 phenomenological approach to, 125
 as relationship or event, 131
 scholarship on, 124
 and social space, 141
 vocabulary of, 129
St. Matthew Passion, 117, 119, 120
 St. Vladimir's Seminary, 7
Stabat Mater, 109, 216, 230
 stasis, 21
 still spots, 9, 11, 12
 stillness, 21, 47, 113, 138, 141, 204, *See also* silence
 “Stillspotting Manhattan”, 7, 8, 9, 12, 13, 14
 locations, works, and sound delivery, 10
 Stilwell, Robynn J.28
 Stipe, Michael, 147
 Stockhausen, Karlheinz, 83
 Stone, Oliver, 24, 49
 storytelling, 125, 127, 128, 129, 130, 134, 148
 Straus, Joseph N., 185, 198
 Stravinsky, Igor, 159n25, 232
 “Stuck in the Middle with You” 24
Summa, 54
 Supin, Dorian, 78, 80
 suture, 51
 Suvari, Mena, 65
 Swed, Mark, 168
 syllabic emphasis, 228
 symbolism, structural, 5
 Symphony No. 3 (Górecki), 155
 Symphony No. 4 (“Los Angeles”), 18, 155, 156n6, 163, 165, 175
Symphony of Psalms, 159n25
 synchronization, 29
 emotional, 28
Tabula Rasa, 4, 15, 32, 42, 75, 122, 135, 146, 155, 175, 232, 234
 and AIDS patients, 131, 135–138
 analysis of, 137
 as ‘angel(ic)’ music, 135, 136
 Tallis Scholars, 97
 Tallis, Thomas, 97, 116
 Tamberg, Eino, 192
 Tarantino, Quentin, 24, 26
 Taruskin, Richard, 172
 “Tate & Egg Live” series, 74
 Tate Modern, 74, 90, 177
 Taverner, John, 5
Taxi Driver (film), 26
 Taylor, Charles, 125
 Taylor, Timothy, 128
Te Deum, 224, 230
 recordings of, 233
 technologies
 cultural, 16
 technology
 and the recorded performance, 235
 television, 14, *See also* music for television
 tempo indications, 224, 227, 230, 234
 temporalities, 107
 Teplitsky, Jonathan, 15, 52, 58, 60
 terrorist attacks 9/11, 8, 33, *See also* Ground Zero
Text and Act, 172
 Theatre of Voices, 224
 theatricality, 96
 theories of performance, 18
There Will Be Blood (film), 15, 23, 25, 27, 29, 32, 39, 46
 use of *Fratres* in, 35–39
These Words ..., 170, 172
Thin Red Line, The (film), 26
 thing in itself, 85
 things-in-motion, 1
 Third String Quartet (Haas), 118
 Thompson, Emma, 140
 timbre, 179, 189, 208, 213, 214, 218, 221, 223, 227, 229, 230, 232, 233
 time signatures, 225, 226
 timelessness, 21, 93, 134, 187
 tintinnabulation, 55, 76, 130, 173, 212, 213, 214, 228
 development of style, 230
 expanded, 230

- synthesized, 230
 tintinnabuli music, 3, 5, 8, 15, 18, 25, 30, 49, 51,
 78, 85, 86, 135, 154, 157, 173, 176, 177,
 196, 218, *See also* bells
 and audience empathy, 27
 in *Berliner Messe*, 225–229
 cultural associations with, 25
 desubjectivisation of music in, 237
 diatonic dissonance in, 32
 and the empathy trope, 24
 in films, 22, 23, 24, 25, 29, 30, 31, 32, 34, 37,
 40, 44, 45, 46, 52, 56
 in Fourth Symphony, 169
 linked with ethics, 46
 neutrality of, 90
 performance technique, 221
 public consensus about, 46
 reception of, 192
 reconfiguration of, 15, 16
 in *Sarah*, 187, 193
 and spirituality, 50
 spirituality of, 5, 70
 staticism and introspection of, 47
 in “Stillspotting Manhattan”, 11
 temporality of, 43
 tintinnabulism, 173
 Tolkien, J.R.R., 58
 Tommasini, Anthony, 114, 120
 tonal material, 30
 tonality, 158, 159
 Tormis, Lea, 203
 Tormis, Veljo, 97, 192
 transcendence, 65, 68, 85, 87, 88, 113, 207
 transformer hum, 91, 92, 94, 96
 trauma, 15, 23, 24, 26, 27, 29, 30, 58, 59, 71, *See*
 also violence
 audience perception of, 27
 in *Burning Man*, 60–64
 triadic transformation, 5
 tritone, 170, 173
 tritone cycles, 170
troparion, 87, 89
 tropes, 3, 6, 20, 111, 130, 183, 192, 202, 206, *See*
 also ciphers
 mystical, 98
 Tuisk, Ofelia, 192
 tuning, 218, 219, 229, 234
 Turbine Hall, 74, 76, 78, 90, 91, 91n49, 92, 93,
 94
 Turner, Victor, 132
 twelve-tone composition, 158, *See also* serialism
Twilight Zone, The (television series), 57
 Tykwer, Tomas, 23, 25, 26, 34
 Union Theological Seminary, 119
 Universal Edition, 20, 22, 45, 46, 155, 169,
 225, 228
 urban art, 7
 urban space, 9

 “Vacation”, 33
 Vaitmaa, Merike, 202, 206, 208
 van 't Klooster, Adinda, 183, 184, 185, 195, 202
 van der Leer, David, 8, 9, 11, 12, 13, 14
 van Sant, Gus, 51
Värvilised unenäod, 197
 vibrato, 219, 220
 vicarious kinaesthetic experience, 195
 violence, 148, *See also* trauma
 consequences of, 23
 effects of, 42, 44
 filmic, 23, 24–27, 30, 32, 34, 40, 46
 of injustice, 24, 139
 repercussions of, 41
 in society, 46
 state, 32
 victims of, 29
 Virno, Paolo, 105
 visual art, 14, 74
 visual media, 15, *See also* television, film
 music for, 6
 vitalist art, 172, 173, 222
 Voegelin, Salomé, 125, 128, 135, 146, 152
 Voice of America, 81, 81n23, 82n30
 von Bingen, Hildegard, 130n22
 Vonnegut, Kurt, 26, 33

 Wakin, Daniel, 113
 Walker, Jake Austin, 41
 Wallfisch, Benjamin, 15
War Requiem, 113
War, The (film), 26
 websites, 146–148
 White Light Festival, 16, 97, 98, 99,
 100, 121
 first season, 101, 102, 106, 109, 110, 112,
 113, 117
 second season, 104, 110, 112, 114, 116
 third season, 110, 112, 116
 fourth season, 111, 112, 113, 116
 fifth season, 111, 112, 117, 119, 120
 alternate venues, 119
 ideological continuity of, 105
 programming for, 117, 119
 references to, 108
 and self-reflection, 115
 White Light Lounges, 112, 113, 116, 117

- white light metaphor, 97, 110, 111, 112
Williams, John, 24
Wills, David, 72
Wilson, Lydia, 44
Winter Sleepers (film), 25, 27, 34
Winterreise, 119
Wit (film), 25, 27, 51, 131
 use of *Spiegel im Spiegel* in, 138–143
Wittgenstein, Paul, 237
- Wobble, Jah, 146
Wordless Music, 107
World Trade Center, 8, 12
- Yorke, Thom, 146
Young, Aden, 40
- Zen kōan, 47, 50, 51, 52, 59, 64, 71
Žižek, Slavoj, 50