System, Gesture, Rhetoric: Contexts for Rethinking Tintinnabuli in the Music of Arvo Pärt, 1960-1990

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Doctor of Philosophy in Music

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Abstract

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This thesis addresses critical strategies that have been used, or might be used, to approach Pärt's tintinnabuli music. It has three main objectives: to question prevalent narratives drawn around the tintinnabuli concept, to suggest interpretative frameworks that could yield fresh insights into that concept's 'meaning', and to introduce new and neglected materials to anglophone Pärt discourse. In studying the mediating role of the tintinnabuli scholar, I also confront some of the ethical challenges associated with research on living composers. This project places special emphasis on localised narratives of production and influence in Pärt's music, and draws extensively on Estonian primary source material. A major hermeneutic guide has been the composer's 1994 description of seeking 'the appropriate system for the gesture', and this idea figures in each of the four main chapters. Chapter 1 describes and questions existing knowledge around tintinnabuli, approaching this task through a study of *Wenn Bach Bienen Gezüchtet Hätte* …, a work chosen for its critically fertile 'cusp' status. Chapter 2 concentrates on Pärt's explorations of 'Soviet serialism' from 1960-3, engaging with withdrawn and film scores in addition to the well-known *Nekrolog*. I discuss this music in terms of a complex freedom-constraint interplay, and suggest links to the tintinnabuli style. Taking *Sarah Was Ninety Years Old* as a case study, Chapter 3 turns to listener-oriented

frameworks of musical meaning. I offer an experiential reading of the piece that places tintinnabuli in dialogue with body-based theories of cognition. Lastly, Chapter 4 addresses texted tintinnabuli. I build up a reading of *Miserere* in terms of 'musical rhetoric', comparing Pärt's compositional strategies to those used by Josquin des Prez in the 1503 motet *Miserere Mei, Deus*. I also consider the implications of music-rhetorical analogy for wider understandings of the 'tintinnabuli' concept.

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List of abbreviations

General

APC Arvo Pärt Centre (Laulasmaa, Estonia)
APRA Arvo Pärt Recorded Archive (private archive maintained by Doug Maskew)
CPSU Communist Party of the Soviet Union
ECM Edition of Contemporary Music (major record label for tintinnabuli)
EFA Estonian Film Archive (Tallinn, Estonia)
EHL Eesti Heliloojate Liit (Estonian Composers' Union)
EMTA Estonian Music and Theatre Academy (Tallinn, Estonia)
ENSV Eesti Nõukogude Sotsialistlik Vabariik (the Estonian Soviet Socialist Republic)
ETMM Estonian Theatre and Music Museum (Tallinn, Estonia)
NLE National Library of Estonia (Tallinn, Estonia)
P, I, R, RI prime, inversion, retrograde, retrograde inversion (tone-row forms)
pc-set pitch-class set
RM rehearsal mark
UE Universal Edition (major publisher of Pärt's scores)

Citation formats for archival sources

APRA 002001-03 – APRA, catalogue number 002001, track 3.

EFA 4967 – EFA, catalogue number 4967.

EHL Looming 1966-70 – ENSV Heliloojate ja Muusikateadlaste Looming ('Creative Activities of Soviet-Estonian Composers and Musicologists'), report for the years 1966-70. EMTA holds copies of the EHL Looming reports.

EHL Pärt 1963 – EHL, Arvo Pärt materials, source filed under the year 1963.

EHL Protokollid 23 May 1978 – ENSV Heliloojate Liidu Töökoosolekute Protokollid ('Minutes of Working Meetings of the Soviet-Estonian Composers' Union'), minutes from hearing session on 23 May 1978. Discussions of new works were documented in these minutes. The volumes of the EHL Protokollid relevant to this project are held at ETMM MO257:1/20-31.

ETMM M238:1/36 – Estonian Theatre and Music Museum, catalogue number M238, *nimistu* ('list') 1, 36th folder of materials. Generally, M238:1 holds Pärt documents and M238:2 holds Pärt manuscripts.

Preface

Note on tintinnabuli terminology

Paul Hillier's technical vocabulary for tintinnabuli has become standard in anglophone Pärt criticism (see Paul Hillier, *Arvo Pärt* (Oxford: Oxford University Press, 1997), 92-7). This thesis follows his usage of most key terms: M-voice, T-voice, the two 'positions', the three ways of applying each position (superior, inferior, alternating), and the four 'melodic modes'. However, I use 'focal pitch' in preference to Hillier's 'central pitch', when referring to the pitch common to all four melodic modes of a given M-voice. I also follow some of Hillier's less formal terminology (for example, 'interlude'), but in these cases I try to clarify each term's intended sense in the main text.

The key terms may be very briefly introduced as follows (Hillier's work should be consulted for a full exposition):

- **M-voice:** a 'melodic' line, moving in diatonic steps to or from a focal pitch, and consisting either of one scale of this type, or of a series of such scales.
- **T-voice:** a 'tintinnabuli' line, using only notes from a given triad (T-chord), and derived from an M-voice using a fixed procedure.

- **Melodic modes:** M-voice scales may ascend or descend, and may proceed towards or away from their focal pitch. These four possibilities are known as the 'melodic modes' (see Example 2.31).
- **Position:** T-voices are generally either in 'first position' (stating the nearest triadic pitch relative to the M-voice), or 'second position' (stating the second-nearest triadic pitch relative to the M-voice).
- **Superiority:** T-voices are either 'superior' (remaining constantly above the M-voice), 'inferior' (remaining constantly below the M-voice), or 'alternating' (changing between superior and inferior with each note).

These elements are marked in the following example from Pärt's *Passio*:



Note on translations

All translations from Estonian, German and French are mine unless otherwise indicated. My thanks to Anu Veenre for her assistance with the Estonian, and to Emily MacGregor for hers with the German. Kristina Kõrver and Dan Grimley also contributed various refinements. Any inaccuracies are of course my own. All translations from Latvian are courtesy of Kevin Karnes. All translations from Russian are credited in footnotes on a source-by-source basis.

Translated texts are only provided in the original language if the source material is archival or otherwise difficult to access. If the source material appears in a scholarly publication, the original text is not generally provided. Translations of titles are, in general, given in the bibliography only.

Note on titles of pieces

Numerous Pärt works have borne multiple titles, and others have had their titles translated through multiple languages. By default, I follow the titles used in Pärt's published scores (hence *Für Alina*, not *Aliinale* or *For Alina*). Occasionally the historical discussion requires the use of other titles (for example, references to *Modus* as distinct from *Sarah Was Ninety Years Old*); the main text tries to give appropriate clarification when this occurs.

When introducing Pärt's published works, I do not usually give their year of composition. There is also no separate list of works, since this information is now maintained on the APC website: see http://www.arvopart.ee/en/arvo-part-2/works/chronological/

Note on musical examples

Unless otherwise indicated, all musical examples are originally created using Sibelius. Parts for transposing instruments appear at concert pitch. I have formatted these examples for relevance, not comprehensiveness, based on the arguments within which they are cited. This has sometimes meant the selective omission of features such as performance instructions and unimportant instrumental parts. I have also made judgments involving relevance and legibility when transcribing archival scores (see especially section 2.4).

General note

Where register is specifically relevant, I use Helmholtz pitch notation. Most of these instances are in Chapter Four. Otherwise, I use upper-case letters as a default when naming pitches. When quoting text, I have usually standardised spellings and punctuations.

Acknowledgments

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Figure 4.i Reproduced from Patrick Macey, "Josquin and Musical Rhetoric," in *The Josquin Companion*, ed. Richard Sherr (Oxford: Oxford University Press, 1999).

Figure 4.iii Reproduced from Patrick Macey, *Bonfire Songs: Savonarola's Musical Legacy* (Oxford: Clarendon Press, 1998).

I ventured to take a closer look at the polyphony between our countries and came to the following conclusions: Australia is 170 times the size of Estonia. Transferred to musical language we could describe Estonia as a semitone, while Australia would be the equivalent of 14 octaves. Now try to imagine a cluster spanning two keyboards next to a cluster of just two notes … I am sure you can see by yourself that our respective home countries have considerable things in common.

> – from Arvo Pärt's acceptance speech upon receiving his first honorary doctorate, awarded by the University of Sydney on 28 September 1996. Source: ETMM M238:2/54.

Tema senine töö näitab, et temast võib tulevikus kujuneda silmapaistev helilooja.

> – from Heino Eller, "Loominguline Karakteristika," typewritten report on Arvo Pärt. Source: EHL Pärt 1958.

The compositional task is to find the appropriate system for the gesture. It is one's capacity for suffering that gives the energy to create.

> – Arvo Pärt, speaking to students at the University of Oregon, 1994. Quoted in Paul Hillier, *Arvo Pärt* (Oxford: Oxford University Press, 1997), 201.

But a part of me will never be free, and the part that's free will never be me …

> – The Church, "Aura" (from *Priest = Aura*, Arista, 1992).

Introduction – On studying Pärt

0.1 Overview

'Tintinnabuli' is the default conception used to grasp Arvo Pärt's music in both popular writing and anglophone musicology, yet it is also a deeply problematic category. In seeking new ways of thinking about Pärt, this thesis approaches 'tintinnabuli' indirectly, treating the term mainly as a focus of music-critical knowledge and a site of music-critical practice. I ask what tintinnabuli 'is' by investigating problems that affect its conceptual handling. I ask what tintinnabuli 'means' by exploring how writers position themselves to discuss it productively. And I ask why tintinnabuli 'matters' by marginalising its traditional interpretative frameworks and advancing less familiar possibilities instead. Consequently, this thesis does not use fixed ideas about tintinnabuli to reveal 'hidden truths' in Pärt's music. Rather, its concerns are with articulating, evaluating and proposing frameworks for understanding tintinnabuli, and with identifying discursive sedimentations around the term. In short, while I am indeed interested in 'tintinnabuli-itself' (whatever that may be), I am equally interested in the mediating role of the scholar who writes about it.

Tintinnabuli's critical discourse is rich and complex, and exhibits healthy contests over ideas such as minimalism, 'holy minimalism', spirituality, medieval music, and modernity. Increasingly sophisticated music-analytical treatments are also appearing, as is writing on phenomena such as Pärt's crossover appeal. Nonetheless, aspects of the landscape are not fully satisfactory. Pärt scholarship is beset by issues of critical voice and distance. Tintinnabuli discussions remain susceptible to totalising interpretative strategies that illuminate and reveal, but also carry the risk of obscuring, essentialising, and even euphemising. Moreover, the fact that the tintinnabuli concept has long enjoyed a privileged

place within Pärt criticism is itself not unproblematic. I discuss these matters below and throughout the following chapters. Most fundamentally, though, this project is motivated by a conviction that anglophone scholarship still lacks the comprehensive socio-historical, analytical, and empirical perspectives necessary to advance fine-grained interpretations of tintinnabuli and its meanings. Much of tintinnabuli's allure lies in the aesthetic 'perfection' of its public artefacts: the UE scores, the ECM recordings. Alone, however, these can never form a sufficient basis for critical judgment, since they always exist within more complex hermeneutic constellations. Pärt's works bear traces of many different social and cultural contexts, and reflect messy, localised narratives of production and influence that entwine with both immediate personal pasts and broader music-historical ones. Approaching and differentiating between these submerged meanings is not an easy task, and requires careful critical handling, not a rush to judgment. Often, I will suggest, tintinnabuli music is best understood through an aesthetics of fragment, not wholeness; through a concentration on process, not object. Thus, while not designed to be iconoclastic, my study will suggest that much anglophone critical knowledge about tintinnabuli is framed somewhat myopically. We still know least, in many ways, about what is most important.

These gaps, of course, are ultimately opportunities. The current project has three major aims. First, I try to identify and question some prevalent critical narratives drawn around Pärt and tintinnabuli. I consider dominant strategies such as the threefold life-works periodisation into 'avant-garde', 'silent', and 'tintinnabuli' years, the evaluative implications of such strategies, and critical counternarratives (see especially section 1.2). Secondly, I propose a series of interpretative frameworks intended to yield fresh insight into the 'meaning' of tintinnabuli. I approach tintinnabuli works not only by fragmenting them, but also by examining their connections to Pärt's early Soviet serialism, to theories of embodied musical

cognition, and to a hermeneutics of 'compositional rhetoric'. None of these frameworks has, so far, had much traction in Pärt discourse. At various points, I discuss intersections between these suggested pathways through tintinnabuli and more frequently taken critical roads (see for example sections 2.5.2, 4.3.2). Finally, I aim to introduce to anglophone Pärt discourse a significant volume of new and neglected materials, and to make some indications of their interpretative relevance. These materials encompass secondary literature in German and Estonian, but also include primary archival sources (documents, scores, films, sound recordings) that have not previously had any critical attention. All of this material is invoked in a preliminary spirit, not a final one, in order to indicate just how much more remains to be done to produce robust critical frameworks for approaching Pärt and his music.

On the surface, my goal seems contradictory, in that I spend time contesting tintinnabuli's discursive privilege while simultaneously retaining it as the implicit object for critical illumination. However, this is not a true contradiction. Along with almost everyone who has written about Pärt, I am indeed specifically interested in the singular cultural phenomenon that tintinnabuli represents. Unlike many of them, though, I do my best not to conflate this with evaluative bias. I try to resist the exceptionalist attitude to tintinnabuli, relative to Pärt's other music, that is often taken for granted (see section 1.2.1). This means avoiding hagiography, and also entails a skeptical attitude towards teleological criticism: my study is not structured as a chronological life-works account, but moves more fluidly between biographical context, technical narrative, and reception history. Finally, my preference for a decentring critical practice has yielded a study that is unorthodox in terms of repertoire and comprehensiveness. While I do consider 'canonical' tintinnabuli pieces (*Tabula Rasa* in Chapter One, *Passio* in Chapter Four), I usually invoke this music in order to increase critical leverage on less-studied works. This oblique approach reflects my belief that the

differences between Pärt's works are as important as the similarities, and my interest in the liminal spaces opened up for tintinnabuli criticism by peripheral and 'problem' works. One further negative definition of my project: it does not attempt to deal comprehensively with tintinnabuli aesthetics, and is content to engage tangentially with some well-treated discursive topics such as spirituality and the Pärt 'marketplace'.

All of these strategies resist a unified stylistic narrative of tintinnabuli, but it would be disingenuous to pretend that my approach entirely lacks unifying impulses. The point of origin for this research was a remark made by Pärt in 1994, quoted in Paul Hillier's monograph: 'The compositional task is to find the appropriate system for the gesture'.[1] Pärt's exactness of phrasing here immediately struck me (as it did Peter Phillips, in his review of Hillier),[2] and each of my four chapters in some way radiates from this idea of system and gesture in calibration. Of course, I am not the first to invoke this conceit in Pärt's critical reception: the balance between rationality and expressiveness in his music is a trope of long standing (see sections 2.5.1, 3.3). However, I do apply it in some new ways, and with some fresh critical vocabularies (as in chapter 2's appeal to the 'nutshell paradox' of creative freedom won through constraint). I also try always to remain focused on the symbiotic nature of the system-gesture relationship. This stands in contrast to a body of criticism that not infrequently emphasises one vastly more than the other (for example, via the assumption that formal transparency obviates the need to analyse altogether: as Hillier rightly observes, 'simplicity of form does not necessarily translate into simplicity of experience').[3] Lastly, I consistently associate the system-gesture relationship in Pärt with a broader concept of the 'dramaturgical', and this interpretative strategy runs directly counter to some widely accepted

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[1] Paul Hillier, *Arvo Pärt* (Oxford: Oxford University Press, 1997), 201.
[2] Peter Phillips, "Holy Minimalism!," review of *Arvo Pärt*, by Paul Hillier, *The New Republic* 217/22 (1997): 50.
[3] Hillier, *Arvo Pärt*, 42 (discussing American minimalism).

notions of tintinnabuli aesthetics and 'stasis' (see section 1.3.4). Ultimately, while the 'appropriate system for the gesture' idea helps to glue this thesis together, its regular presence should not be taken to denote an intention to explain tintinnabuli through essentialisation. Rather, its prominence candidly reflects what I have always, personally, found most valuable and insightful when thinking about Pärt's music.

In framing this project, one point of discomfort for me has been its perpetuation of the white, male, single-composer study, given that genre's many problematic implications about the musical actors and acts deemed worthy of critical attention. At the same time, though, there seems to be no shortage of good reasons to study Pärt. His global standing in contemporary music is unmatched (Bachtrack routinely names him the world's most performed living composer),[4] his style is unique, and his breadth of cultural influence is entirely atypical for classical composition. His music is clearly important and fascinating to many diverse people. In view of this, there is an ongoing need for professionalised critical discourse. Historically, there has been a lag. Tintinnabuli was sixteen years old, with Pärt's star having very much already risen, by the time the first full-length English dissertation emerged.[5] It is only in the last five years that the number of publications has started to increase dramatically. 2016 is hence an appropriate juncture to reflect on the way in which regimes of knowledge about Pärt have unfolded, and perhaps even to take some steps back in order to keep striding forward. It is my hope that much of this project's originality lies simply in showing how much remains to be known about Pärt and tintinnabuli, and that much of its value will lie in pointing to the fruitfulness of these critical areas for further scholarship.

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[4] See for instance "Classical Music in 2015: The Year in Statistics," accessed 9 September 2016: https://bachtrack.com/25/1083/75/open?utm_source=article_body&utm_medium=internal.
[5] Stephen Wright, "Stylistic Development in the Works of Arvo Pärt, 1958-1985" (MA diss., University of Western Ontario, 1992).

Many of the above comments may be refined by a survey of relevant Pärt literature. The next section, then, introduces the key materials and the main critical challenges of my project. For reasons of manageability, I restrict myself here to sources dealing explicitly with Pärt, rather than general musicological literature and critical theory. Material in these latter categories is glossed as necessary within the chapters themselves.

0.2 Key sources

Until 2012, Paul Hillier's 1997 monograph was the only book on Pärt published in English. It remains the standard introduction and the best general study available. *Arvo Pärt* is a hybrid text – partly 'life and works', partly a more systematic attempt to discuss and interpret tintinnabuli music. Hillier establishes an analytical terminology for the style, and also proffers numerous persuasive aesthetic referents for it, including medieval music, bells, heavily scare-quoted 'minimalism', and various kinds of connection to sacred text. He prepared the book in close association with the composer, basing much of it on personal interviews, and he also drew on his experience as a leading performer of Pärt's music.[6] Unsurprisingly, then, this prominent work has been influential within Pärt's critical discourse. Its long shadow is clear from the regularity with which Hillier has been and continues to be cited as a decisive and/or comprehensive authority.[7] Given the negligible platform of existing critical writing on Pärt in 1997, Hillier's achievement with *Arvo Pärt* was remarkable, and much of the book has so far stood the test of time. However, the centrality

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[6] On the communication with Pärt see Hillier, *Arvo Pärt*, xii.
[7] Some examples: Peter C. Bouteneff, *Arvo Pärt: Out of Silence* (Yonkers, New York: St Vladimir's Seminary Press, 2015), 21 ('unsurpassed'); Mark Eric John Vuorinen, "Arvo Pärt's Serial and Tintinnabuli Works: A Continuum of Process" (DMA diss., University of Toronto, 2014), 59 ('definitive biography'); Joseph Frederick Davison III, "Ancient Texts, New Voices" (DMA diss., University of California, Los Angeles, 2002), throughout chapter 4 ("Arvo Pärt and the Tintinnabuli Compositional Style Employed in the *Sieben Magnificat-Antiphonen*").

of Hillier's text carries with it some critical risks. His work has contributed to the ossification of a rather narrow canon of biographical and repertorial knowledge around Pärt, beyond which later writers have sometimes been reluctant to move. It is notable, for example, how little of Pärt's post-1997 music has been discussed in the subsequent published literature, and how exclusively Hillier has sometimes been relied upon as a source of information about Pärt's early years.[8] Moreover, Hillier's usefulness is not always matched by reliability: numerous errors afflict both his biographical reportage and his analyses, and the latter in particular should always be double-checked. In short, therefore, *Arvo Pärt* – just like any other piece of writing – has its own biases and flaws. Lest these be amplified, the book should always be approached cautiously, and never uncritically.

Any musicologist studying Pärt must inevitably confront issues of authorial voice (see further section 0.3), and Hillier's work usefully introduces this topic. His voice is problematic in two related but discrete ways. The first of these involves the collapse of critical distance from the composer: when reading the book, it is sometimes impossible to distinguish between the thoughts of Hillier and those of Pärt himself.[9] This closeness is sometimes a strength, but is also an obvious weakness. While Hillier is certainly no mere amanuensis, readers cannot be sure of the extent to which his work compromises its scholarly and interpretative independence; one might also recall that he is (or was) himself a stakeholder in the Pärt marketplace. It is hence important that later scholars mediate their response to his

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[8] Examples of dependency: Quincy Oad Dobbs, "*Holy Minimalism:* A Performer's Analysis and Guide to the Solo Organ Works of Arvo Pärt" (DMA diss., Arizona State University, 2000); Alisa Rata, "Arvo Pärt: The Credo of Eternal Truth," date unknown, available from "Analyses" in "David Pinkerton's Arvo Pärt Information Archive," accessed 9 September 2016: www.arvopart.org. Major works such as *Kanon Pokajanen* and *Lamentate* still await published analyses, while publications on works such as *Tabula Rasa* and *Spiegel im Spiegel* continue to appear. This is not to deny that there are good sources for post-Hillier engagement: they include Vuorinen, "A Continuum of Process;" Kimberly Anne Cargile, "An Analytical Conductor's Guide to the SATB A Cappella Works of Arvo Pärt" (DMA diss., University of Southern Mississippi, 2008); and Jeffers Engelhardt, "Perspectives on Arvo Pärt after 1980," in *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton (New York: Cambridge University Press, 2012), 29-48.

[9] See for example Hillier, *Arvo Pärt*, 64.

work in recognition of the fact that an 'authorised' text is hardly likely to present a neutral critical position. The second difficulty with Hillier's voice stems from the fact that he is not a professional musicologist, and in this sense his book typifies a wider issue. A number of the more discursively prominent Pärt texts have been authored by non-musicologists (or prepared by musicologists for general readerships), and adopt an essentially music-critical tone characterised by casual narratives and universalised interpretative judgments that sometimes lack epistemological security. At their worst, these habits result in the irresponsible mythologisation of Pärt and tintinnabuli.[10] Hillier is made a representative of this trait in Phillips' uncharitable review, which holds that Pärt's music 'is created in a particular time and place, in a concrete historical and artistic context; and in Hillier's pious linking of "timeless" religious artistic expression and Pärt's … "continuation" of a tradition, a myth is being created that needs to be carefully examined'.[11] However, Hillier is by no means the worst offender: in fact, he is relatively reflective about his own methods. As Oliver Kautny and Maria Cizmic have each pointed out, he self-consciously distances himself from 'holy minimalism', despite occasionally succumbing to it.[12] I myself have no wish to subscribe to the elitist position that only musicologists are capable of writing well about Pärt, or to condemn Hillier (accessibility, to my mind, is one of *Arvo Pärt*'s major assets). Rather, I raise these 'authorial voice' difficulties – composer versus interpreter, and 'musicological' versus 'music-critical' – because they are recurrent in Pärt discourse, and because they act as a reminder that Hillier's text, while it must inevitably be negotiated,

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[10] Two examples: Hermann Conen, liner notes to Arvo Pärt, *Miserere* (ECM New Series 1430, 1991, CD); Wilfrid Mellers, liner notes to Arvo Pärt, *Arbos* (ECM New Series 1325, 1987, CD).
[11] Phillips, "Holy Minimalism!," 51.
[12] Maria Cizmic, "Transcending the Icon: Spirituality and Postmodernism in Arvo Pärt's *Tabula Rasa* and *Spiegel im Spiegel*," *Twentieth-Century Music* 5/1 (2008): 49; Oliver Kautny, *Arvo Pärt Zwischen Ost und West: Rezeptionsgeschichte* (Stuttgart: Metzler, 2002), 253. Compare Hillier, *Arvo Pärt*, viii-x.

ultimately occupies no position of special privilege. Its centrality, in short, should never be allowed to overpower an awareness of its various instabilities.

The Cambridge Companion to Arvo Pärt was published in 2012. Editor Andrew Shenton introduced it as a step towards the professionalisation of critical knowledge about the composer, noting the comparative lack of previous scholarship, and stressing the collection's intellectual independence.[13] The nine substantive chapters describe a rough but familiar trajectory that proceeds from the biographical to the hermeneutic, by way of the analytical. My thoughts on each chapter appear in a review for *Music & Letters*;[14] within the present study most are cited, but three are particularly important. Immo Mihkelson's piece considerably increases anglophone knowledge of Pärt's life and work in Soviet Estonia. Mihkelson is certainly the leading authority on this topic, and an English translation of his radio series *Arvo Pärt 70!* would be welcome.[15] Meanwhile, Thomas Robinson's essay rightly identifies a 'paucity of music-theoretical scholarship' on tintinnabuli music, and calls for disciplined and radical approaches.[16] Both his case for analysing Pärt and his speculative survey of possible methods appear deftly executed to me; by contrast, Toomas Siitan offers a damning assessment of this chapter.[17] The third important contribution, by Leopold Brauneiss, is discussed below alongside Brauneiss' other writings.

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[13] Andrew Shenton, "Introduction: the Essential and Phenomenal Arvo Pärt," in *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton (New York: Cambridge University Press, 2012), 4-5.
[14] Christopher J. May, review of *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton, *Music & Letters* 94/1 (2013): 184-7.
[15] See Immo Mihkelson, "A Narrow Path to the Truth: Arvo Pärt and the 1960s and 1970s in Soviet Estonia," trans. Triin Vallaste, in *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton (New York: Cambridge University Press, 2012), 10-28.
[16] See Thomas Robinson, "Analyzing Pärt," in *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton (New York: Cambridge University Press, 2012), 76-110.
[17] Toomas Siitan, review of *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton, *Res Musica* 5 (2013): 198-201. Available in English on the APC website, accessed 9 September 2016: http://www.arvopart.ee/en/arvo-part-2/selected-texts/toomas-siitans-review/.

The *Cambridge Companion* offers valuable insight into tintinnabuli aesthetics in particular. However, it is flawed in several ways. As Siitan's mostly negative review makes clear, it is not immune (despite Shenton's avowals) from the 'voice' problems that affect Hillier's work. Siitan questions the extent to which many of the authors 'prey on Pärt's (endlessly repeated) quotes', and is skeptical of Shenton's pitch to a nonspecialist readership, which, he suggests, impedes a 'musicological approach to Pärt's oeuvre'. Siitan also criticises the editorial quality and the collection's unevenness.[18] Certainly, the general bibliography squanders an opportunity for refurbishment and contemporisation, with parts seemingly copied from amateur internet pages that have been infrequently updated since the 1990s.[19] One may also suspect that the collection's lack of coherence stems from an opportunistic assembly in the wake of a number of Pärt conferences in 2010-11.[20] I therefore sympathise to some extent with Siitan, but my main objection to the *Cambridge Companion* is its lack of detailed attention to Pärt's pre-tintinnabuli music (Mihkelson, the only contributor to discuss this period, is not a musicologist). As I argue in chapter 1, there are discursive biases at work here that need (but do not receive) frank acknowledgment. In this particular area, Shenton's collection represents a step backwards, and does not approach Hillier's work in either comprehensiveness or insight.

Peter C. Bouteneff's *Arvo Pärt: Out of Silence* appeared in 2015. Bouteneff is both a musician and an Orthodox theologian, and his book explores the 'spiritual foundations' of tintinnabuli, interweaving biographical elements and musical discussion with detailed knowledge of the Orthodox tradition. The major hermeneutic sites are music-text relationship, silence, and – most helpfully, to my mind – 'bright sadness', a phrase referring

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[18] Ibid.
[19] Compare "Research Materials," in "David Pinkerton's Arvo Pärt Information Archive," accessed 9 September 2016: www.arvopart.org. This page is scheduled for closure at the end of 2016.
[20] Compare Siitan, review of *The Cambridge Companion*.

to the constant fusion of joy and sorrow. Bouteneff hedges his bets on the precise nature of any connection between Orthodox aesthetics and tintinnabuli ('there is … neither the need nor the possibility of establishing actual *causality* … but the possibilities of *correlation* are compelling').[21] Nonetheless, the correlations he sketches are indeed insightful and relevant, and his specialist knowledge is excellently handled. Bouteneff's up-to-date source knowledge is also welcome. My reservations about his book once more involve the difficult issue of critical voice: *Out of Silence* is very much an 'official' publication, reflecting both direct consultation with the Pärts and a broader, formal association between the Arvo Pärt Centre and St Vladimir's Orthodox Theological Seminary (located in New York).[22] There is certainly a theme of selective accession to Pärt's remarks, depending on the register of musical activity under discussion. For instance, Bouteneff knows that a composer-intentionality model of interpretation will not accommodate the many listeners who experience Pärt's music as 'spiritual' without interest in or knowledge of the particular worship traditions influencing Pärt himself. By contrast, when it comes to material withdrawn and declared irrelevant by the composer, he is happy to deny other interpretative agencies (see further section 0.3 on this issue).[23] On balance, however, there is much to admire in Bouteneff's work. He reinforces the discursive privilege of tintinnabuli, but (unlike the *Cambridge Companion*) this is an inevitable result of his specialist interest. He takes care not to totalise, makes room for many voices beyond his own and Pärt's, and is honest about the non-neutrality of his own critical practice. Though undeniably light on musical detail, his book also succeeds, I think, in its quest not to alienate the divergent constituencies of musical professionals and the

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[21] For these direct quotes see Bouteneff, *Out of Silence*, 13, 16, and 139.
[22] See "Arvo Pärt Project: Home," accessed 9 September 2016: http://arvopartproject.com/.
[23] Bouteneff, *Out of Silence*, especially 19-20 (authorial intention), 25-40 (spirituality), 86-7 (Pärt's Soviet film music).

musically untrained.[24] Bouteneff has certainly stamped his authority on the 'Orthodox' and 'spiritual' strains of Pärt criticism. However, this work by no means excludes other frameworks for understanding (as I think he would agree), and most of his preoccupations lie at the margins of the present study.[25]

Pärt has figured in dozens of anglophone dissertations since the early 1990s, and much of the best critical knowledge about his music originates in these sources. In some cases, this material has been reworked and published – for example, in Maria Cizmic's study of music and historical trauma in Eastern Europe and Peter Schmelz's study of 'unofficial' music in the Soviet Thaw.[26] These scholars deal with wider social and music-historical frameworks and focus only intermittently on Pärt – an approach that results in valuable localisation of the contexts within which he was active and from which tintinnabuli music emerged. I draw regularly on their insights (see especially chapter 2). Kaire Maimets-Volt has published her dissertation on Pärt without specifically reworking the material.[27] Hers is perhaps the leading experientialist study of tintinnabuli, which she investigates through the lens of cinematic reuse, discussing with impressive subtlety how Pärt's music has been constructed as 'meaningful' in this context. Among the unpublished Pärt dissertations, I have found four especially valuable for my work. Stephen Wright and Peter Quinn each study Pärt's evolving technique: both theses contain high-quality analysis, and both maintain the critical visibility

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[24] Id., 17-8.
[25] See also Ivan Moody, *Modernism and Orthodox Spirituality in Contemporary Music* (Joensuu: International Society for Orthodox Church Music, 2014).
[26] For Cizmic, see Maria Cizmic, "Performing Pain: Music and Trauma in 1970s and 80s Eastern Europe" (PhD diss., University of California, Los Angeles, 2004); Cizmic, "Transcending the Icon;" and Maria Cizmic, *Performing Pain: Music and Trauma in Eastern Europe* (New York: Oxford University Press, 2012). For Schmelz, see Peter John Schmelz, "Listening, Memory, and the Thaw: Unofficial Music and Society in the Soviet Union, 1956-1974" (PhD diss., University of California, Berkeley, 2002); Peter J. Schmelz, *Such Freedom, If Only Musical: Unofficial Soviet Music During The Thaw* (New York: Oxford University Press, 2009).
[27] Kaire Maimets-Volt, *Mediating the 'Idea of One': Arvo Pärt's Pre-Existing Music in Film* (Tallinn: Estonian Academy of Music and Theatre Dissertations 4, 2009).

of pre-tintinnabuli music in assembling a stylistic narrative.[28] Mark Vuorinen's 2014 thesis is a more recent example of similar work, and concentrates on Pärt's use of musical process as a unifying compositional characteristic (see further section 1.2.3).[29] Finally, Kirsten Yri's dissertation chapter on the constructed opposition between 'medieval' and 'modern' in Pärt (and Tavener) is a key post-Hillier contribution that negotiates his influence on the field well, and is valuable in its own right.[30] In addition to these four, Ivan Jimenez's Pärt/Górecki dissertation is worth marking as an exceptionally imaginative treatment of Pärt's *Cantus*, in which analytical and experiential approaches are skilfully joined.[31]

Given the number of standalone Pärt articles in English, anything other than a selective overview would be impractical. (Similar considerations apply to the less formal genres of writing: liner notes, reviews, music journalism, and so on). Articles from the 1990s by Josiah Fisk and David Clarke are particularly worthy of mention. These authors' skeptical attitudes toward tintinnabuli usefully counterpoint a critical discourse that is usually eager to affirm the style's value and exceptionality.[32] Fisk's piece is a polemic against the 'New Simplicity', a somewhat artificial (though oddly recurrent) grouping-together of Pärt with Górecki and Tavener. He argues that these composers, by engaging with spirituality and early music, simply populate their own music with other identities in a failed effort to rectify its want of 'inner life'. Fisk diagnoses in Pärt a 'self-styled form of monkish transcendence' and charges the group more generally with 'lobotomised' music, which, in its 'devout oppos[ition] to

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[28] Wright, "Stylistic Development," Peter Quinn, "Arvo Pärt: The Making of a Style" (PhD diss., University of London, 2002). Because of its earliness, Wright's work is especially remarkable.
[29] Vuorinen, "A Continuum of Process".
[30] Kirsten Louise Yri, "Medieval Uncloistered: Medieval Music in Late Twentieth Century Culture" (PhD diss., Stony Brook University, 2004), chapter 5 ("John Tavener and Arvo Pärt: (Re)awakening a Spiritual Middle Ages").
[31] Ivan Jimenez, "Textural Depth, Structural Depth, Expressive Depth: Ladders from Line to Sonority in Arvo Pärt and Henryk Mikolaj Górecki" (PhD diss., University of Pittsburgh, 2007).
[32] Josiah Fisk, "The New Simplicity: The Music of Górecki, Tavener and Pärt," *The Hudson Review* 47/3 (1994): 394-412; David Clarke, "Parting Glances," *The Musical Times* 134/1810 (1993): 680-4.

dialogue with its listeners', lays bare an abdication of compositional responsibility as it has historically been understood.[33] Meanwhile, Clarke's more respectful piece is occupied with the problematic relationship between tintinnabuli and the progress narratives of musical modernism.[34] I discuss this article in more detail at the end of chapter 2. At this stage, it would also be remiss to pass over Wolfgang Sandner's liner note to ECM's 1984 *Tabula Rasa* release – quite possibly the single most influential Pärt text ever written, and highly prominent in both the English and German discourses.[35] Sandner's writings played a key role in inaugurating the 'holy minimalism' strain of criticism that proliferated throughout the 1980s and 1990s in public-facing tintinnabuli artefacts. Since this strain has been comprehensively traced and deconstructed elsewhere (see also section 1.1.3), I shall note here only that it is historically associated with the commodification of Pärt's music following his emigration, and with the branding strategies of ECM – and that all materials participating uncritically in 'holy minimalism' should be handled with great care.[36]

'Music is already my language'.[37] Pärt is sometimes portrayed as a man of few words, reluctant to discuss his music.[38] My impressions, though, are that he is not inherently opposed to dialogue. Rather, he finds it tiring to talk about music, and doubts that musical meaning can be adequately approached with words (and in this he is hardly alone!). In fact,

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33 Fisk, "The New Simplicity," 403, 408, 411.
34 Compare Cizmic's gloss in "Transcending the Icon," 51.
35 Wolfgang Sandner, liner notes to Arvo Pärt, *Tabula Rasa* (ECM New Series 1275, 1984, CD). See also Wolfgang Sandner, "Der Stille Ton," *Frankfurter Allgemeine Zeitung*, 1 September 1984.
36 See further Laura Dolp, "Arvo Pärt in the Marketplace," in *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton (New York: Cambridge University Press, 2012), 177-92; Kautny, *Ost und West*, 246. Some further 'holy minimalism' sources: Terry Teachout, "Holy Minimalism," *Commentary* 99/4 (1995): 50-3; Paul Griffiths, "Radiant Calm," *The Times* (10 June 1986): 15; *Siis Sai Õhtu ja Sai Hommik*, directed by Dorian Supin (Eesti Telefilm, 1990). This phrase, along with the Pärt-Górecki-Tavener grouping, has persisted in sources such as Richard Taruskin, *The Oxford History of Western Music*, vol. 5*, The Late Twentieth Century*, ch. 69, "Millennium's End," (Oxford: Oxford University Press, 2005), 526; see also ch. 67, "A Harmonious Avant-Garde," 407-9.
37 Martin Elste, "An Interview with Arvo Pärt," *Fanfare* (April 1988): 338.
38 An extreme example: Michael Church, "Don't Bring All Your Noise Into My Silence," *The Independent* (24 August 1996): 3-4.

plenty of interviews and conversations with Pärt are available to anglophone readers, of which the most cited are by Martin Elste, Jamie McCarthy, and Geoff Smith[39] (and see also publications by Nick Kimberley, Robert Everett-Green, and Ivalo Randalu).[40] In 2012, these resources were supplemented by a welcome English publication of Enzo Restagno's lengthy "Arvo Pärt in Conversation", which certainly offers the most sustained direct glimpse of the composer's perspective on his life and music, and is also rich in factual and biographical detail.[41] In many interviews, Pärt is joined by his wife, Eleonora (Nora), who is an acute and concise commentator. All of this material is useful both historically and interpretatively, but it is also delicate and vulnerable to critical abuse. Pärt's reputation for reticence may be overstated, but his elliptical manner of discussing music is not, and numerous writers have succumbed to the temptation to borrow and monumentalise his lapidary phrasing.[42] The 'composer speaks' trope is always a risky one, and can result – if taken too far – in the abdication of critical agency. Jonathan Cross has remarked on the common habit of 'cling[ing] to the life-belt of the composer's own words' in order to invoke 'an aura of authenticity'.[43] The circulation of direct quotes, then, further illustrates the problems of 'voice' that grip most Pärt writing. While I myself often draw on Pärt's words in what follows, I try to treat them as indications of hermeneutic possibility, not decisive

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[39] Jamie McCarthy, "An Interview With Arvo Pärt," *The Musical Times* 130/1753 (1989): 130-3; Geoff Smith, "Sources of Invention: an Interview with Arvo Pärt," trans. Elke Hockings, *The Musical Times* 140/1868 (1999): 19-25.

[40] Nick Kimberley, "Starting from Scratch," *Gramophone* (September 1996): 14-6; Robert Everett-Green, "Arvo Pärt Searches for Echoes of Eden," *The Globe and Mail* (22 January 1996): C1; Ivalo Randalu, "Arvo Pärt Novembris 1978," *Teater. Muusika. Kino* (July 1988): 48-57.

[41] Enzo Restagno, "Arvo Pärt in Conversation," in Enzo Restagno et al., *Arvo Pärt in Conversation*, trans. Robert Crow (Champaign: Dalkey Archive Press, 2012). Versions of this book exist in several languages, and each version has its own set of writings supplementing Restagno's interviews. The original publication was Enzo Restagno, ed., *Arvo Pärt Allo Specchio: Conversazioni, Saggi e Testimonianze* (Milan: Il Saggiatore, 2004). The Estonian version, to which I refer independently, is Enzo Restagno, ed., *Arvo Pärt Peeglis: Vestlused, Esseed ja Artiklid*, trans. Maarja Kangro et al. (Tallinn: Eesti Enstüklopeediakirjastus, 2005).

[42] Compare Siitan, review of *The Cambridge Companion*. There are many examples in the feuilleton.

[43] Jonathan Cross, "Writing About Living Composers: Questions, Problems, Contexts," in *Identity and Difference: Essays on Music, Language and Time*, by Jonathan Cross et al. (Leuven: Leuven University Press, 2004), 19. Dolp makes an identical point in "Arvo Pärt in the Marketplace," 183.

pronouncements. While they often reflect (or determine) wider discursive attitudes to tintinnabuli, they are no less subject to critique or investigation than any other materials on the composer (see section 0.3).[44]

There are also extensive Pärt resources in languages other than English. These are seldom cited in the anglophone literature, to its own detriment. The perfect Pärt researcher would require, at a minimum, fluency in Estonian, German, and Russian. My own limitations have forced me to engage selectively and pragmatically with sources in these languages; consequently, my work remains biased towards the anglosphere. I am also less able to make secure judgments about tone in non-English criticism. Nonetheless, I have tried to make some inroads into the language barriers that have separated Pärt's critical communities in recent decades.[45] Two full-length studies are published in German only, and I engage with both. Oliver Kautny's 2002 book (originally a dissertation) is the most comprehensive reception history of Pärt available.[46] Part 1 offers the only previous critical appraisal of Soviet-Estonian sources, such as the EHL Protokollid and the cultural newspaper *Sirp ja Vasar*; Kautny also conducted a large amount of oral history, though he remained distanced from Pärt himself. Part 2, meanwhile, is a detailed deconstruction of Pärt discourse in the West through the 1980s and 1990s. I find both limbs of the study valuable, though it should be noted that Kautny's interpretation of Soviet sources has sometimes been greeted skeptically by Estonians.[47] The second German volume, edited by Hermann Conen, is thematically almost opposite to Kautny's. Both contributors, Conen and Brauneiss, concentrate on the project of exposing tintinnabuli aesthetics through musical structure,

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[44] Compare Andrew Shenton, "Arvo Pärt: In His Own Words," in *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton (New York: Cambridge University Press, 2012), 111.
[45] Compare Laura Dolp, "Introduction," in *Arvo Pärt's White Light: Media, Culture, Politics*, ed. Laura Dolp (Cambridge University Press, forthcoming).
[46] Kautny, *Ost und West*.
[47] I have discussed this in various conversations with Toomas Siitan in 2014 and 2015.

presenting the 'music-itself' to Kautny's 'everything-but-the-music'.[48] Since many of Brauneiss' ideas are also available in English (see below), I mostly refer to Conen's portion, and especially to his extended analysis of *Miserere* (see chapter 4). I also cite various smaller German sources where relevant: see especially chapter 1 on *Wenn Bach Bienen Gezüchtet Hätte* …(hereafter *Wenn Bach*).[49]

The relative lack of published Estonian scholarship on Pärt is an interesting phenomenon, and difficult to comment on as an outsider. Possibly the composer is something of a 'sacred cow' within what is a fairly small musical community.[50] Certainly, there is an abundance of specialist knowledge of Pärt's music in Estonia, and Siitan in particular has been prominent in academic contexts.[51] Nonetheless, only one book on the composer is published in Estonian – *Arvo Pärt Peeglis*. Moreover, many of its contributions were not originally written in Estonian, and are available elsewhere in English.[52] A few chapters are unique to the collection, though, and among these, I have concentrated on Brauneiss' study of *Miserere* (see chapter 4). Merike Vaitmaa has also been an important contributor to Estonian Pärt literature, and I regularly cite a number of her articles.[53] Vaitmaa's writing is notable for its penetration and no-nonsense approach, and her perspective is unique among scholars cited in this dissertation, since she has been a first-hand observer of Pärt's musical progression since the 1960s. Otherwise, I have mainly

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[48] Hermann Conen, ed., *Arvo Pärt: Die Musik des Tintinnabuli-Stils* (Köln: Dohr, 2006).
[49] There is also an important German interview: Roman Brotbeck and Roland Wächter, "Lernen, die Stille zu Hören," *Neue Zeitschrift für Musik* (March 1990): 13-6. This source has been cited fairly often in English (see for example Wright, "Stylistic Development").
[50] Compare Dolp, "Introduction," in *Arvo Pärt's White Light*. See also section 2.5.1.
[51] See for example APC, "Liberal Arts Seminar Series on Arvo Pärt at University of Tartu," accessed 9 September 2016: http://www.arvopart.ee/en/2013/12/liberal-arts-seminar-series-on-arvo-part-at-university-of-tartu/. Siitan conducted these seminars after Pärt had declined to lead them, although he was often present.
[52] Notably Restagno, "Arvo Pärt in Conversation" (see note 41 above).
[53] The most important of these: Merike Vaitmaa, "Eesti Muusika Muutumises: Viis Viimast Aastakümmet," in *Valgeid Laike Eesti Muusikaloost*, ed. Urve Lippus (Tallinn: Eesti Muusikaakadeemia, 2000), 135-81; Merike Vaitmaa, "Tintinnabuli – Eluhoiak, Stiil ja Tehnika," *Teater. Muusika. Kino* (July 1988): 37-47.

dedicated my Estonian translation energies to primary sources (see below). Finally, since I do not read Russian at all, I have generally had to place such authors as Elena Tokun and Svetlana Savenko beyond the scope of my research; I have, however, benefited from other critics' glosses.[54] For a small number of primary sources, I obtained professional translations.

I find it especially challenging to articulate a critical relationship with work by Leopold Brauneiss. As the foregoing has made clear, Brauneiss is a major Pärt scholar. While he has no book, his writings are prolific, and range across English, German, and Estonian sources.[55] Brauneiss specialises in detailed formal descriptions of tintinnabuli music, for which he has developed a personal, post-Hillier terminology. He is the leading authority and most disciplined writer on this subject. Though I share Brauneiss' goal of reconciling hermeneutic and analytical approaches to Pärt's music,[56] I am uneasy about two aspects of his critical practice. The first, inevitably, involves voice. As a 'trusted' figure, it is possible that Brauneiss lacks critical distance. His exposition of tintinnabuli in *Arvo Pärt in Conversation* seems especially geared towards composer-intentionality and a broadly poietic commitment.[57] My second reservation involves the concept of 'unity'. Brauneiss invests very heavily in Pärt's metaphysical pronouncements about unity, and imposes compatible readings on tintinnabuli

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[54] See for example the Russian musicological literature cited in Kevin C. Karnes, *Arvo Pärt: Tabula Rasa*, Oxford Keynotes (Oxford and New York: Oxford University Press, 2017). One Savenko article is also available in English: Svetlana Savenko, "Musica Sacra of Arvo Pärt," in *Ex Oriente – Ten Composers from the Former USSR*, ed. Valeria Tsenova, trans. Carolyn Dunlop (Berlin: Ernst Kuhn, 2002), 155-72.

[55] The major Brauneiss publications on Pärt known to me are: Leopold Brauneiss, "Grundsätzliches zum Tintinnabulistil Arvo Pärts," *Musiktheorie* 16/1 (2001): 41-57; Leopold Brauneiss, "Arvo Pärt's Tintinnabuli-Style: Contemporary Music Toward a New Middle Ages?," *Studies in Medievalism* 13 (2004): 27-34; Leopold Brauneiss, "*Miserere*," in *Arvo Pärt Peeglis*, ed. Enzo Restagno, trans. Maarja Kangro et al. (Tallinn: Eesti Enstüklopeediakirjastus, 2005), 241-62; Leopold Brauneiss, "Musical Archetypes: The Basic Elements of the Tintinnabuli Style," in *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton (New York: Cambridge University Press, 2012), 49-75; Leopold Brauneiss, "Tintinnabuli: An Introduction," in Enzo Restagno et al., *Arvo Pärt in Conversation*, trans. Robert Crow (Champaign: Dalkey Archive Press, 2012), 107-62; Leopold Brauneiss, "The Unification of Opposites: the Tintinnabuli Style in the Light of the Philosophy of Nicolaus Cusanus," trans. Robert Crow, *Music & Literature* 1 (2012): 53-60. Shortly after this thesis was submitted, I learned that a book collating Brauneiss' Pärt writings was in preparation.

[56] Compare Siitan, review of *The Cambridge Companion* (commenting on Brauneiss, "Musical Archetypes").

[57] See for example Brauneiss, "Tintinnabuli: An Introduction," 110.

music, always presuming unity's positive value. In particular, his understanding of tintinnabuli is thematised by a model of opposites that reconcile to form an overriding unity (a kind of dialectics). This highly visible master trope can push Brauneiss' commentary into the realms of the totalising and ahistorical.[58] While Jungian archetype and Nicolaus Cusanus may offer convenient points of reference in developing Brauneiss 'unity' thesis, for instance, it is not clear why they are more relevant to Pärt's music than the immediate socio-historical and philosophical milieus within which Pärt was writing – which Brauneiss rarely discusses in detail. It is also unclear whether his ideas about tintinnabuli's meanings are all empirically supportable (though perhaps this does not bother him). None of this is to deny the benefit I have received from Brauneiss' work. However, my own interests in local context and fragmentation, and my preference for actively mediating composer-driven meanings, cause me throughout this thesis to make very different discursive forays and emphases to his.

This dissertation is one of the first Pärt projects – perhaps the very first in English – to undertake sustained research into Estonian archives and primary sources.[59] Consequently, when I first arrived in Estonia, I had virtually no idea what awaited me. I rapidly became overwhelmed, and realised that I would need to be selective. The present study therefore draws mainly on the ETMM Pärt archive – a large and important collection held independently of APC and dating back to the 1950s. This material includes photographs, programmes, catalogues and criticism, as well as a large number of original scores from Pärt's Soviet-Estonian years. Most of these scores have been held at ETMM since their state purchase by the ENSV Kultuuriministeerium. They are not limited to Pärt's concert works, but also range over his film and stage music. The remaining scores are more of a miscellany.

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[58] See id., 111-7; Brauneiss, "The Unification of Opposites."
[59] The main predecessor is Kautny, *Ost und West*. See also Karnes, *Tabula Rasa.*

They seem much less official, and include drafts, individual parts, withdrawn works, student works, and notebooks. Estonian musician Vardo Rumessen donated this material to ETMM in 1981, the year after Pärt had emigrated and become *persona non grata*. Rumessen's deposit also included many other Pärt items, as well as material pertaining to another recent *émigré*, Neeme Järvi (Figure 0.i).[60] This history makes the ETMM holding especially important to scholars with an interest in music from Pärt's Soviet years, and I have staked much of this project's originality on my use of the previously unstudied score material.

My ETMM research has been complemented by APRA, an extraordinary personal archive of Pärt materials maintained by Doug Maskew since 1986. APRA is largely an audio-visual collection, drawn from sources such as Estonian Radio. It extends across commercial recordings, broadcasts, rehearsals and recording sessions, and also includes many other types of material, such as early scores, articles, films, and documentaries.[61] It is impeccably catalogued, and Maskew has been generous in sharing its contents. This project uses APRA largely in connection with Pärt's Soviet-era works (especially those for which no commercial recordings exist) and the earliest incarnations of the tintinnabuli suite. However, the archive's potential research value is far broader, and it is remarkable how little-known Maskew and APRA seem to be within the community of Pärt scholars. APRA is also linked to APC, which is now the dominant repository of Pärt materials. I am fortunate to have had a working relationship with APC, which I have visited twice, and whose staff I have emailed far more often than twice. However, APC is also still relatively new, and is not currently able

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[60] I am unsure whether Pärt knew of the 1981 donation. The ETMM Pärt archive is large but not comprehensive, and has not been consistently curated or updated over the decades. Since 1981, the major addition has been the *lisa nimistu*, which consists substantially of materials collected by the Pärts themselves during their years in Berlin. These were brought to ETMM by Alo Põldmäe. In recent years, APC has become the main and most comprehensive Pärt archive. Nevertheless, ETMM remains interested in maintaining its own collection of Pärt materials. My thanks to Kristiina Kiis for her information about this history.
[61] Email from Doug Maskew to the author, 20 October 2015.

to offer researchers unmediated access to its collection, meaning that it is not yet possible to conduct open-ended searches of sources such as Pärt's compositional notebooks. This threshold between resources and researcher has the potential to affect Pärt scholarship significantly, and in ways that may not be fully knowable unless and until the situation changes. This is particularly so since other Estonian archives sometimes now defer or refer to APC when confronted by researchers interested in Pärt.

I end this survey by rounding up a few final primary sources. From my research at EFA, NLE and EHL, my impression is that EHL in particular holds a vast amount of historical information about Pärt discourse in Estonia. However, rather little material is actually filed under Pärt's name. Extracting the rest from newspapers, congress records and other documents would be a huge research project of its own (and require fluent Estonian and Russian). Mihkelson, however, has undertaken much of this work, and it is to be hoped that he will publish some of the results. Finally, while my own project is not predominantly historical but hermeneutic, it does emphasise the importance of the historical within the hermeneutic. To that end, I place modest reliance on some research interviews, conducted mostly in Estonia. These were not open-ended or extensive, as Kautny's were, but tended to involve specific questions of fact. I have spoken to Pärt and his family at APC, to the APC staff alone, and to members of the Estonian music community including Siitan, Vaitmaa, and Mihkelson. I have also spoken to Hillier.[62] These interviews are selectively cited in the chapters that follow.

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[62] Interviews at APC, 19 March 2014 (with the Pärts) and 16 October 2015 (without the Pärts); interview with Toomas Siitan, 28 October 2015; interview with Merike Vaitmaa, 30 September 2015; interview with Immo Mihkelson, 22 October 2015; interview with Paul Hillier, 16 May 2013. Throughout this thesis, all personal communications are cited with permission, except for Vaitmaa (from whom I had not heard back by the time of submission).

0.3 Ethical and methodological challenges

'All of us who write about living composers are perpetually aware of the fact that the ground is constantly shifting beneath our feet'.[63] With Pärt, whose public profile is unusually high, the ground has shifted in very particular and challenging ways. The establishment of APC, for example, has on one hand become an exceedingly valuable asset to Pärt studies. On the other, its very indispensability obliges researchers to negotiate a series of strong mediations, ranging from partial access to and use of sources to the curated and authorised presentations of the composer's life and music made on the APC website and through its publications (see further chapter 1).[64] Given the Pärts' active interest in the critical literature, and their longstanding wariness of deficient musicological method,[65] this setup is understandable. I want to be very clear that APC is overwhelmingly sympathetic and co-operative. However, the situation also raises questions of critical ethics. When a research project is dependent on the ongoing goodwill of a composer's circle, to what extent can the author contest the models of thought and boundaries on information articulated by members of that circle? Should scholarly independence trump an awareness that certain topics or arguments might be received by Pärt as unwelcome or intrusive? Do critics or composers have ultimate rights over critical knowledge, and over the processes by which historical facts are made into interpretative narratives? And how is it possible to maintain consistency through the inevitable series of compromises – and surprisingly high emotional strain – that result from confronting these questions daily?

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[63] Cross, "Writing About Living Composers," 19 (see also 10).
[64] See APC, "Arvo Pärt Centre," accessed 9 September 2016: http://www.arvopart.ee/en/. See also Hedi Rosma, Kristina Kõrver, and Kai Kutman, eds., *In Principio: The Word in Arvo Pärt's Music* (Laulasmaa: Arvo Pärt Centre, 2014).
[65] See Smith, "Sources of Invention," 21.

Ultimately, all this reduces to the basic issue of critical voice. Major Pärt scholars vary in their degree of self-interrogation here. However, the writings of Hillier, Brauneiss and Bouteneff all seem to me to accept critical silence on certain topics as the price of closer access to the composer. I have chosen a riskier position, more akin to Kautny's. In general, I incline to think that the less responsible choice is to eliminate interpretative avenues before exploring them. My strategy has therefore been to remain mostly an 'outsider', preferring to accept limits on the scope of my knowledge rather than on the freedom of my writing. This has especially affected my work on Pärt's withdrawn Soviet music, which has long been an unofficial critical taboo, but which I elect to discuss. However, in making this transgression, I have also sought to avoid gratuitousness (which would be a poor way to repay the trust of the Pärt community). I do not want to expose skeletons in Pärt's closet, but to enrich understandings of his widely valued music. It is possible that some propositions in my work could discomfort Pärt, most notably my claim that the socialist realist oratorio *Maailma Samm* played a genuine role in his early compositional development (see section 2.3.3). I accept this risk, in hopes that my work is also structured so as to convince readers of my respect for Pärt and his music, and my wish to find better and more nuanced narratives for it. I also accept that my controversial judgments may be entirely wrong. As Cross writes, musicology on living composers is musicology-in-progress, and inevitably bears a provisional status.[66]

It is worth describing this critical journey more concretely. When it comes to critical 'no-go' areas, Pärt's original music for the Soviet cinema offers a useful cross-section of the issues. Film scores were a prominent and consistent presence in Pärt's Soviet-Estonian output, both before and after his turn to tintinnabuli. Between 1962 and 1979, he scored an average of just over two films a year; at times, this was his main source of income. Rather

[66] Cross, "Writing About Living Composers," 19-21.

than engaging with this body of music, it is usual for scholars to dismiss it in a sentence or two, as Bouteneff and Hillier do, or else to ignore it altogether.[67] Reasons for this, I suggest, include tintinnabuli's discursive privilege (see section 1.2.1) and the influence of 'binary socialism' within Pärt discourse (see section 2.1.2). However, the marginalising of Pärt's film scores also exemplifies selective critical accession to the composer's own interpretative preferences. Pärt does not officially acknowledge this music, which he regards as mercenary. He dislikes talking about it, and has actively discouraged research on it.[68] This position implicitly licenses writers to reject, in advance, the possibility of the film music's artistic validity, technical significance or intertextual relevance within Pärt's wider output, and offers them a justification for suspending inquiries that might otherwise come into tension with a sensitive chapter of his history. What constitutes responsible scholarship in such a situation is clearly a subjective question. It is certainly a composer's prerogative to withdraw music and prevent its performance. But should this prerogative also extend to veiling the music's historical presence by rejecting all critical acts around it? To exclude Pärt's film music from his compositional story is effectively to claim that knowledge about these scores cannot meaningfully affect understandings of his other, 'official' works. I find it difficult to agree with this. As several examples in the following chapters show, Pärt's film scores are often clearly connected to his concert music, and may even have the capacity to alter global perspectives on his stylistic development. While M- and T-voices may not be on show, these

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[67] See Bouteneff, *Out of Silence*, 86-7 ('merely a way for [him] to stay afloat', and 'purely utilitarian … work that served no function in his compositional odyssey'); Hillier, *Arvo Pärt*, 29 and 73-4 ('practically nothing to do with his real work as a composer', 'wage music'). Compare Mihkelson, "A Narrow Path to the Truth," 19-21.
[68] See Maimets-Volt, *Mediating the 'Idea of One'*, 10; Hillier, *Arvo Pärt*, 29 and 74; Wright, "Stylistic Development," 55; Quinn, "The Making of a Style," 11. A sense of creative disenfranchisement (unsympathetic censors' cuts in particular) seems to be a common theme in Pärt's reticence. However, see further section 2.4.2 and the *Lapsepõlve Lood* project.

implications nonetheless reach as far as the tintinnabuli concept (see section 1.3.3).[69] Accordingly, there is critical risk in narrating Pärt's 'official' music in a way that devalues his withdrawn works, and the best compromise, it seems to me, is to acknowledge the culturally and ethically challenging nature of studying repertories such as the Soviet film scores, not to abandon these routes of inquiry altogether. A better knowledge of Pärt's film-music corpus could contribute to a helpful reframing of critical commitments ranging across most or all of his music, even for scholars to whom tintinnabuli remains the main site of interest.

Sustained critical engagement with Pärt's Soviet film music would require a dedicated research project. Since this topic is so minimally documented in English, I will pause briefly to describe its scope. Maimets-Volt is the leading Estonian authority. In 2004, as part of an article on Pärt's music for Leida Laius' film *Ukuaru*, she listed his full Soviet filmography.[70] I have cross-checked this list against numerous other sources, and watched nearly all of the films.[71] My own tabulation (Figure 0.ii) revises Maimets-Volt's in some details, and is, I believe, the first of its kind in English. As it shows, Pärt produced at least 34 original film scores, across genres including features, documentaries, and shorter puppet animations. He often worked in repeat collaborations with directors, and scored films for both production companies active in Soviet Estonia – Tallinnfilm and Eesti Telefilm. Occasionally, he also scored films that were distributed more widely through the Soviet Union. Moreover, ETMM holds manuscript material relating to 15 of Pärt's film scores, allowing for a degree of conventional analysis in addition to aural interpretation. There is plenty of interesting music

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[69] The 1978 film *Jäljed Lumel* is a tantalising possibility for future exploration here. There is no score material at ETMM. However, I strongly suspect that a transcription of Pärt's cello-piano music might disclose structural relationships with nearby tintinnabuli works, particularly *Spiegel im Spiegel*.

[70] See Kaire Maimets, "Tasakaal Su Umber ja Su Sees: *Ukuaru*," *Teater. Muusika. Kino* (June 2004): 92-100 (continued in July 2004 issue, 77-85). Pärt's *Ukuaru Valss* originates from his work on this film. Maimets-Volt also wrote her graduate dissertation on *Ukuaru*: Kaire Maimets, "Visuaalse ja Muusikalise Tasandi Suhtest Leida Laiuse Filmis *Ukuaru*," (Masters diss., Eesti Muusikaakadeemia, 2003).

[71] Some are only held archivally, others are well-known and commercially available within Estonia.

to be written about here (why, for example, does Mozartian pastiche feature in so many of Pärt's early-1970s film scores?). Most of it, however, is entirely unstudied, and the following chapters make only the most fragmentary analytical inroads. Beyond the basic artefacts, moreover, there is much to learn about the films' reception, the expectations and commissions Pärt was working under, and his own intentions for the scores (as opposed to what made the final cut).[72] Further detailed research would thus involve sources such as ENSV Film Union records, cultural newspapers, and film-music recording sessions (some of which are held in APRA), as well as a good deal of oral history and musical transcription. It is unclear whether such a study is realistic in the present climate of Pärt research.

Approaching Pärt justly through historical materials is obviously a steep challenge for an English-speaking Westerner born in 1984. Where Soviet-era sources are concerned, these problems are exacerbated. There is relatively little existing guidance, and such sources are notoriously difficult to interpret 'correctly', frequently requiring the calibration of the written with the unwritten.[73] It is particularly hard to reach judgments about artistic integrity and 'meaning' in Soviet music. These controversies erupted in 2011 in Estonia, when Paavo Järvi performed pro-Stalin cantatas by Shostakovich in their original form.[74] Partly because of these very real and current sensitivities, this thesis tries to minimise biography as a modality of critique or a means of valuation. A salutary lesson here may be drawn from Kautny's work on two of Pärt's Soviet scandals, the 'Happening' and the *Internationale* provocation. In 2000, Vaitmaa described the Happenings that began to take place in the Tallinn performing arts community from the mid-1960s, under the influence of instrumental-theatre evenings

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[72] See for example Pärt's comments in Mihkelson, "A Narrow Path to the Truth," 20.
[73] See generally Kautny, *Ost und West*, 12-34.
[74] An English article on the topic is Hannah Ellis-Petersen, "Putting the Stalin in Shostakovich: Pro-Soviet Cantatas Cause Outrage," *The Guardian* (15 May 2015), accessed 9 September 2016: https://www.theguardian.com/music/2015/may/15/performance-of-dmitry-shostakovichs-pro-stalin-cantatas-causes-outrage.

witnessed at the Warsaw Spring. In Vaitmaa's account, Pärt and fellow avant-gardist Kuldar Sink initiated similar 'experimental evenings', the most conspicuous of which took place in 1971, when candles used in the 'experiments' accidentally caused a cheap violin to ignite onstage. The official backlash to this 'nihilistic violin-burning', as it was labelled, went as far as the Estonian Communist Party's central committee.[75] Kautny seized on Vaitmaa's report in his own research, discussing the incident with several interviewees, who gave a range of responses and accounts of its political consequences. He presented the results under the title 'Pärt's Happening (1971)'.[76] Meanwhile, Hillier first reported on the *Internationale* events. In 1972, so he wrote, Pärt sent to Moscow a 'score that opened up like a star' and 'consisted of various contrapuntal variations' on the communist anthem. In due course, Hillier added, 'there came the inevitable visit by officials from Ideological Control'.[77] Kautny again took an interest in this story, calling it the 'most spectacular' case of political scandal in Pärt's career. Once more he spoke to Estonians who recalled it, bolstering Hillier's account with additional suggestions, including that the score had seemingly been regarded in Russia as a desecration of an important symbol, prompting an irate speech from culture minister Yekaterina Furtseva.[78]

Kautny was unable to find written corroboration for the date of either event, as he acknowledged. Nevertheless, he argued that the Happening incident in particular might, if accurately reported, necessitate a revision to previous understandings of Pärt's creative periods. If the composer could be linked with significant politically provocative and avant-garde activity well after the *Credo* scandal of 1968, as these events suggested he could, then the prominent narrative of a 'silent period' in which Pärt withdrew himself from public

[75] See Vaitmaa, "Eesti Muusika Muutumises," 154.
[76] Kautny, *Ost und West*, 101-3.
[77] Hillier, *Arvo Pärt*, 118-9.
[78] Kautny, *Ost und West*, 103-4.

musical life and focused on medieval chant was subject to question.[79] Unfortunately for Kautny, the chronology underlying this prospective revisionism was quite wrong. Both events were misdated by their original reporters, and both are now known to have occurred before *Credo*. The Happening – sometimes known as 'The Roundel of Cremona' – was held on 5 January 1968.[80] Photographs from the event are dated to that year at ETMM (see Figures 0.iii, 0.iv),[81] while the EHL Pärt file contains a two-page handwritten letter, dated 16 January, in which Pärt and Sink explain what happened to the EHL management.[82] The *Internationale* incident began even earlier, as Schmelz established from archives in Moscow. Pärt had in fact made the score in response to a commission to mark the fiftieth anniversary of the October Revolution in 1967, and titled it – perhaps jokingly – 'Op. 17'. The Union reaction, as one official's letter to Pärt revealed, was that his 'sonoristic' composition was 'more than dubious'.[83] The treatment of the two events by Kautny, therefore, is a cautionary tale against overplaying biographical elements when assessing Pärt's stylistic development. Because of *Credo*'s conventional status as Pärt's crisis-work, and as his point of transition between 'periods', the difference between 1967-68 and 1971-72 is also the difference between narrative and counternarrative. Correctly dated, neither the Happening nor the *Internationale* incident forces much reappraisal. Rather, each aligns with a dominant account, usually sketched via the Symphony No. 2 and *Pro et Contra*, of increasingly existential, stylistically self-conscious and somewhat reckless musical acts culminating in late 1968.[84]

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[79] Id., 102. See further section 2.5.2 on the isolation-trope.
[80] Vaitmaa now accepts this date (Merike Vaitmaa, interview with the author, 30 September 2015). It is worth noting that Vaitmaa's historical work is known for its reliability – this inaccuracy was very unusual. The event is referred to as 'The Roundel of Cremona' ('Kremoona Ringmäng') in the permanent exhibition of KUMU (Kumu Kunstimuuseum, an art museum in Tallinn), among other sources.
[81] Photographs taken by Jüri Tenson and held at ETMM M238:1/60.
[82] Letter held at EHL Pärt 1968.
[83] See Schmelz, *Such Freedom*, 231; Schmelz, "Listening, Memory, and the Thaw," 521-2.
[84] See section 1.2.1 on Pärt periodisations in the literature. Compare Karnes, *Tabula Rasa,* chapter 2 ("Unofficial Music: A History for Pärt").

Material from these years is still emerging, and may yet significantly influence any critical consensus. Take for example *Kriips ja Punkt* ('Dash and Dot'), a withdrawn work from 1966 that is barely touched upon in the literature, but may be traced through both ETMM and APRA.[85] Scored for soprano, male speaker, chamber orchestra and fragments of recorded sound, *Kriips ja Punkt* lasts just under four minutes, and may well be Pärt's most avant-garde soundscape. The piece is entirely built around Morse code. In its first part, the soprano moves through an extended alphabet in various vocalisations (pitched notes, shrieks, aspirations, slides).[86] The ensemble answers each letter with its Morse equivalent, using quavers for dots and crotchets for dashes, in a pointillistic construction that includes numerous extended techniques (Example 0.1). At certain letters Pärt adds another element, collaging the texture with fragments of music or spoken words related to the letter in question (see Example 0.2, Figure 0.v). The collage-letters are mostly consonants from outside Estonian: whether or how this internationalist nod signifies is a matter for speculation.[87] The second part of *Kriips ja Punkt* is then structured around the male speaker, who counts backwards theatrically from *üheksa* (nine) to *null* (zero). Again, the instruments respond to each number with its Morse equivalent, but the processes here seem much looser, articulating a gradually intensifying *accelerando* that Pärt may not have formally notated. Eventually, after the entire ensemble has whispered *null!* back to the speaker, the vibraphone provides the final five 'dashes', and the piece ends.

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[85] Manuscript material for *Kriips ja Punkt* held at ETMM M238:2/59; recordings held at APRA 002018-05 and 002018-06.

[86] My hypothesis is that Pärt used the full international Morse code alphabet. Certainly, he goes beyond Estonian. The complete sequence of characters used in the ETMM score is: a, ä, b, c, ch, d, e, f, g, h, i, j, k, l, m, n, o, ö, p, q, r, s, t, u, ü, v, w, x, y, z, å, é, ñ.

[87] Mihkelson has suggested that the encryption in the piece 'made Glavlit's task trickier'. Of course, there is no actual coded message. (Mihkelson, interview with the author, 22 October 2015, and email to the author, 15 September 2016).

On any measure, *Kriips ja Punkt* is a peripheral work. Pärt never presented it to EHL, and the only known performance, which took place without the composer in May 1967, is not thought to have been a success.[88] Nonetheless, I suggest that several elements of the piece connect to more general features of Pärt's late-1960s style. First, *Kriips ja Punkt* certainly complements accounts that dwell on Pärt's increasingly frustrated attitude towards the 'modernist' musical techniques at his disposal.[89] In fact, it could be construed as his most explicit and aggressive existential commentary. Aptly described by Vaitmaa as 'nihilistic',[90] and leading only towards the sinister *null!*, the piece is seemingly designed to lay bare its own meaninglessness. It is easy to imagine its composer at a Happening. Secondly, *Kriips ja Punkt* displays the inexorable 'compression-towards-crisis' dramaturgy found in all of Pärt's concert music from the second half of the 1960s.[91] This consistency helps underline the importance of the system-gesture relationship to Pärt's compositional approach, and the early stage of his career by which this preoccupation had taken firm hold (see chapter 2). Lastly, the work exhibits Pärt's largely apolitical fascination with relating text and music through coded forms – a feature otherwise mappable in his 1960s work through the frequent presence of the B-A-C-H cipher (see chapter 1), and maintained in the many tintinnabuli works structured around unheard texts (see section 4.3.3). In all these ways, *Kriips ja Punkt* suggests itself as a suitable aesthetic reference point for *Credo*. And yet, for all that *Credo* has

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[88] Pärt and Sink were attending the Zagreb festival in Yugoslavia, on a trip offered to EHL from Moscow. Toomas Velmet, one of the performers of *Kriips ja Punkt*, reported to Mihkelson that Pärt had specified that the second half of the piece should be played using a recording from the first half as an accompaniment. It is unclear exactly what was intended, and the technology failed (Mihkelson, email to the author, 15 September 2016). This performance took place on 12 May 1967 at Tallinn's 'Estonia' concert hall, producing the recordings now held in APRA. There was one passing mention in *Sirp ja Vasar*: the work is described as 'musical Dadaism' in Märt Kraav and Valdur Roots, "Kontserdisaalist," *Sirp ja Vasar* (20 October 1967): 6. Compare Kautny, *Ost und West*, 80-1. *Kriips ja Punkt* is also listed in EHL Looming 1966-70, 31.
[89] See for example Hillier, *Arvo Pärt*, 52.
[90] Vaitmaa, interview with the author, 30 September 2015.
[91] The most obvious example is *Credo* (see Quinn, "The Making of a Style," 82-3).

been studied and interpreted, it is not often sketched in relation to an immediate history of unofficial experiment and provocation.[92]

Historical materials such as those just glossed have been submerged within most prominent Pärt discourse. The irony of *Kriips ja Punkt*, the Happening, and 'Op. 17' is that each ultimately lends considerable legitimacy to the conventional life-works periodisation. On a closer look, though, there are also important points of resistance. For example, as soon as links from Pärt's 1960s music to the tintinnabuli style are proposed, the strength of any account in which Pärt rejected his own avant-garde past and made a 'new beginning' is diminished. Since I discuss this tension more fully in the chapters, I want at this stage only to make two summarising observations. First, Pärt's lesser-known and 'unofficial' musical acts can powerfully influence understandings of his 'official' ones. It is hence risky to downplay the former, but equally risky to press judgments formed from incompletely known or digested source material. Secondly, it is appropriate to be cautious of critical impulses towards both dominant narrative and counternarrative when dealing with Pärt's Soviet music in particular. In view of this, chapter 2 of the present thesis is a tightrope walk. It is geared towards the proposition that 'tintinnabuli' inevitably possesses a Soviet history, yet its case is made primarily from evidence of Pärt's compositional technique, and much less from biography or contemporary reception. I try to avoid a 'this is how it was' approach, instead focusing on fruitful ambiguities and possibilities for further discussion. Ultimately, I hope that this chapter reflects an interest in challenging hierarchies and thresholds of Pärt knowledge, rather than an investment in any specific perspective on his music.

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[92] However, see Kautny on *Credo* (*Ost und West*, 83-96).

0.4 The chapters

Chapter 1 is devoted largely to describing and questioning existing kinds of knowledge around Pärt and tintinnabuli. I approach this task through a study of *Wenn Bach*, a work chosen because of its critically fertile 'cusp' status. *Wenn Bach* is one of the works through which the 'tintinnabuli' concept arose, yet it is mostly ignored in critical discussions of the style. In section 1.2, I illustrate the work's resistance to some of tintinnabuli's most prominent discursive tropes, including ideas of both 'rupture' and 'unity'. I also discuss the contested interpretative possibilities flowing from Pärt's placement of Bach in 'the cradle of tintinnabuli', presenting *Wenn Bach* as a text that ought to oblige critics to confront the ways in which tintinnabuli music articulates music-historical self-consciousness. I use the piece to argue that it matters how critics decide to narrate tintinnabuli, and that their narratives can only ever be partial. Having dwelt at length on *Wenn Bach*'s original (archival) version, I change focus in section 1.3, approaching the piece through an ontology of distributedness and plurality. I introduce Pärt's successive layers of revision to the piece from 1984 and 2001, suggesting that they reveal tintinnabuli in dialogue not only with Bach, but with itself. I continue with *Wenn Bach*'s fragmentary presence in Pärt's late film scores, advocating an 'intertextual' perspective on tintinnabuli music that attends to process over object. From such a perspective, I argue, fresh contexts for understanding become visible – in this case, the tantalising and unexpected possibility of film music as a forum for Pärt's adaptation of the tintinnabuli style to sacred texts. Ultimately, this chapter's main goal is to show that tintinnabuli, just like any other style classification, exists as a radial category, defined and affected by the diverse procedures of canonical and problematic works alike. The chapter also sets up certain topics for more detailed discussion throughout the thesis, and ends by proposing dramaturgy as an under-acknowledged hermeneutic platform for tintinnabuli that

will be privileged within my own work, inasmuch as the other chapters will all take it up in some way while discussing system-gesture relationships.

The remaining chapters adopt more positive criticism: each uses focal music to build up a specific interpretative possibility for tintinnabuli. Chapter 2, the 'Soviet' chapter, is the longest and most complex. It concentrates on Pärt's twelve-tone explorations between 1960 and 1963, discussing this music in relation to what I call (after *Hamlet*) the 'nutshell paradox'. In my readings, it is Pärt's transformation of constraints into conditions of creative possibility that signify most deeply. I approach his early dodecaphony in terms of both a desire for self-limitation and a negotiation of externally imposed constraints. The chapter's overall argument is that this early phase of Pärt's career contributed to the long-term entrenchment of the 'nutshell paradox' within his compositional identity – with the consequence that the paradox offers one way of hermeneutically linking the tintinnabuli style with his serial music. My critical practice here draws on several constants: the nexus of ideas between *Hamlet*, modernism and the Soviet Union, Alexei Yurchak's skepticism of 'binary socialism', and Schmelz's work on the Soviet 'young composers', of whom Pärt was one. I also associate the 'nutshell paradox' with an emerging relationship between system and gesture that is plottable in the early twelve-tone scores. However, my thematic emphases also vary considerably from piece to piece. With *Nekrolog*, I try to model some of the competing 'official' and 'unofficial' influences on Pärt's technique, tracing his initial construction of what Stravinsky called a 'narrow frame' within which to move, and through which to create desired effects (section 2.2). With *Maailma Samm*, by contrast, I highlight more reflexive themes of style and ideology. After a general survey of this little-known work, I venture on a fine line, arguing that Pärt's incorporation of dodecaphony within its text-music artefact opens up an additional, highly self-aware hermeneutic space that is by no means

straightforwardly affirmative of the Soviet polity or of socialist realism. I also describe several intratextual and intertextual features of Pärt's technique that link the work to his wider output (section 2.3). A short examination of Pärt's first three film scores augments these themes, and also develops the 'nutshell paradox' in relation to institutional oversight and its exploitability. Like most of the music discussed in chapters 1 and 2, these scores have not previously received much (or perhaps any) detailed attention. I first mention the inconclusive *Õhtust Hommikuni*, before moving to two more substantive case studies: *Väike Motoroller* and *Just Nii!*, which are freighted respectively with intertextual links and meta-discursive signification (section 2.4). Throughout the chapter's analytical engagements, I mark stylistic features also found in tintinnabuli music: operation within formal constraints, a precise dramaturgy, a broad stylistic self-consciousness. Having set up this connection, section 2.5 attempts to fulfil it by tracing the 'nutshell paradox' in unrelated 'Soviet' and 'Western' strands of Pärt reception from either side of 1976. Finally, the chapter looks at how critics have situated 'tintinnabuli' in relation to 'modernity', in a short discussion designed to promote further inquiry into the ways in which tintinnabuli is inscribed with the history of the twentieth century.

From here, the thesis shifts towards hermeneutic frameworks that emphasise listening and experience. Taking *Sarah Was Ninety Years Old* (hereafter *Sarah*) as its case study, chapter 3 seeks to place tintinnabuli in dialogue with body-based theories of musical cognition. I invoke for this purpose a range of critical literature, stressing Mark Johnson's *The Meaning of the Body* in particular, and his proposition that musical understanding does not follow after experience, but is rather interwoven with it (sections 3.1-3.2). I also incorporate work by Tom Rice, Arnie Cox, Joseph N. Straus and Tia DeNora. My main interpretative claim is that 'meaningful' experiences of *Sarah* usually involve a recognition of, and participation in,

various corporeal states. Mapping these processes is far from straightforward, and I adopt several strategies. Via *Sarah*'s ambiguous suspension between programmatism and abstraction, I explore the work's 'embodied' interplay between structure, affect, and biblical narrative, dipping into its early history (under the name *Modus*), as well as more recent theorisations and experiences of it as process music. Using Cox's 'mimetic hypothesis', I begin to posit bodies as sites of mediation between the work's composer-generated and listener-generated meanings (section 3.3). I then recapitulate the intertextual, fragmented approach applied to *Wenn Bach* in chapter 1, examining Pärt's diverse treatment of *Sarah*'s material between 1974 and 2002 in terms of affective resources (section 3.4). Next, invoking DeNora's conceit of music as 'technology of the self', I consider three examples of *Sarah*'s creative reuse within the performing arts. I treat reuse as a form of reception, and argue for the consistency of body-based themes (section 3.5). Finally, I apply the chapter's main ideas to *Sarah*'s climax and *dénouement*, and indicate further (unexplored) avenues for discussing the piece in terms of 'embodiment' (section 3.6-3.7). This chapter has an unconventional sevenfold structure. Each section bears a specific relationship to its corresponding section in the work, and is introduced by a short italicised description of hearing the music. These interlaced passages aim to replace more orthodox analysis, and their performative element is a deliberate part of my critical agenda. However, despite its strong focus on *Sarah*, chapter 3 is also intended to be more generally applicable to tintinnabuli music. Consequently, while acknowledging that *Sarah* is particularly amenable to a hermeneutics of embodiment, I also reach for the idea that listeners' meaningful encounters with the style more generally could be consistently mediated by corporeal affect.

In chapter 4, the focal work is *Miserere*, the critical terrain moves to texted tintinnabuli, and the proposed hermeneutic is 'musical rhetoric'. Once more, this involves a substantial

conceptual setup. A major claim of the chapter is that *Miserere*'s compositional technique exhibits similarities to the motet *Miserere Mei, Deus*, written in 1503 by Josquin des Prez to the same penitential psalm text used by Pärt. In section 4.1, I introduce the vast subject of music-rhetorical analogy with materials designed to complement this historical bias. Drawing on work by Dietrich Bartel and Mark Evan Bonds, I explore the asymmetrical relationship between 'semantic' and 'suasive' levels of musical meaning, and emphasise three elements of music-rhetorical technique in particular: text-based periodicity, the symbiotic relationship between norms of 'musical speech' and expressive departures, and the Lutheran notion of listener-focused dramaturgy (the 'sermon in sound'). I also review Patrick Macey's successful strategies for subjecting Josquin's piece to music-rhetorical interpretation, many of which find parallels in *Miserere*. In section 4.2, I turn squarely to the Pärt, finally offering a sustained analysis of a complex tintinnabuli structure that also refers to previous work by Hillier, Conen and Brauneiss. The analysis is in four parts, and proceeds not sequentially but upwards and outwards. I begin with the 'primary M-voice' of *Miserere*'s long central section, examining its text-based structure and intersecting levels of periodicity. From there, I describe how other features of the central section radiate from this primary voice, before examining various instances of expressive departure and the work's overall macrostructure and integration. Section 4.3 then uses *Miserere* to explore the wider implications of a music-rhetorical hermeneutic for the 'tintinnabuli' concept, and in particular the style's canonical aesthetic qualities. I first use *Miserere*'s parallels with Josquin to attempt to demystify the presence of 'early music' within tintinnabuli's critical discourse. I then compare the piece briefly to *Passio*, arguing (*pace* Hillier) that 'rhetoric' is not an exceptional but rather a standard element of texted tintinnabuli composition – and a vital component, moreover, of Pärt's attempts to calibrate system and gesture. I then briefly indicate some further possible

paths of inquiry, leading into the thesis' conclusion, in which I consider music-rhetorical analogy in relation to, and as a fulfilment of, other chapters' interpretative ideas.

Finally, in closing this overview, it is worth mentioning some connections between the four chapters. I have already marked the most prominent such link – Pärt's 'appropriate system for the gesture' concept, which I apply in various guises throughout the thesis. Other relatively consistent features have also been noted: my use of immediate and more distant music-historical 'pasts' to interpret tintinnabuli, and my preference for approaching the style as a set of intertextual and fluid compositional practices, not a procession of fixed and final objects. Other themes, slightly less visible, connect the successive chapters. Thus chapters 1 and 2 display a shared reliance on archival scores as a source for improving knowledge of the relationship between Pärt's various stylistic 'periods', chapters 2 and 3 have a common interest in Pärt's Soviet reception, and chapters 3 and 4 each place weight on listener-oriented, non-representational, and 'gestural' aspects of musical meaning.[93] Lastly, an interest in music's language-like qualities informs all four chapters. This interest is at the surface of the work on *Miserere*, but also underlies the idea of 'textless' meaning (chapter 3 and interpretative strategies for *Sarah/Modus*), musical language as specified socio-historically (chapter 2, European modernity and formal autonomy), and critical essentialisations of tintinnabuli as syntax (chapter 1). Hence, while the chapters are more or less discrete, there is a degree of integration. The most important unifying feature, though, is a commitment to presenting insights into tintinnabuli in the form of insights into studying and thinking about tintinnabuli. It is by doing this, I hope, that my work will make its contribution to a still-developing body of criticism, and to contemporary music studies more generally.

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[93] Compare Karnes, *Tabula Rasa*, opening of chapter 3 ("*Tintinnabuli*").

Chapter One – Almost tintinnabuli: Pärt, Bach and B-A-C-H

1.1 'If Bach Had Kept Bees …'

1.1.1 Notes from 'the cradle of tintinnabuli'

On 27 October 1976, a concert by the ensemble Hortus Musicus first brought the word 'tintinnabuli' into public association with Arvo Pärt's music. This historical claim appears in *Music & Literature*'s relatively recent collection of Pärt writings, where it is attributed to APC.[1] In isolation, it seems unremarkable. Surrounding it on either side, however, are pages devoted to establishing the concert's symbolic credentials. Immo Mihkelson, for instance, titles his article 'The Cradle of Tintinnabuli: 35 Years Since the Historic Concert'. Twice, he cites remarks by Nora Pärt that connect the Hortus Musicus performance with the 'birth' of her husband's 'new ideas'. 'The whole affair', Nora further reflected, 'was like part of the process of creating a new work'.[2] Later on, materials from the programme appear in both Russian and English: an introductory passage on tintinnabuli, also by Nora Pärt, alongside thoughts and aphorisms taken from the composer's notebooks.[3] Certain pages from these notebooks are also reproduced: in one, Pärt tinkers with the performance sequence of his pieces; in another, he makes musical sketches based on the movement of a seagull's wings (this procedure is mentioned in one of the aphorisms).[4] The upshot is a series of complementary artefacts – images, writings, recollections – that all memorialise 27 October 1976 in the history of tintinnabuli. Simply put, the *Music & Literature* feature prominently

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[1] Arvo Pärt Centre, Nora Pärt, and Arvo Pärt, "Original October 27, 1976 Program," trans. Shushan Avagyan,
[2] See Immo Mihkelson, "The Cradle of Tintinnabuli: 35 Years After the Historic Concert," trans. Robin Hazlehurst, *Music & Literature* 1 (2012): 15-7.
[3] APC et al., "Original October 27, 1976 Program," 20-1. Contrary to the journal's claim, Peter Quinn had given an earlier English translation of this material in "The Making of a Style," 106-7.
[4] See Arvo Pärt Centre, "Arvo Pärt: Notebooks and Manuscripts from the Crisis Period Leading to Tintinnabuli," *Music & Literature* 1 (2012): 22-8.

affirms the concert as a point of origin for the style, and does so with the apparent imprimatur of the Pärt camp.[5]

Despite a contrary indication in the journal, the evening's programme has survived in its entirety (see Figure 1.i).[6] The Pärt bracket, a seven-piece suite, is headed 'Tintinnabuli (premiere)'. Five works are named in Latin, and two in Estonian, including the focal work of this chapter: *Kui Bach Oleks Mesilasi Pidanud …* ('If Bach Had Kept Bees …'). A Dufay mass in the second half showcased Hortus Musicus' more usual early music repertoire; the group's forces, though, required considerable augmentation for the tintinnabuli items (notably *Calix*). The concert was evidently a popular event. Merike Vaitmaa's review for *Sirp ja Vasar* noted that nearly 1,000 listeners had had to make do with only 300 programmes.[7] Mihkelson, meanwhile, reported that the 'Estonia' – Tallinn's art-music hub, a large neoclassical hall – was 80 per cent full that evening, with a younger audience drawn by both Hortus Musicus' charismatic leader Andres Mustonen and the promise of the premieres.[8] Indeed, there had been little new concert music from Pärt for several years, and the 27 October 1976 performance was recorded by Estonian Radio, with the composer himself making some comments afterwards.[9]

In *Music & Literature*, the birthplace narrative surrounding this concert is carefully curated. For instance, as Mihkelson admits, much of the tintinnabuli suite was not premiered

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[5] See also Hermann Conen, "Annäherung an den Kern der Musik – Systematische Anmerkungen zur Poetik Arvo Pärts," in *Arvo Pärt: Die Musik des Tintinnabuli-Stils*, ed. Hermann Conen (Köln: Dohr, 2006), 24. The fortieth anniversary of the concert – which fell only a few weeks after this dissertation's submission – saw APC make more detailed version of Mihkelson's article available. See Immo Mihkelson, "The Cradle of Tintinnabuli – 40 Years Since a Historic Concert," accessed 6 March 2017: http://www.arvopart.ee/en/2016/10/the-cradle-of-tintinnabuli-40-years-since-a-historic-concert/.

[6] Programme held at ETMM M238:1/4.

[7] Merike Vaitmaa, "Hortus Musicus – Muusika Aed," *Sirp ja Vasar* (10 December 1976): 10. Original: 'Tsiteerigem autori märkmetest kavalehelt (millest enamik ilma jäi, sest tiraaž oli vaid 300, kuulajaid aga ligi 1000) ...'.

[8] Mihkelson, "The Cradle of Tintinnabuli," 15.

[9] See id., 17.

on 27 October 1976 at all: two days earlier, at Tartu University, Hortus Musicus had given almost the same concert, with an identical programme note. The performance history of at least two pieces, *Modus* and *Aliinale*, stretched back still further. Mihkelson, though, diminishes these facts, noting that Pärt was absent from the Tartu concert, and the 'semi-secret' nature of *Modus*' previous performance.[10] The historical material on offer in the journal is selective – even partially redacted.[11] It is used to align the performance with favoured, prominent categories for describing tintinnabuli: 'balance, harmony, and purity', the 'search for musical unity'.[12] And yet the concert's ambivalent reception leads to a suspicion that these qualities may not have matched the audience's experience. For Toomas Siitan, the main impressions were of rawness and searching.[13] Mihkelson states that the evening 'did not cause a sensation',[14] and this is corroborated by other sources not mentioned in the journal. Mustonen recalled large crowds, but did not recall giving any encore of Pärt's music.[15] Vaitmaa, too, placed the evaluative discourse in the balance: 'I do not know', she wrote, 'whether the commonplace that all authors need not write alike, and all listeners need not listen alike, requires restating. "Tintinnabuli" is certainly not music received the same way by everyone …'.[16] The performances preserved on the recording,

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[10] See id., 16. Tartu programme held at ETMM MO20, file dated 1972-82. On *Modus*' history, see further chapter 3. At least part of the tintinnabuli suite was also recorded before October. Pianist Rein Rannap performed *Aliinale* in public as early as 23 March 1976: see Laine Mets, "Rein Rannapi Klaveriõhtult," *Sirp ja Vasar* (16 April 1976): 10. APRA holds recordings of *Pari Intervallo, In Spe* and *Modus* dated 8 June 1976 (APRA 002001-01 to 002001-03).
[11] The dates of Pärt's working notes are removed: see APC et al., "Original October 27, 1976 Program," 19.
[12] The first phrase is from Nora Pärt's note, the second from Arvo Pärt's aphorisms. Both appear in Mihkelson, "The Cradle of Tintinnabuli," 17.
[13] Mihkelson, "The Cradle of Tintinnabuli," 16.
[14] Ibid. See also Pärt's comments, reported at 17.
[15] Kautny, *Ost und West*, 118.
[16] Vaitmaa, "Hortus Musicus – Muusika Aed": 'Ei tea, kas on vaja meenutada käibetõde, et kõik autorid ei pea kirjutama ühtviisi ja kõik kuulajad kuulama ühtviisi. "Tintinnabuli" pole kõigile kindlasti ühtmoodi vastuvõetav muusika'.

moreover, are undeniably raw, ragged, and approximate.[17] Both historically and aesthetically, then, the feature's affirmation of this concert's significance exhibits a degree of constructedness.

27 October 1976 is not always received as talismanic. In other histories of tintinnabuli, alternative points of origin are claimed, some of which go far further in adopting the vocabulary of (re)birth. Jordi Savall's interview with Pärt, for example – printed in the same *Music & Literature* feature – suggests an epiphanic narrative for the style premised on Pärt's moment of first exposure to early music.[18] Wilfrid Mellers also takes up this theme, explicitly associating this moment with a creative rebirth,[19] and Pärt himself embraced the same idea in conversation with Enzo Restagno ('a long journey began in my unconscious mind').[20] Paul Hillier, by contrast, nominates the composition of *Für Alina* as the key event. 'Thus the tintinnabuli style was born', he states, and Nick Kimberley seems to agree, writing that the piece was revelatory for Pärt, and contained 'the seed of all that followed it'.[21] The creation myth around *Für Alina* (then known by its Estonian title, *Aliinale*) is especially strong. 'Aliina' is the name of the APC's physical site in Laulasmaa, Estonia, and Hillier is one of several authors to reproduce its 'unmediated' handwritten manuscript in facsimile.[22] In holding up the *Für Alina* score as tintinnabuli's reliquary, these writers parallel the strategies noted in

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[17] Recordings from 27 October 1976 are found at APRA 002001-04 to 002001-08. Estonian Radio rebroadcast the concert on its fortieth anniversary (27 October 2016, just after this dissertation's submission), allowing the hitherto missing *Modus* and *Aliinale* to be added to the archive. Kautny gives the Estonian Radio archive citation at *Ost und West*, 117. APRA 100051 also contains rehearsal footage from October 1976, including parts of both *Aliinale* and *Modus*.

[18] See Jordi Savall, "A Conversation with Arvo Pärt," trans. Taylor Davis-Van Atta and Katherine Linton, *Music & Literature* 1 (2012): 7-8.

[19] Wilfrid Mellers, "The Almeida," *The Musical Times* 127/1722 (1986): 494.

[20] Restagno, "Arvo Pärt in Conversation," 18. Perhaps better-known is Pärt's remark that his involvement with Hortus Musicus and early music 'had the effect of a midwife' for his own new works: Elste, "An Interview With Arvo Pärt," 339.

[21] Hillier, *Arvo Pärt*, 77; Nick Kimberley, "Arvo Pärt: A Musical Journey," liner note to Arvo Pärt, *Arvo Pärt – A Portrait* (Naxos 8.558182-83, 2005, CD), 44-5.

[22] See for example Hillier, *Arvo Pärt,* 88-9; Quinn, "The Making of a Style," 108; Lothar Mattner, "Arvo Pärt: *Tabula Rasa*," trans. Isabel Cole, *Music & Literature* 1 (2012): 31. This last article is a translation of Lothar Mattner, "Arvo Pärt: *Tabula Rasa*," *Melos* 2 (1985): 82-99. See also my Example 4.1.

Music & Literature's illustrative material. And yet the piece was not even first-completed among the seven works played on 27 October 1976.[23] Rather, its claim to originary status derives from its clear tintinnabuli syntax of M-voice and T-voice, as Nora Pärt's account of its composition makes clear: 'And that was when Alina was born. The moment of birth that day was the discovery of the second voice, like the "Big Bang" of creation'.[24] In these accounts, then, the style's origins are curated in accordance with ideals of revelation and essence.

This context of alternative histories makes clear that the act of choosing tintinnabuli's formative moment is ultimately arbitrary. Whatever their degree of presentation as official, or historically neutral, such choices typically make considerable claims about what tintinnabuli is, and what it might mean. This chapter's central concern is to map and critique some of those claims. As the pervasive birth metaphors encountered above show, the notion of a stylistic reorientation is easily loaded with symbolism capable of affecting determinations of value and privilege within the composer's life-works narrative. Meanwhile, perhaps tintinnabuli might prove a more fluid and fissile concept than a historicist impulse might wish to concede. Both these strands of inquiry are pursued in what follows. My own decision to proceed from 27 October 1976 stems from an interest in one work from the 'cradle of tintinnabuli': *Kui Bach Oleks Mesilasi Pidanud* …, now published as *Wenn Bach Bienen Gezüchtet Hätte* … (*Wenn Bach* for short). Of all the music first presented under the tintinnabuli rubric, this piece strikes me as the most problematic for tintinnabuli's major critical narratives. In studying *Wenn Bach*'s career, compositional structure, and ambivalent

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[23] *Modus* preceded *Aliinale*: see further chapter 3. Compare for example Brauneiss, "Tintinnabuli: An Introduction," 141.
[24] Peter Bouteneff, "Arvo Pärt: A Portrait," *BBC Music Magazine* (September 2015): 30. Compare Restagno, "Arvo Pärt in Conversation," 30.

discursive presence, I aim not to reconcile it with some stable conception of 'tintinnabuli', but rather to explore what it means to wield the term at all.

1.1.2 Examining the autograph score

In using *Wenn Bach* to approach these issues, it is appropriate to begin with the earliest version of the piece, as played by Hortus Musicus in 1976. The autograph score of this version is held at ETMM, and differs vastly from the published score and commercial recordings of *Wenn Bach* available today.[25] In Pärt's subtitle, the eighteenth and twentieth centuries immediately collide: 'concertino for cembalo, instrumental ensemble, tape recorder and electric bass guitar on the theme B-A-C-H'.[26] The specification of the tape recorder is especially intriguing, since Pärt makes no further direction about it, and the score seems otherwise complete. However, one hypothesis is that the composer envisaged its use to pre-record some or all of the material assigned to the 16-part 'instrumental ensemble', which is not given a precise scoring. In the concert recording from 27 October 1976, for example, Hortus Musicus' harpsichords ('cembali') perform all 16 parts. Given the implausibility of achieving this without pre-recording, the clear inference is that multiple overdubs were used, with perhaps only the solo cembalo line played live.[27] The tape recorder's significance is further developed below.

Pärt splits the 1976 score of *Wenn Bach* into two parts. In part 1, various musical processes are set in train, in a construction referable at all levels to the B-A-C-H motive. This first part contains four main 'segments' of music, labelled in the score with the

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[25] Autograph score held at ETMM M238:2/12.
[26] Original: 'Kontsertiino cembalole, instrumentaalansaamblile, magnetofonile ja elektri-bass-kitarrile teemal B-A-C-H'.
[27] Recording held at APRA 002001-05. The composer could not recall the exact details when asked about this (Kristina Kõrver, email to the author, 9 December 2015). In Maskew's opinion, it is a 'fairly safe assumption' that the cembali parts are pre-recorded (email to the author, 15 December 2015).

successive letters of B-A-C-H (see Example 1.1). Each of the segments further divides into four subsections, collectively making up RM1-16. These sixteen subsections provide the framework for a progressive layering of ostinati within the instrumental ensemble. At each RM, a fresh part joins the complex, playing an individual one-bar ostinato derived from B-A-C-H. This scheme may be further elaborated by examining the B-segment (RM1-4), notated in Example 1.2a. At RM1, voice 1 commences by playing a single B♭, occupying a full bar (semibreve). This one note is voice 1's full ostinato statement; its end cues RM2, and hence the entrance of voice 2 in the next bar. Voice 2's ostinato moves between the first two notes (B♭-A) of B-A-C-H, using rhythmic units that subdivide the bar equally into two (i.e. minims), repeated over two bars' duration. This in turn cues voice 3, whose ostinato statement lasts three bars, using the pitch sequence B♭-A-C and a rhythmic subdivision of the bar into three. Lastly, when voice 4 enters, its four-bar statement repeats the full motive (B♭-A-C-B♮) in even crotchets. Beneath each new entry the established voices continue, with one-bar rests separating each ostinato statement.

The following segments continue these systematic expansions and subdivisions, with each segment transposing the B-A-C-H motive to begin on the successive B-A-C-H letters. In the A-segment, for instance (RM5-8), B♭-A-C-B♮ becomes A-G♯-B♮-A♯. Its four new voices use rhythmic values twice as rapid as their B-segment counterparts, with ostinato statements lasting twice as long. This culminates in voice 8, whose entry cycles through the full motive for eight full bars in even quavers (an eightfold metric subdivision). These proportions increase again to three and four – always relative to the B-segment – in the C- and H-segments respectively. Thus, at RM16, the sixteenth and final voice joins the complex, its ostinato statement occupying 16 bars: 64 consecutive statements of the pitch sequence B-A♯-

D♭-C in regular semiquavers (see Examples 1.2b, 1.2c). With this, part 1 of *Wenn Bach* reaches its point of maximum density. The entire 100-bar scheme, strict and accumulative, is tabulated in Figure 1.ii, while its 'acrostic' properties are shown in Figure 1.iii. As it unfolds, Pärt's curious title comes into focus: William Upton, in his outstanding unpublished paper on the piece, comments that 'the texture resulting from the accumulated B-A-C-H [motives] is ingenious for its manipulation of acoustical laws to create a constantly fluctuating buzz'.[28]

Other systematic contributions from the solo cembalo and electric bass overlie this accretion of ostinati. These instruments reinforce the pitch hierarchies of the four segments, treating the successive B-A-C-H pitches as roots of a minor triad. Most pervasive is a constant crotchet vamp in the cembalo, always voiced as a perfect fourth between fifth and root (hence F-B♭ in the B-segment).[29] At the entry of each segment's third new ostinato, the electric bass adds to the texture a low, long-held pedal on the root of the chord. And the cembalo prominently marks each segment's fourth ostinato with a sort of 'fanfare motive': a two-bar arpeggiated figure using the full triad, and repeated every four bars for the duration of the ostinato statement (that is, just once at RM4, but four times at RM16). The precise figuration of this fanfare motive changes from segment to segment: Example 1.3 illustrates this, together with the ongoing vamp. While terms of tonal analysis are descriptively helpful here, there is no trace of functional harmony at work. Rather, Pärt uses these triads to privilege the B-A-C-H pitches at a local level, placing their temporary stability in tension with the growing chromatic mass.

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[28] William Upton, "Arvo Pärt's *If Bach Had Been a Beekeeper* and the Development of Tintinnabuli" (unpublished paper, University of Oxford, 2013), 26.

[29] At segment changes, the old and new vamp transpositions overlap. This overlap lasts two bars at RM5, three bars at RM9, and four bars at RM13.

RM16, with its 16 concurrent ostinati and four iterations of the fanfare motive, marks the high point of the structure. As soon as the sixteenth ostinato statement concludes, new processes begin, leading to a swift dissipation. Pärt removes successive layers, but also substantially compresses the rate of removal. While the expansion lasted 100 bars, the contraction lasts only 15. At RM17, solo cembalo and bass immediately drop out, leaving the 16 ostinati on their own for five bars. Each subsequent RM reduces in length by a bar, and each sees the removal of four voices – one segment's worth at a time – from the ostinato texture (see Figure 1.iv). By RM20, lasting two bars, only the H-segment voices (13-16) are left. The fact that these four voices emanate from the pitch of B♮ is a most important detail, for reasons that will shortly become clear. And then they, too, are silenced, as part 1 ends with a bar of nothing, marked *G.P. attacca* by the composer.

Part 2 of *Wenn Bach*'s 1976 score is rather shorter than part 1, taking up just 34 bars. It is notated for six parts, and – as with the earlier ostinati – these are not given a specified scoring. Three of the six players perform the three lines of music from the prelude in B minor from Book I of the *Well-Tempered Clavier* (BWV 869/i), whose texture is that of a Corellian trio-sonata, comprising a 'bass in continuous quaver motion and two largely imitative upper voices' (see Example 1.4).[30] Although this material clearly contrasts with everything else heard so far, Pärt's dissolution of ostinati – in which B♮ is the final pitch to be emphasised – also implies a degree of continuity between part 1's B-A-C-H and part 2's Bach.[31] Pärt treats the borrowed lines from the prelude as tintinnabuli M-voices, asking his other three players to supply each with a T-voice (first position, alternating). The opening bars of this six-part texture are shown in Example 1.5a; throughout part 2, its method of

[30] Upton, "*If Bach*," 12.
[31] However, any such continuity is lost in the 27 October 1976 recording: Hortus Musicus use new instruments for part 2 (recorders and brass), and, presumably for pragmatic reasons, transpose it to D.

construction does not vary. The T-voices are fully homophonic, and use the prelude's tonic triad of B minor. Since Pärt doubles Bach's rhythmic values, his 34 bars traverse only the prelude's A-section (bars 1-17). This section ends with an imperfect cadence, meaning that Bach's F♯ major chord combines with Pärt's newly composed lines to send *Wenn Bach* off, in this original scoring, with an unresolved crunch (Example 1.5b).

In summary, the 1976 version of *Wenn Bach* involves a saturated use of B-A-C-H, the earlier composer's 'musical signature', to prepare a subsequent section in which Bach's actual music is both quoted and recomposed. Beyond this, the work's 'meaning' – including the narrative relating its two parts, if any – is by no means clear. *Wenn Bach*, moreover, already reveals tensions within the wider interpretative framework for tintinnabuli suggested in *Music & Literature*. Its explicit music-historical allusions complicate any arrogation of 27 October 1976 to 'point of origin' status (the cradle of Pärt's stylistic rebirth, his emergence from nothing). Many other challenging elements of the score will be picked up through this chapter. Next, however, I briefly expand on my claim that *Wenn Bach* is especially well-suited to the exploration and critique of discursive contests around the tintinnabuli style.

1.1.3 *Wenn Bach* as tintinnabuli: critical silence

Wenn Bach, in its 1976 version, immediately resists some of the most powerful tropes through which critics have given content to the 'tintinnabuli' concept. In the 1980s, for instance, writings such as Wolfgang Sandner's (in combination with ECM's recording aesthetics) began to normalise ideas of spirituality, purity, essence, timelessness, monasticism and the musically elemental within Pärt discourse.[32] In 1997, subheadings in Hillier's monograph offered readers the following aesthetic orientations for tintinnabuli: 'Music and

[32] See section 0.2 on Sandner; see further Paul Griffiths, "Now, and Then," in Arvo Pärt, *Tabula Rasa*, special edition (Munich: ECM and Universal Edition, 2010); Kautny, *Ost und West*, 176-8; Cizmic, "Transcending the Icon," 64-5; Dolp, "Arvo Pärt in the Marketplace".

Spirituality', 'Icon and Music', 'Hesychasm', 'The Existential Ritual', 'Minimalism in Music', and 'Bells'.[33] Obviously enough, *Wenn Bach*'s playfulness, dissonance and secularity exclude it from most of these categories. Nor is *Wenn Bach* clearly reductive, and its overt engagement with Bach's material complicates the interpretation of its M/T-voice passages as 'elemental'. Moreover, Bach's presence seems to indicate a musical lineage quite distinct from the soundscapes of Orthodox Christianity and medieval chant. Indeed, at first blush, *Wenn Bach* appears more continuous with Pärt's 1960s forays into atonality and collage than with the kinds of pieces Sandner and Hillier considered to be quintessential examples of tintinnabuli, such as *Tabula Rasa* and *Passio*.[34]

On the other hand, many features of the piece are consistent with those same compositions. The M- and T-voice relationships are so clear in part 2, for instance, that Kevin Karnes selects this passage (as updated and currently published) for his exposition of tintinnabuli syntax.[35] And even part 1 exhibits a tendency to create local pitch hierarchies through the retrieval of 'elemental' diatonic artefacts (triads), stripped of any functional relationship. Likewise, *Wenn Bach*'s use of iterative process to create an arc of growth and retreat finds parallels in numerous tintinnabuli works, including both *Tabula Rasa* and *Passio*, opening up the possibility of its inclusion in discussions of the style's broader structural characteristics. Pärt's extreme sparseness of performance instructions is also striking: this feature of *Wenn Bach*, which Hillier specifically flags up in tintinnabuli music,[36] is consistent with Nora Pärt's 1976 programme note, and is especially attractive for interpretations placing

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[33] Hillier, *Arvo Pärt*, 1-23.
[34] See id., 122-39 and section 4.3.2.
[35] Karnes, *Tabula Rasa*, chapter 3 ("Tintinnabuli").
[36] Hillier, *Arvo Pärt*, vii. See also Paul Hillier, "Arvo Pärt: Magister Ludi," *The Musical Times* 130/1753 (1989): 137.

the tintinnabuli style in dialogue with aesthetics of medieval music.[37] Assessing *Wenn Bach* against tintinnabuli's discursive norms, therefore, almost unavoidably leads to the assessment of those norms themselves. The place accorded *Wenn Bach* in critical discussion – and, most particularly, critics' inclinations to accept it or reject it as an instance of 'tintinnabuli' – is likely to reveal much about how far larger swathes of Pärt's musical output have been organised and evaluated.

Very few writers on Pärt, however, have explicitly addressed this productive tension. More commonly, they ignore *Wenn Bach*'s existence entirely, making no attempt to orient it within any general understanding of the tintinnabuli style. Set against the abundance of criticism on *Für Alina*, *Tabula Rasa*, and *Passio*, *Wenn Bach*'s discursive footprint is minute. No version of the piece, to my knowledge, is the subject of sustained analysis in any scholarly publication or dissertation. Leopold Brauneiss has said almost nothing about it.[38] Some recent Pärt books, such as Bouteneff's *Out of Silence* and the *Cambridge Companion*, overlook it entirely.[39] Writing for a general readership follows the same pattern: Kimberley's extended liner note mentions *Wenn Bach* only superficially,[40] while Pärt's biography on the APC website skips straight from *Für Alina* to *Cantus* and *Tabula Rasa*.[41] Overall, writings in German tend to show slightly more interest in interpreting the piece: there is a short discussion by Hermann Conen, as well as various programme notes and reviews held at ETMM.[42] Some of these are considered further below; however, they are typically very brief, as is the reading offered in Helga de la Motte-Haber's article for *Positionen*, despite its

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[37] See further section 4.3.1.
[38] There is a passing reference in Brauneiss, "Tintinnabuli: An Introduction," 130.
[39] See section 0.2 on these sources.
[40] Kimberley, "A Musical Journey," 47.
[41] Arvo Pärt Centre, "Biography: Long," accessed 29 August 2016: http://www.arvopart.ee/en/arvo-part-2/biography/long/.
[42] See Conen, "Annäherung an den Kern der Musik," 25.

encouraging title.[43] Not one of these sources – nor any other of which I am aware, save Upton's essay – provides sustained critical engagement with *Wenn Bach*. This peripherality is matched in the work's discographic history: it is not recorded on ECM, Pärt's major label, and APRA catalogues its presence on only two commercial discs.[44] By contrast, the work seems to boast a healthy history of concert performances.[45]

How to interpret this loud discursive silence? *Wenn Bach*'s omission from Pärt literature is itself a pattern of critical reception, one that seems to confirm the presence of troublesome tensions within the piece. Hillier comes closest to admitting this, though he makes no attempt at reconciliation, writing that *Wenn Bach* 'is a strangely whimsical work; nothing in Pärt's new idiom prepares us for its chromaticisms, which seem to lie at an uncomfortably oblique angle to the tintinnabuli scales and triads …'.[46] Far less euphemistically, Upton states that *Wenn Bach*'s discursive absence is 'due to its potential problematisation of certain aspects of the tintinnabuli narrative'.[47] I agree, and suggest that tacit refusals to negotiate the work should not go unchallenged, especially given the existence of accounts placing it at the style's very point of origin. If the Tallinn concert is accepted as tintinnabuli's moment of entry into public consciousness, then it must equally be accepted as a point of departure for the discursive meanings, interpretations, and values that encrust the term. In short, *Wenn Bach*'s cusp status is fertile critical ground. Is it tintinnabuli, not-tintinnabuli, or almost-tintinnabuli? The remainder of the chapter insists that a place be found for this work, using its very cusp

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[43] Helga de la Motte-Haber, "*Wenn Bach Bienen Gezüchtet Hätte*: Über das Verhältnis von Neuer und Alter Musik im Werk von Arvo Pärt," *Positionen: Beiträge zur Neuen Musik* 24 (March 1995): 18-21.
[44] On the discographic history see section 1.3.1.
[45] At ETMM M238:1/27-31 may be found issues of UE's quarterly *Musikvorschau*, dated between 1985 and 1996. These detail numerous concert performances of *Wenn Bach* in the years following its publication.
[46] Hillier, *Arvo Pärt*, 100.
[47] Upton, "*If Bach*," 2.

status to investigate a series of embedded notions concerning both Pärt and tintinnabuli, and also setting out various larger issues that later chapters will interrogate more deeply.

1.2 Narrating tintinnabuli: ruptures and unities

1.2.1 Negotiating the archetypal model

Life-works narratives for Pärt often read into his changing musical idioms a trajectory that Upton describes as 'somewhat archetypal, consisting of a protagonist undergoing a crisis, followed by a period of self-discovery, and its resolution'.[48] Naturally, individual accounts differ in terminology and emphasis. Some quotations from Hillier's influential book, however, nicely serve to illustrate the most common periodisations. According to these, Pärt's crisis takes place in the 1960s, with his modernist idioms of serialism and collage understood as borrowed and artistically inauthentic voices. The music of this period is thus received in terms of troubled and self-conscious creativity, a state further sharpened by the aesthetic pressures of Soviet ideology. *Credo* is usually made emblematic of this constellation; Hillier calls this piece the 'transcendent climax of this personal struggle'.[49] The years 1968-76 then represent self-discovery: Pärt's period of inner scrutiny, physical and social retreat, attention to musical and personal essentials, cleansing of excess, spiritual awakening, study of early music, and negligible published output. Hillier describes this 'rite of passage':

> During this process of what amounted to a purification of his musical roots, [Pärt] became highly sensitised to all noise, and separated himself from all other musical life (even

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48 Ibid.

49 Hillier, *Arvo Pärt,* 52. Compare Quinn, "The Making of a Style," 89; Peter Quinn, "Out with the Old and in with the New: Arvo Pärt's *Credo*," *Tempo* 211 (January 2000): 20; Ivana Medic, "I Believe … in What? Arvo Pärt's and Alfred Schnittke's Polystylistic *Credo*s," *Slavonica* 16/2 (2010): 99; "Pärt, Arvo," in Tiina Mattisen, ed., *Who is Who in Estonia: Music*, trans. Kristel Peikel and Margus Lattik (Tallinn: Estonian Encyclopedia Publishers, 2004), 99. See also section 0.3.

> performances of his own works). An image haunted him of an impenetrable wall through which he must pass.[50]

Finally, 'resolution' is coincident with tintinnabuli's emergence in 1976, with the style encoding Pärt's success in finding, after great travail, a true compositional voice. It is against this background, of course, that Hillier presents *Für Alina* as creative rebirth. Elsewhere in his book, he writes that Pärt 'discovered the reductive, tonal style which he calls "tintinnabuli", and which enabled him to compose fluently once again'.[51]

This basic schema is everywhere in materials about Pärt, from credulous magazine profiles to published scholarship, and was already flourishing some years before Hillier's monograph.[52] It remains alive and well, as a passage from Bouteneff's recent work demonstrates. Bouteneff repeatedly posits two periods of 'impasse' and 'transition', placing the boundary in 1968. He explicitly opposes *Credo*'s figurative death with *Für Alina*'s later rebirth, and refers to tintinnabuli as 'an entirely new mode of conceiving music'.[53] A similar periodisation organises Pärt's biography on the APC website, albeit with slightly modified descriptors: 'early period', 'years of crisis' and 'birth of tintinnabuli'.[54] And the framework's continuing discursive purchase was further confirmed in June 2015, when BBC presenter Donald Macleod featured Pärt in Radio 3's *Composer of the Week*.[55] Clearly influenced by Hillier, Macleod spoke of 'two distinct periods' in Pärt's work, 'divided by an extended period of silence and contemplation'. *Credo* was 'a watershed, a critical artistic and existential moment in Pärt's life, when he'd reached a point of crisis in his physical and spiritual health'.

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[50] Hillier, *Arvo Pärt,* 74.
[51] Id., xi.
[52] Three examples among many: Andrew Porter, "Sacred Simplicity," *The New Yorker* (30 April 1990): 84; Lyn Schenbeck, "Discovering the Choral Music of Estonian Composer Arvo Pärt," *Choral Journal* 34/1 (1993): 23-4; Geoffrey Turner, "Sounds of Transcendence," *Cross Currents* 45/1 (1995): 62.
[53] Bouteneff, *Out of Silence*, 86.
[54] APC, "Biography: Long."
[55] Donald Macleod, "Arvo Pärt (1935-)," *Composer of the Week*, aired 22-26 June 2015 on BBC Radio 3 (five one-hour episodes).

On the 'silent' years, Macleod cited Nora Pärt's description of how her husband was trying 'to create a new way of hearing, to find this mysterious source within himself, and let the sounds flow freely out'. At last, 'one sunny morning in February 1976', Pärt 'came through on the other side' with *Für Alina*. Macleod emphasises the idea of a new beginning through Pärt's own words: 'he says of this point in his life, as if he were describing the music of [*Für Alina*] itself: begin from zero, from nothing …'.[56]

This archetypal narrative of crisis, self-discovery and resolution is often propounded by the Pärts, and explains much about the composer and his music both validly and insightfully.[57] However, it also tends to freight the tintinnabuli concept in two important ways. First, it is a narrative of rupture. With its set periods, this account habitually imagines tintinnabuli in opposition to pre-1976 'others': the 1960s 'crisis' works, and, less visibly, the 'transitional' music written from 1968 on.[58] Such repertorial oppositions materially affect formal understandings of Pärt's compositions, since they lead, on one hand, to the affirmation of relationships among the tintinnabuli works, and, on the other, to the overlooking of links with his earlier music. These biases in approach to the question of stylistic development have characterised much Pärt scholarship. Brauneiss, for instance, accommodates Pärt's pre-1976 compositions relatively seldom within his accounts of tintinnabuli, instead comparing his works in the style overwhelmingly with one another.[59] A more subtle illustration is found in Oliver Kautny's reception study. Kautny rarely writes analytically here, but he does describe the well-known scheme from *Tabula Rasa* in which

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[56] Macleod, "Arvo Pärt (1935-)," episodes 2 and 3, 23 and 24 June 2015. See further Arvo Pärt, "Tintinnabuli – Flucht in die Freiwillige Armut," in *Sowjetische Musik im Licht der Perestroika*, ed. Hermann Danuser, Hannelore Gerlach, and Jürgen Köchel (Duisburg: Laaber, 1990), 269-70.
[57] See for example Restagno, "Arvo Pärt in Conversation," 27-9.
[58] For another instance of periodisation using oppositional language see Paul Hillier and Tõnu Tormis, *On Pärt*, trans. Maarja Kangro and Anneli Unt (Harjumaa: Theatre of Voices Edition, 2005), 52.
[59] See for instance Brauneiss, "Musical Archetypes." One notable exception is found at Brauneiss, "Tintinnabuli: An Introduction," 140.

Pärt juxtaposes two processes, one methodically expanding while the other contracts.[60] Several Pärt works from the 1960s exhibit similar striations: in the finale of the Symphony No. 2, for instance, successive timpani phrases reduce slowly from twelve strokes to one, with the gaps filled by tightly ordered string material, systematically increasing in density (Example 1.6). *Credo* is also filled with such constructions.[61] And yet Kautny highlights the technique only in *Tabula Rasa*, the work he is appraising as possible *Durchbruch*. While a strength of his scholarship is its willingness to challenge neat isomorphisms of biography and style, he here unwittingly perpetuates and further normalises a narrative of formal rupture. The imbalanced treatment suppresses the content (and hence value) of the symphony and other serial works, along with the relatively obvious question of what Pärt's continuity of technique might signify.

Secondly, the archetypal narrative is teleological. Within its framework, Pärt's pre-1976 music receives a negative valence: it is conflicted, dissonant, and artificial. The tintinnabuli works, meanwhile, receive a positive valence, becoming stable, euphonious, and authentic. The examples already given clearly show this polarisation at work: Hillier's progression from struggle to fluency via purification, Bouteneff's much blunter categories of death and rebirth. Within such discourses, the 'tintinnabuli' concept begins to function, often unexamined, as an index of relative value within Pärt's musical output.[62] Here the *Cambridge Companion* is the obvious example. This collection is brazenly unreflective in taking tintinnabuli as its main site of value and interest.[63] The book's implicit message is that tintinnabuli is rightfully privileged in Pärt's oeuvre, and that ignorance of his preceding twenty years of

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[60] Kautny, *Ost und West*, 120-1.
[61] See also section 4.2 on striations in *Miserere*.
[62] One example: K. Robert Schwarz, *Minimalists* (London: Phaidon, 1996), 214: 'gone were the complexity, dissonance, and conflict of his early works'.
[63] The exception is Mihkelson's chapter (though there is little musical detail even here). See also section 0.2.

compositional activity need not impede its critique.[64] Such an entrenchment of tintinnabuli's discursive privilege goes hand in hand with the canon-forming influence of ECM, which – so far – has shown little interest in releasing Pärt's pre-tintinnabuli music. These clear-cut examples contrast somewhat with Hillier, whose position is, characteristically, more ambiguous. While he does sometimes seek to temper his book's teleological vocabulary and structure (with phrases such as 'continuity of musical value'), these never fully displace his declaration of ultimate allegiance to tintinnabuli. Thus, when Hillier does acknowledge formal continuities across the 1976 divide, tintinnabuli nevertheless tends to remain in focus as a necessary goal towards which all Pärt's earlier pieces are in some way directed, and as a desired object of study that their exposition can illuminate.[65]

It is also worth explicitly noting how the archetypal narrative is embedded metaphorically in two frameworks used widely to narrate Pärt's transition to tintinnabuli. The first of these is a silence/speech pairing, which understands tintinnabuli as a compositional voice emanating from prior silence. Examples from the literature are legion: Maria Cizmic, for example, writes that Pärt 'experienced his own personal moment of protracted silence' and 'fell compositionally silent' in the 1970s; while David Clarke casts tintinnabuli as a 'synthetic, integrated and authentic compositional voice' that emerged from a 'period of intense reflection'.[66] Despite critics' frequent valorisation of silence within tintinnabuli's aesthetics, most notably in Bouteneff's study,[67] Pärt's 'silent period' is easily made to bear negative connotations. This reflects, I suggest, underlying Cartesian assumptions that conceive silence and stasis as fundamentally incapable of establishing identity: the time was 'unproductive' in

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[64] Pärt's official works list goes back to 1956. See Arvo Pärt Centre, "Works: Chronological," accessed 29 August 2016: http://www.arvopart.ee/en/arvo-part-2/works/chronological/.
[65] See Hillier, *Arvo Pärt*, ix-xi.
[66] Cizmic, "Performing Pain," 121; Clarke, "Parting Glances," 681.
[67] Bouteneff, *Out of Silence* (see especially part II).

Philip Borg-Wheeler's account, while the Pärts have described it in terms of a lack of agency.[68] Hillier, however, rightly observes that it is 'a peculiarly Western tragedy that forces a rational distinction between fullness and presence on the one hand and absence and loneliness on the other'.[69] In any event, the silence/speech metaphor pairing possesses the qualities of both rupture (clear delineation of boundaries) and teleology (chronology of increasing value). So too does the birth-imagery already seen in critical efforts to stake out tintinnabuli's point of origin, including 27 October 1976. Whenever such imagery is used to affirm the style's emergence from nothing, rupture enters the frame. Meanwhile, the birth conceit also participates in a wider metaphor scheme encompassing other biological processes, such as gestation. Here Lyn Henderson's account is instructive: in a single paragraph, she refers to the sowing of seeds, the bearing of fruit, a 'new creative order', and a 'period of gestation' leading to *Für Alina*.[70] As Janet Levy argued thirty years ago, however, these appeals to unseen organic or evolutionary forces often reflect a profoundly teleological approach to stylistic narratives.[71] These metaphor schemes of silence and birth are ultimately important, then, because they not only fit within the much more complex networks of evaluation bound up in ideas of rupture and teleology, but eventually come to organise them. They are easily invoked, and powerfully influence how tintinnabuli is situated – usually advantageously – in overall accounts of Pärt's compositional development.

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[68] Philip Borg-Wheeler, liner notes to Arvo Pärt, *Beatus* (Virgin Classics 7243 5 45276 2 3, 1997, CD); see also the account of the 'silent period' given in Arthur Lubow, "The Sound of Spirit," *The New York Times* (17 October 2010), accessed 30 August 2016: http://www.nytimes.com/2010/10/17/magazine/17part-t.html?pagewanted=all&_r=0.

[69] Hillier, *Arvo Pärt*, 11.

[70] Lyn Henderson, "A Solitary Genius: The Establishment of Pärt's Technique (1958-68)," *The Musical Times* 149/1904 (2008): 88.

[71] Janet Levy, "Covert and Casual Values in Recent Writings about Music," *Journal of Musicology* 5/1 (1987): 3-27 (see especially 15-6 on the theme of a composer's path to maturity through distilment and the 'achievement' of simplicity).

The archetypal narrative provides important discursive context in both this chapter and those to follow. My aim is not to reject it. Rather, I suggest that its utility and prominence are both very good reasons to engage explicitly with its evaluative priorities, and that understandings of Pärt and tintinnabuli could only be improved by such scrutiny. The critical freighting of tintinnabuli with a birth-moment, for instance, is not only arbitrary, but an act capable of assigning far-reaching discursive privilege. A renewed focus on difficult works such as *Wenn Bach* hence seems all the more appropriate. As Upton comments, the archetypal narrative is 'liable to result in the neglect, rather than the scrutiny, of events deviating from its dramatic arch'.[72] As claimed above, the critical disengagement with *Wenn Bach* reflects the work's poor fit with elements of a preferred tintinnabuli narrative. This subsection has sketched in more detail what those elements might be, and the next begins to fulfil the claim analytically.

1.2.2 *Wenn Bach* and stylistic continuity

The version of *Wenn Bach* heard in 1976 in Tallinn offers clear resistance to the idea of tintinnabuli as stylistic rupture, since it exhibits considerable continuity with Pärt's 1960s scores. Here I do no more than gloss the extent of the common procedures. First, there is the organisation of rhythmic structure in *Wenn Bach*'s ostinato processes. Recall that here Pärt used multiple concurrent subdivisions of the bar into equal units, and also employed proportional relationships between the four segments of part 1 (Figure 1.ii). Each of these closely related features has numerous precedents. The subdivision technique, for instance, abounds in the instrumental works of 1966. One example is found in the string writing in Example 1.6, and another appears in the first movement of Pärt's cello concerto, *Pro et*

[72] Upton, "*If Bach*," 2.

Contra. Here an iterative process unfolds, in which the concertino instrument group gradually moves from one to twelve equal (and simultaneously played) subdivisions of the semibreve (Example 1.7). Proportional rhythmic relationships between parts, meanwhile, are found in both symphonies from the 1960s. The most elaborate example is at the start of No. 2, in which increasingly complex brass and woodwind augmentation canons feature prominently in the texture (Example 1.8). This device is also picked up by Hillier: in one of his clearest gestures towards continuity in Pärt's style-narrative, he correctly observes that the Symphony No. 1 'gives the lie to any suggestion that Pärt discovered imitative counterpoint and metrical canons during his period of early music study in the 1970s' (and, hence, that they might be features reserved for tintinnabuli alone).[73]

There is even a 1960s precedent for *Wenn Bach*'s use of tape recorder: the withdrawn *Kriips ja Punkt*.[74] But the parallels are not restricted to isolated techniques. Part 1 of the 1976 *Wenn Bach*, for example, unfolds as a dramatic arc, constructed through determinable processes that articulate gradual growth, a high point, and rapider retreat. This macrostructure is also found throughout Pärt's 1960s works. The clearest illustration is *Perpetuum Mobile*, the most tinged by multiple serialism of all Pärt's compositions, in which he similarly layers ostinati with schematised pitches, rhythms, and lengths to create a series of precisely orchestrated waves, which build to a climax and then quickly subside (Example 1.9). This work is well-studied: Hillier tabulates its scheme (Figure 1.v), writing of 'a musical shape whose simplicity is apparent enough to the listener even as it threatens to overwhelm him [*sic*]', and later commenting that it 'incarnates a compositional archetype'.[75] Very similar dramaturgy, structurally simplified and relocated to a diatonic pitch collection, underpins

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[73] Hillier, *Arvo Pärt,* 46.
[74] See section 0.3.
[75] Hillier, *Arvo Pärt,* 39-46. See also Quinn, "The Making of a Style," 25-9.

Solfeggio.[76] However, it also underpins any number of tintinnabuli pieces: *De Profundis* and *The Beatitudes*, for example, and perhaps more remotely *Fratres* (in its version for cello ensemble).[77] Likewise, iterative and proportional approaches to rhythmic structure are scattered throughout canonical tintinnabuli works such as *Spiegel im Spiegel* and *Cantus*. One might label all these devices typically Pärtian without giving any special weight to the tintinnabuli oeuvre or concept.[78] *Wenn Bach*, then, supplies clear technical grounds on which constructions of tintinnabuli as a positive break from Pärt's compositional past may be called into question.

Both Bach and B-A-C-H offer other points of connection between the 1960s scores and 'the cradle of tintinnabuli'. Pärt's *Collage über B-A-C-H* (*Collage* for short) suggests itself especially strongly as a predecessor for *Wenn Bach*.[79] In this work, too, the B-A-C-H motive operates simultaneously at multiple structural levels. The first movement is another four-segment construction, and the successive B-A-C-H pitches ground the major chords with which each segment's opening is signalled. Such writing directly parallels Pärt's deployment of minor triads in *Wenn Bach* (via the vamp and fanfare motive), and immediately gives a long history to his use of disembodied tonal artefacts to establish local pitch-hierarchies amid atonal chromaticism. Elsewhere in the movement, B-A-C-H opens the ten-note row that generates a variety of ostinato-based pitch material (Example 1.10). Just as in *Wenn Bach*, the initial abstract manipulations of Bach's cipher in *Collage* prepare a second movement that presents the earlier composer's actual music in newly instrumented and distorted forms.

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[76] See Hillier, *Arvo* Pärt, 49; Quinn, "The Making of a Style," 41-4.
[77] *Tabula Rasa* and *Passio* augment these examples (see section 1.1.3).
[78] Compare Karnes, *Tabula Rasa*, chapter 2 ("Unofficial Music: A History for Pärt"): 'Some of Pärt's works from this period exemplify distinctive ways of thinking and constructing musically that are clearly evident in *Tabula Rasa*, including a preoccupation with logical or algorithmic processes as means of generating pitch material or structures, and an abiding concern for making those processes immediately apprehensible by listeners, however complicated the pitch constructions they generate might be'.
[79] For a full analysis of *Collage* see Quinn, "The Making of a Style," 52-9.

Once again, too, there is an implication of continuity, since Pärt chooses the Sarabande from the sixth English Suite (BWV 811), whose melody conceals B-A-C-H in transposition.[80] *Collage* also contains a finale, in which the B-A-C-H motive is treated contrapuntally, in a manner reminiscent of *Wenn Bach*'s swarming ostinati. Finally, all three movements of *Collage* carry Baroque titles – Toccata, Sarabande, Ricercar – and *Wenn Bach*, recall, was subtitled 'concertino'. Rather than starting completely anew, then, as the archetypal narrative might suggest, *Wenn Bach* seems to reinhabit rather old Pärtian preoccupations and place them front and centre on the 1976 concert platform.

As before, these individual devices are also subsumed within consistent broader practices. *Collage* is by no means the only 1960s work in which Pärt encrypted Bach's cipher in his basic pitch material: the motive appears in the tone-rows of both *Diagrams* and *Quintettino*, also from 1964 (Figure 1.vi).[81] With *Credo*, of course, Pärt performs Bach-allusion on a grand scale: his music runs the gamut of collage, pastiche, quotation and recomposition, and also offers an antecedent for *Wenn Bach*'s appropriation of the *Well-Tempered Clavier*. There is even a third reference to this keyboard cycle buried in Pärt's film music: the 20-minute animation *Kurepoeg* ('The Young Stork'), dating from 1967, features a sped-up jazz pastiche of the C minor prelude from Book I (BWV 847/i), scored for piano, bass, and drums.[82] This gallery of Bachs, moreover, reveals only a subset of the instances in which Pärt has referred to other composers and consciously retrieved objects from Western music history. Examples from his 1960s output include the humorous set-piece cadence that caps *Quintettino*, the baroque and cadenza parodies in *Pro et Contra*, and – perhaps best-known – the bittersweet

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[80] See Hillier, *Arvo Pärt,* 51.
[81] See further section 2.3.2.
[82] *Kurepoeg*, directed by Elbert Tuganov (Tallinnfilm, 1967), VHS. Held at NLE. An audio file of music recorded for *Kurepoeg* is held at EFA 5423. The final cut of the film speeds up the music relative to the recorded cue, adding to an impression of carnivalesque absurdity (the relevant scene features the protagonists riding a crocodile across a lake).

orchestration of Tchaikovsky in the finale of the Symphony No. 2 (Example 1.11).[83] Once again, many of these practices persist beyond 1976 and pervade the most canonical tintinnabuli works: consider *Tabula Rasa*'s adaptation of the *concerto grosso*, or the violin-piano version of *Fratres*.[84] There is even the occasional explicit reference to other composers: Pärt's delicate tintinnabulation of Mozart, for example, in the *Mozart-Adagio*.[85] Sketched against this compositional history, *Wenn Bach*'s presence on 27 October 1976 seems almost a mainstay of stylistic continuity, and certainly resists any easy differentiation of Pärt's 'crisis' and 'tintinnabuli' periods.

What may be said about this result, in view of a critical discourse given to understanding pieces like *Collage* and *Credo* as 'defining records' of an 'artistic crisis … to which tintinnabuli was the solution'? Certainly, inquiries such as the foregoing plausibly explain the 'collective reticence' that seems to prevail around *Wenn Bach*.[86] Given the extent of the work's kinship with Pärt's earlier music, its acceptance as 'tintinnabuli' immediately weakens the purchase of accounts that seek to imagine that style through rupture or teleology. And yet, undeniably, Pärt presented *Wenn Bach* under the tintinnabuli rubric. Some writers have therefore attempted to reconcile the piece and the archetypal narrative, with perplexing results. A programme note by Andras Peer Kahler, for example, suggests that it is a *Schlüsselwerk*, or even a metonym for Pärt's compositional history. Yet his reading, in which an 'ugly' buzzing gives way to clarity and openness, applies this idea only to reinforce a basic teleology in which part 1 of *Wenn Bach* is itself effectively disqualified, positioned as tintinnabuli's 'other'. A reviewer of Kahler's performance situates the work still more firmly as an escape from

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[83] See Hillier, *Arvo Pärt,* 54-5.
[84] See also section 4.3.2 on historical Passion-setting conventions in *Passio*.
[85] Compare Conen, "Annäherung an den Kern der Musik," 25. Pärt also reworked *Collage* in 1994, adding a solo trumpet line to produce the *Concerto Piccolo über B-A-C-H*.
[86] Upton, "*If Bach*," 2 and 9.

conflict into beauty.[87] Such essentialised interpretations, I suggest, are not productive. *Wenn Bach*'s disruption of tintinnabuli's discursive privilege should be embraced, not staved off. The work's construction opens up a vast and thus far incomplete critical inquiry into the permeability of tintinnabuli's arbitrary borders, along with the style's prehistory. As I read it, de la Motte-Haber's article shows sympathy for such a project.[88]

Unquestionably, much about tintinnabuli was indeed new. Yet it is equally certain that the archetypal narrative, if followed too closely, overlooks crucial layers of meaning in the very music it purports to valorise. In chapter 2, I press the formal continuities between tintinnabuli and Pärt's 1960s music much further. The next subsection, however, introduces a discursive counternarrative, working through its implications with an eye on squarely confronting – at last – *Wenn Bach*'s relationship with musical history.

1.2.3 Counternarratives: searching for unity?

Set against the discursive practices traced in section 1.2.1 is a body of anglophone criticism that has made the case for stylistic and aesthetic continuity across Pärt's compositional output.[89] Notably, the counternarrative projects that make up this criticism exist mainly as unpublished dissertations, giving them a far lesser reach than the various prominent items affirming archetypal understandings. Of the three examples I consider, each adopts a unique strategy to narrate the composer's career so as to resist understandings of 1976 as a point of decisive rupture. The earliest, Stephen Wright's 1992 thesis, allocates equal

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[87] Andras Peer Kahler, "*Wenn Bach Bienen Gezüchtet Hätte* …," programme note for concert by Kammerorchester Unter den Linden, 14 September 1995, held at ETMM M238:1/38. Original: *Wenn Bach* 'ist insofern eine Schlüsselkomposition für das gesamte Werk Pärts …'. Later: '… ein gänzlich neuer Teil beginnt: die "häßlichen" Kontrapunkte sind verschwunden, und es entsteht … ein warmer melodischer Strom. … Hier öffnet sich der Blick wie auf ein Stück freien Himmels'. Reviewed in Bernd Feuchtner, "Mit und Ohne Teufel," source unknown, held at ETMM M238:1/21.

[88] See de la Motte-Haber, "*Wenn Bach*," 20-1.

[89] Compare Karnes, *Tabula Rasa*, chapter 1 ("The Blank Slate") for a survey of Pärt literature from the former Soviet Union in which links of stylistic continuity are also drawn.

attention to Pärt's pre- and post-1976 music, diligently mapping techniques such as additive process in both.[90] In contrast to Hillier's writing five years later, there is little teleological rhetoric in Wright's association of Pärt's 'constructive thinking' with his serialist origins. Instead, Wright simply notes that the tintinnabuli works display similar processes.[91] Peter Quinn, by contrast, does aspire towards a more integrated narrative, tracking the recurrent formal features across Pärt's many changes of idiom up to 1985, and tabulating the results towards the end of his thesis (see Figure 1.vii). He does this largely in order to set up *Credo* as a nodal work: a 'summation of the early period, encapsulating as it does most if not all of Part's early stylistic traits, but also … a decisive link to the forging of the tintinnabuli style'.[92] Lastly, there is Mark Vuorinen's work, which claims counternarrative status more self-consciously than either Wright or Quinn. Vuorinen's tactic is fairly simple: positing a main stream of Pärt scholarship that has not really interested itself in the idea of a 'continuum of method', he seeks to demonstrate such a continuum by focusing on the presence of a single feature, precompositional rulemaking and process, throughout Pärt's oeuvre.[93]

A degree of caution is appropriate when assessing the relationship between unity and value in these writers' accounts. When 'unity' is invoked in connection with Pärt, what kinds of meanings are in play? As Fred Everett Maus has argued, music-analytical writing too often assumes unity as an overarching – yet also underspecified – criterion of value, whose demonstration becomes its own end.[94] His critique echoes Levy's, when she warns against tacit value judgments that proceed by wielding unity and like concepts without attending to

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[90] See for instance Wright, "Stylistic Development," 28-40 and 89 (*Pro et Contra, Tabula Rasa*).
[91] Wright, "Stylistic Development," 23. 'Constructive thinking' is originally from Harry Olt, *Modern Estonian Composers* (Tallinn: Kodumaa, 1972), 11.
[92] Quinn, "The Making of a Style," 188.
[93] Vuorinen, "A Continuum of Process," 6-8. See also section 0.2 on these three dissertations.
[94] Fred Everett Maus, "Concepts of Musical Unity," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 171-92.

the specific contexts within which those concepts bear value.[95] In Pärt studies, no doubt partly because of the composer's own rhetoric, the value of 'unity' has indeed sometimes been made an absolute.[96] Brauneiss, for example, opens one article on tintinnabuli by asserting that 'unification of the multiplicity of musical surface detail through its derivation from a single underlying origin remains a key question of the craft and aesthetics of music'.[97] Yet this lies close to Levy's observation that unity-claims form part of the 'metaphorical package' of organicism – and that package, as shown earlier via concepts such as evolution and gestation, often goes hand-in-hand with teleological models. Against these critical habits, whose presumptions at worst reduce unity to the status of piety or platitude,[98] Maus and Levy each remind their readers of unity's diversity: its inability ever to transcend the ideological frameworks of critical agenda and historical specificity. Unity is always someone's unity ('the whole is the untrue' railed Adorno, scarred by totalitarian fantasies of social homogenisation).[99] As the Brauneiss example shows, a scholar intent on reinscribing tintinnabuli's discursive privileges can lay claim to the concept just as easily as a scholar intent on refusing them.[100] Ultimately, then, Maus' piece delivers a familiar warning about totalising impulses in music-critical writing. However, and relevantly to the Pärt counternarratives, he also frames unity as a flexible concept that is not containable by

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[95] Levy, "Covert and Casual Values," 4.
[96] Two examples from Pärt: '1+1=1', an equation symbolising the M/T-voice relationship proffered at Hillier, *Arvo Pärt*, 96, and adopted by many other critics; and 'I am confident that one thing stands for all. One is all,' which appears in Smith, "Sources of Invention," 20.
[97] Brauneiss, "The Unification of Opposites," 53. For another take on tintinnabuli in relation to historical unity-concepts see Benjamin Skipp, "Out of Place in the 20th Century: Thoughts on Arvo Pärt's Tintinnabuli Style," *Tempo* 63/249 (2009): 6-7.
[98] See Maus, "Concepts of Musical Unity," 174 and 186-7.
[99] See John J. Sheinbaum, "Adorno's Mahler and the Timbral Outsider," *Journal of the Royal Musical Association* 131/1 (2006): 75-6.
[100] See also Brauneiss, "Tintinnabuli: An Introduction," 118, discussing German philosopher Wolfgang Welsch.

traditional music-analytical practices, but must inevitably spill into the realms of sociality and experience.[101]

Vuorinen's work is almost wholly analytical, and its unifying impulse illustrates some of Maus and Levy's concerns. He expresses his central claim as follows:

> At the root of all of Pärt's music lies an element of predestination. Whether the music employs atonal serialism or uses the minimal elements of the tintinnabuli language, the composer's process establishes musical parameters from the outset and allows them to be play[ed] out according to his predetermined rules … creating a bridge that spans Pärt's entire oeuvre.[102]

The totalising language here is clear – and, just like the archetypal narrative, it is excessive. In fact, Pärt has written plenty of music that does not – at least, does not obviously – centralise compositional predestination: one might nominate here *Nekrolog*, the Symphony No. 3, *Bogoroditse Djevo*, *Littlemore Tractus*, or *Adam's Lament*. Reminiscently of *Wenn Bach*'s absence from wider Pärt discourse, Vuorinen has little to say about these works.[103] More importantly, his thesis positions itself against the 'main stream' of Pärt scholarship without undertaking the kinds of critical reflection urged by Maus. He does not explain why it is necessary to establish a 'continuum of process' in Pärt's oeuvre, nor the implications of such a revision for concepts such as tintinnabuli. Moreover, Vuorinen's democratising insights are not applied in genuine opposition to the archetypal narrative: he concedes at the outset that the narrative's periodisations exist for 'good reason', and hence leaves undisturbed their many socio-cultural entanglements and evaluative presumptions. Lastly, Vuorinen does not investigate how the theme of predestination might highlight tensions surrounding the mechanical and the automatic as concepts in twentieth-century art (an inquiry additionally entwined with the history of organicist musical ideology). In sum, then, Vuorinen's excellent

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[101] See Maus, "Concepts of Musical Unity," 175-8.
[102] Vuorinen, "A Continuum of Process," 20.
[103] He does suggest that the twelve-tone principle itself might relevantly conform to Pärt's overall predestination aesthetic (Vuorinen, "A Continuum of Process," 22). This seems to beg the question slightly, though see further section 2.2.

analyses seem to serve a counternarrative invoked mainly for its own sake. Despite his ambitious claim, he never really clarifies what is at stake when offering to supplant dominant accounts.[104] Of course, it is likely that such matters lay beyond his project's scope. It remains open, however, just how Vuorinen's 'bridge' (or its absence) might matter.

Both Quinn and Wright give more measured takes on the unity that their respective projects uncover. The former's *Credo*-focused narrative, for example, presents Pärt's technical developments as ongoing negotiations by the composer with his own historical (and music-historical) situation, in which both ruptures and continuities are present. Quinn situates Pärt's trajectory, including the emergence of tintinnabuli, within an 'extraordinary, and uniquely Soviet, *Weltanschauung*', that arose from the 'intensely difficult artistic environment which shaped the post-Shostakovich generation', and which precipitated crisis and artistic reworking in many other cases than Pärt's.[105] Such social grounding, as suggested above, moderates the tendency of solely music-analytical accounts to freight archetypal elements such as 'crisis' with teleological values. Even more than Quinn's, Wright's thesis is a study in critical humility. Wright is well aware, and states explicitly, that the tintinnabuli concept functions on the level of both technique and style – and, hence, that continuities of form always also bear social meanings.[106] He, too, places weight on cultural context, and painstakingly avoids the vocabulary of tacit evaluation. He also maintains critical distance, never adopting Pärt's words as his own (he declines to comment on the composer's 1960s compositional philosophy, for example, because of a lack of 'direct evidence from the

[104] See Vuorinen, "A Continuum of Process," especially 1, 6-8, 20, 59, and 165-7.
[105] Quinn, "The Making of a Style," 102. I discuss Soviet musical culture in chapter 2.
[106] Wright, "Stylistic Development," 2.

period').[107] In short, Wright takes Pärt's music as he finds it, admitting both rupture and continuity when he encounters them.

As swimmers against the discursive tide, Vuorinen, Quinn and Wright all deliver unique insights, with Quinn in particular deserving more frequent citation. However, their shared accomplishment – the identification of substantial continuities that permeate the boundaries of 'tintinnabuli' – should be regarded as a starting point, not a terminus. To paraphrase Umberto Eco, music requires hermeneutic interrogation more than structural definition.[108] Both the rupture-narrative and the countervailing insistence on a unified oeuvre are valid strategies for approaching Pärt's music. Equally, both are flawed. My concern is not to advocate for either (although, as chapter 2 will show, my sympathies are more with the counternarrative). Rather, I am interested in thicker, more local narratives. For a piece like *Wenn Bach*, this means a deeper investigation of the kinds of cultural baggage that musical techniques always carry. Accordingly, the next subsection moves from B-A-C-H to Bach.

1.2.4 From B-A-C-H to Bach

As seen already, few critics have shown much enthusiasm for Pärt's placement of a Bach work in 'the cradle of tintinnabuli'. Indeed, this act has the potential to undermine various points of consensus around what Bach has historically meant to Pärt. To illustrate, consider one common trope, used especially to interpret *Credo*: Bach as metonym for tonality. For Henderson, Pärt's use of Bach in *Credo* flags tonality's continued advance within his music; Clarke, meanwhile, simply takes the symbolism for granted.[109] Benjamin Skipp takes a slightly different route with his suggestion that the C major prelude quoted by Pärt in *Credo*

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[107] See Id., 67-72.
[108] See Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate (Princeton: Princeton University Press, 1990), 27 (Nattiez' pinpoint citation of Eco is unclear).
[109] Henderson, "A Solitary Genius," 87; Clarke, "Parting Glances," 681.

is a musicians' shorthand for equal temperament.[110] Since moments of tonality in Pärt's pre-1976 music are themselves often understood as symbolic valorisations of expressive possibility (usually set against atonal chaos),[111] the metonymy trope is easily made complicit in teleological Pärt narratives. Hence, while Hillier's assignment of *Credo*'s musical resources to the (linked) forces of good and evil is unexceptionable, his final flourish gives the evaluative game away: suddenly the piece is 'a hymn not only to the splendour of Bach's music, but also to the splendour of tonality …'.[112] Hillier's understanding of tonal moments as articulations of present crisis and desired future is still more apparent in his descriptions of Pärt's 1966 collage pieces, where he casts such moments as 'confession[s] of a composer for whom a certain kind of expressiveness is unobtainable within the style that history has apparently ordained for him'.[113] Ultimately, on this view, Bach becomes a symbol of the chasm between where Pärt was in the 1960s, and where he wanted to be: an idea that the composer himself has licensed quite expressly.[114]

Whatever success this model may have in reading *Credo* as a negotiation between Pärt and Bach – and the work has certainly been subjected to enough interpretations along these lines – it does not map persuasively onto *Wenn Bach*. By 1976, Pärt had clearly elected to alter many aspects of his compositional style radically – but had, equally, elected to preserve many others. Bach-allusion was among the survivors. Hence, as Upton shows, the metonymy trope actually gives little purchase on what the earlier composer signified to Pärt as he publicly debuted his new works.[115] Why any further need to reference Bach, if Pärt's desired 'tonal' future had been reached through tintinnabuli (as the other works in the suite suggest),

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[110] Skipp, "Out of Place," 8.
[111] See Upton, "*If Bach*," 20.
[112] Hillier, *Arvo Pärt,* 63.
[113] Id., 52.
[114] See for instance Restagno, "Arvo Pärt in Conversation," 14.
[115] Upton, "*If Bach*," 17.

and his true expressive voice thereby liberated (as the archetypal narrative demands)?[116] And why Bach in particular, given that Pärt's hard-won reorientation had come about through the study of medieval and Renaissance music? These are difficult questions, and suggest that the Bach of *Wenn Bach* cannot readily be ignored, nor simply bracketed with interpretations of the 1960s scores. Rather, the piece calls for renewed interpretations, and an explicit consideration of how the concepts of 'Bach' and 'tintinnabuli' might each affect the other. Upton's work paves the way here, proposing many fresh readings of *Wenn Bach* – all arguable, none definitive. However, since he works from a score revised long after 1976, I will curate elements of his essay, with some minor interpolations and reformulations, to present two contrasting views of the relationship with Bach that this piece, in its original version, might articulate.

The first of Upton's readings relies on the claim that tintinnabuli aesthetics are committed to the rejection of modernism. By laying emphasis on Pärt's turn away from serialism, many versions of the narrative of rupture implicitly make this claim. It also appears explicitly: Clarke, for example, concludes after reflection that any hardline modernist stance is incompatible with tintinnabuli.[117] This view of tintinnabuli accommodates *Wenn Bach* by couching it as a site of resolution: the point at which Pärt's Bach odyssey finally attains closure by situating the earlier composer within his – that is, Pärt's – own desired aesthetic. The Bach in play here, of course, is the arch-modernist figure constructed, cherished, and repeatedly referenced in music by Adorno and the *Neue Wiener Schule*. It is the Bach who stands for logic over fashion, motivic composition, ideal structure, and the progressivist

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[116] Compare Savenko, "Musica Sacra," 160: 'the euphony of the cosmos which was heard in the Bach prelude is now affirmed in every instant of the "tintinnabuli" music'.
[117] Clarke, "Parting Glances," 683. See further section 2.5 on tintinnabuli and modernism.

projects of a 'central' German tradition.[118] It is also, perhaps, the Bach who was eventually to become entangled in Soviet music's official rapprochement with dodecaphony.[119] In *Wenn Bach*, Upton suggests, Pärt obliterates this figure, and instead restores 'the very sense of stasis proposed by Adorno as the quality against which Bach could be differentiated from his predecessors'.[120] He does this through his addition of T-voices to the B minor prelude. This act obscures Bach's voice-leading beneath the exaggerated leaps of the alternating position, and also denies his music tonal closure (Examples 1.5a, 1.5b). In *Credo*, by contrast, the harmonic outline and structural autonomy of Bach's C major prelude were carefully preserved and exploited. The underlying logic here is that Pärt's treatment in *Wenn Bach* confirms a rupture with modernism by applying his own tintinnabuli idiom to destroy precisely those features of Bach's music which the modernists so valorised.[121] This take is indeed ingenious, and is perhaps one of the stronger arguments for subsuming *Wenn Bach*'s use of Bach allusion into the prevailing tintinnabuli narrative.

In tension with this reading, whose emphasis on deliberate distortion aligns it with cultural theories such as Harold Bloom's 'anxiety of influence', are alternatives in which *Wenn Bach*'s attitude to Bach is redemptive, not distancing or alienating.[122] Within these alternative possibilities, as Upton puts it, 'recomposition has less to do with influence than with the construction of a tradition to which the later composer can be regarded as heir'.[123] Once more, the key trope here is the explicit claim of twentieth-century artists to Bach as

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[118] Upton, "*If Bach*," 16-9.
[119] See Schmelz, "Listening, Memory, and the Thaw," 56.
[120] Upton, "*If Bach*," 19.
[121] Ibid.
[122] See Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford University Press, 1973). Bloom cites Nietzsche and Freud as his own influences. For a musicological adoption of Bloom's theories to twentieth-century music see Joseph N. Straus, "The 'Anxiety of Influence' in Twentieth-Century Music," *The Journal of Musicology* 9/4 (1991): 430-47. Notably, Straus sees the music-critical goal of demonstrating unity as incompatible with a productive application of Bloom's theories of deliberate misreading.
[123] Upton, "*If Bach*," 11.

'musical progenitor'. Upton gives numerous instances of this phenomenon,[124] which is also clearly suggested in several items of Pärt criticism. Skipp, for example, sees Pärt's relationship to Bach in *Collage* as 'disciple-like', and *Credo* as moving still further towards deification.[125] Similarly, Ivana Medic understands *Credo* to invoke Bach as Pärt's supreme 'musical authority'.[126] These received ideas of Bach as colossus of Western music (or even as beekeeper) ground interpretations of *Wenn Bach* in which, far from rejecting a specific music-historical image of the earlier composer, Pärt claims a more general lineage coalescing around notions of order and master-craftsmanship.[127] Upton draws the precise connection by focusing on the nascent tintinnabuli style. Since the now-standard scalar and syllabic methods of M-voice composition[128] had not stabilised in 1976, Pärt's new syntax lacked any obvious means for generating long-term structure. Therefore, Upton writes, it is not really surprising to find an *objet trouvé* (Bach's prelude) formally anchoring part 2, or indeed to find B-A-C-H imposing form upon part 1's elemental T-triad material. With both allusions, *Wenn Bach* affirms 'the popular figure of Bach as a composer in the abstract: a craftsman and a mathematician as much as an artist' – that is to say, a musical predecessor equal to and worthy of Pärt's own 'desire to stricture himself compositionally'.[129] This wellspring-image, through which Bach appears as the solution to a problem of form in Pärt's own music, explains Pärt's continued need for citation in 1976 in a way that the tonal metonymy trope – and, more widely, the narrative of rupture – cannot. In short, this reading emphasises Pärt's possible need to call on a deep-seated sense of musical identity even while launching his new

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[124] Id., 17-20, referring to Reich, Hindemith, Stravinsky and Schoenberg. For a discussion featuring B-A-C-H in the *Neue Wiener Schule* context see Richard Taruskin, *The Oxford History of Western Music*, vol. 4, *The Early Twentieth Century*, ch. 58, "In Search of Utopia: Schoenberg, Webern, and Twelve-Tone Technique," (Oxford: Oxford University Press, 2005), 675-742.
[125] Skipp, "Out of Place," 8-9.
[126] Medic, "I Believe …," 100.
[127] See Upton, "*If Bach*," 20.
[128] Compare Brauneiss, "The Unification of Opposites," 57.
[129] Upton, "*If Bach*," 16 and 33.

style – the idea perhaps underpinning Hillier's otherwise obscure suggestion that *Wenn Bach* 'repay[s] a debt to the co-opted Bach of yore'.[130]

These two contrasting readings, populated by their various Bachs, make clear that the 1976 tintinnabuli works did not in fact resolve the crisis articulated in *Collage* and *Credo* – at least, not straightforwardly or simply. *Wenn Bach*, a work disregarded in Skipp's account of Pärt's career, seems to contradict his claim that *Credo* was the culmination of the composer's fascination with the past as a topic.[131] Rather, as Upton shows, *Wenn Bach* falls among ongoing attempts by Pärt to situate himself in relation to multiple pasts, both modern and distant. His Bach works are all 'complex documents of Bach reception', Upton observes, and, as such, are all heavily laden with self-image, confronting intractable twentieth-century problems such as artistic progress and the authentic voice.[132] Speaking to Restagno, Pärt was clear about the persistence of such angst beyond *Credo*, commenting that his experiences with the Symphony No. 3, a 1971 work, left him dissatisfied: 'It became clear to me that I was caught within my relationship to musical history, which was too much one of debt. And that my work somehow lacked a style of its own'.[133] Read with *Wenn Bach* in mind, this quotation also anticipates the most critical interpretative question: how should the piece be understood as both a Bach work and an example of tintinnabuli? My suggestion is that Pärt's dialogues with modernity and history in the late 1970s were not confined to *Wenn Bach* alone, but were merely most audible there. In fact, as I shall argue in chapter 2 through a focus on tone-rows and the Soviet postwar avant-garde, those dialogues were crucial to shaping the very features of tintinnabuli that ultimately became canonical. Beyond self-interpretation, *Wenn Bach*'s allusions thus point squarely towards wider investigations – within which 1976 is

[130] Hillier, *Arvo Pärt,* 100.
[131] Skipp, "Out of Place," 7.
[132] Upton, "*If Bach*," 33.
[133] Quoted in Restagno, "Arvo Pärt in Conversation," 29.

not a stable boundary – of the meaning, scope, and historical attitude of the style to which the work belongs. Upton, too, concludes that *Wenn Bach* is important to tintinnabuli's narrative. His essay, moreover, unwittingly indicates the protraction long past 1976 of these very same negotiations between Pärt and the past. This is because many of his observations relate to *Wenn Bach*'s later revisions – a further interpretative source that will shortly be examined in detail.

Ultimately, the discursive patterns, musical evidence, and speculative interpretations gathered together above – and, indeed, throughout the chapter so far – all underline two key observations that I will end this section by reiterating. First, it matters how critics decide to construct narratives of Pärt and tintinnabuli. Secondly, the constructed narratives can only ever be partial. However, through critiques such as Upton's and Quinn's, which explore formal features alongside broader frameworks for interpretation, the question of tintinnabuli's own complex relationship to twentieth-century music and culture emerges not only more clearly, but also more urgently, than in most mainstream Pärt discourse. *Wenn Bach*'s cusp status illustrates these points well: while its many meanings are not satisfactorily negotiated by either an archetypal rupture account or a reactive assertion of formal continuity, the work stands as a promising focus for elaborating more local and perhaps untidier accounts of Pärt's music that articulate a due scepticism of totalising or teleological strategies. In section 1.3 I disunite *Wenn Bach* still further, in continued pursuit of its relationship with 'tintinnabuli'.

1.3 Decentring tintinnabuli: intertextuality and fragment

1.3.1 Examining the published scores: part 1

While the discussion thus far has been confined to *Wenn Bach*'s original version, I now begin to take account of Pärt's many revisions. These will prove interpretatively crucial, and yet a turn to the literature reveals scant awareness that the work has a plural existence. Existing criticism is seldom clear or specific about Pärt's alterations, and the lack of previous attention to the archival manuscript has meant that even authors who know the chronology have been unable to address its full significance. Hillier's description of *Wenn Bach*, for example, mentions two separate versions, but differentiates them only on the basis of their scoring, suggesting his unfamiliarity with the substantive compositional changes.[134] Before engaging with those changes in detail, it is therefore useful to orient this section with a short account of the work's post-1976 career. The key year is 1984, when Pärt, now living in the West, radically revised *Wenn Bach*. He published this new version, adding a dedication to Ofelia Tuisk, an Estonian colleague who had died in 1981.[135] Because of its wide availability and its two commercial recordings, the 1984 *Wenn Bach* has been a natural focus of critical attention (insofar as the piece has attracted any).[136] However, in 2001 Pärt revised the piece again, resulting in the score presently published by UE, of which no commercial recordings

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[134] Hillier, *Arvo Pärt*, 100. Compare Conen, "Annäherung an den Kern der Musik," 25.
[135] No dedication appears in the 1976 autograph score. Compare Mihkelson, "The Cradle of Tintinnabuli," 16.
[136] The two recordings are by Gennadi Rozhdestvensky and Neeme Järvi. Respectively, they appear on *Highlights from "Alternatives": A Series of Performances of Soviet Avant-Garde Music* (MCA Classics AED68000, 1988, CD), and *Collage* (Chandos CHAN 9134, 1993, CD). Neither disc's written material is especially helpful. The garbled track listing for 1988 has *Wenn Bach* as 'Lyubimov: Tabula Rasa and Fratres from Arvo Piart', while Wilfrid Mellers' 1993 liner note includes a true gem: 'The buzzing would seem to emulate the bees Bach is proleptically seen as keeper of, bees being a creaturely community said to work in togetherness, as humans often don't'. A recording of the 1984 version's premiere (given by Peter Burwick and Ensemble XX. Jahrhundert) survives in a recording made for Westdeutscher Rundfunk in Witten, dated 28 April 1984 (APRA 000110-05).

have been made.[137] While these two scores form the basis of my inquiry, there is evidence of *Wenn Bach*'s existence in other unpublished versions, whose content remains a mystery. APRA lists two early rescorings dating from 1978 and 1980,[138] while Kahler's programme note suggests some revisions in 1995.[139] It should also be added at the outset that none of the material accompanying *Wenn Bach*'s two 'official' revisions (that is, the 1984 and 2001 scores) appears to shed light on Pärt's motivations for updating it. The composer often revises his works on his own initiative, and seldom comments on this process.[140] Moreover, he no longer recognises the 1976 version, and made clear to me, via APC, his reluctance to discuss it.[141] Kimberley suggests that Pärt simply saw the 1976 version as unsuccessful;[142] alternatively, the answer might lie in a specific commission or performance opportunity. Either way, this lack of certainty lends what follows both the advantage of being unswayed by composer-intentionality and the disadvantage of being speculative.

Examining the 1984 score, it soon becomes clear that Pärt's revisions maintain a negotiation with the past that is far from straightforward. Progress, form and influence are all newly put at stake in ways that implicate a variety of modernist preoccupations. The changes begin with Pärt's configuration of the ensemble: unlike the 1976 version, *Wenn Bach*'s 1984 score gives an exact instrumentation. One notable change is the removal of the tape recorder, which Pärt abandons in favour of a relatively conventional assembly of strings (four quartets).[143] The tape had been *Wenn Bach*'s clearest outward marker of conformity with

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[137] Arvo Pärt, *Wenn Bach Bienen Gezüchtet Hätte* … (Vienna: Universal Edition, 2002). UE31924. The 1984 version was published as UE18646.
[138] A 1978 version for harpsichord and electronics (unconfirmed) and a 1980 version for harpsichord and strings.
[139] See Kahler, "*Wenn Bach,*" ('1976, korrigiert 1984 und 1995').
[140] See APC, "Works: Chronological." The revisions listed here by no means represent the full scope of Pärt's tendency to revisit and alter his works.
[141] Kristina Kõrver, email to the author, 9 December 2015.
[142] Kimberley, "A Musical Journey," 47.
[143] More precisely, four of each instrument from a string quartet.

the 'progressive' aesthetic that led numerous postwar musicians to test the frontiers of compositional possibility through the creative use of sound recording technology.[144] Pärt certainly participated in this aesthetic through his film scoring (as well as in *Kriips ja Punkt*), and his command of the technology, gained through working as a *toonmeister*, has sometimes been noted.[145] By refusing any precise instrumentation, moreover, Pärt's original version had aligned with the powerful post-structuralist tropes of open score, weakened authorial intent, and interpretative primacy. The 1984 *Wenn Bach*, on the other hand, is restored to the realm of rather traditional and prescriptive art-music. Hence the work's fresh handling points, in this respect, strongly away from experimental modernism.

In other ways, Pärt's 1984 changes retain many hallmarks of the twentieth century. The reframing of part 1's ostinato structure provides an excellent illustration. In the 1976 score, Pärt notates all 16 ostinati in the same octave, and, while some indications about register are present (Example 1.1), they are not consistent across the four segments. In 1984, however, he places each segment's ostinati in a separate octave, using an overall design that not only reflects instrumental tessitura but also further encodes the B-A-C-H motive (in thirteenfold intervallic augmentation: see Example 1.12). This careful systematisation grounds the passage all the more firmly in the aesthetics of precompositional rationalisation. And yet Pärt also disrupts these same set processes, for, in 1984, the ostinato buildup is no longer continuous over a 100-bar span. Instead, the ostinati are suspended at the end of each segment to splice in transposed excerpts from the B minor prelude, which had formerly appeared in part 2 of *Wenn Bach* only.[146] At first, Pärt quotes only a tiny fragment, drawn

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[144] Luigi Nono, whom Pärt met in 1963, is one example. Pre-recorded tape parts also appear in works written within the Soviet Union, such as Sofia Gubaidulina's *Night in Memphis* (1968).
[145] See for example Mihkelson, "A Narrow Path to the Truth," 13-5; Karnes, *Tabula Rasa*, chapter 4 ("*Tabula Rasa*: Listening, Reading").
[146] These periodic suspensions may suggest another (pragmatic) reason for omitting the tape in 1984.

from the start of Bach's bass line. The fragment then lengthens incrementally at each appearance (see Example 1.13). Naturally, these interpolations dismantle the single-arc structure originally used for part 1: in the 1984 version, the suspensions and resumptions of the string ostinati create the impression, registered by Upton, of a 'series of waves each bigger than the last'.[147] Most significantly, though, this alteration adds fresh layers to *Wenn Bach*'s documentation of its composer's self-conscious relationship with musical history. The quoted fragment consists of simple scalar material, and is hence what was, by 1984, a 'textbook' tintinnabuli M-voice. Pärt indeed treats it as such, supplying either one or two regular T-voices, which also frame the quotation through rhythmic displacement. This suggests the unison of Pärt's 'voice' with Bach's, of course, but also his retrospective inscription within *Wenn Bach* of a consolidated tintinnabuli syntax capable of generating form autonomously. A dialogue over the origins, meaning and normalisation of Pärt's own style, as negotiated over its first eight years, thus opens up within the new score.

This dialogue, I suggest, is most apparent in the 1984 score's newly forged relationship with 'Ludus', the first movement of *Tabula Rasa*. Many of Pärt's alterations reflect features found in 'Ludus'. The use of string ensemble is one example, while the splicing of ostinati with iterations of Bach's music is a subtler instance, since it illustrates the striated juxtaposition of two processes that Kautny, for one, associated with *Tabula Rasa*.[148] A third feature is the works' shared proclivity for Baroque pastiche, a well-known feature of 'Ludus', which Lindsay Vickery detects in the newly composed woodwind figurations with which Pärt amplifies the 'fanfare' motive in *Wenn Bach*'s 1984 version (Example 1.14).[149] As Upton

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[147] Upton, "*If Bach*," 21.
[148] See section 1.2.1.
[149] Lindsay Vickery, "Arvo Pärt: If Bach Had Been a Beekeeper," (2001 essay published on www.waapa.cowan.edu.au (no longer active)). Held in APRA. Upton analyses the woodwind lines in "*If Bach*,"

has noticed, Pärt also writes in a more direct citation of 'Ludus'. This important moment arrives at the textural high point: the end of the H-segment. The music neither simply retreats, as in 1976, nor reverts to Bach's material, as per the established splicing pattern. Instead, a dramatic intervention, described as a 'three-bar semiquaver arpeggiation of a B diminished triad', sweeps down through the piano and woodwind over six octaves (Example 1.15a).[150] Almost too obviously, this recalls the main moment of crisis in 'Ludus', likewise situated at the movement's point of maximal processual extension, and likewise involving a frenetic *tutti*, with a huge registral descent and the sudden introduction of diminished harmonies based on the focal pitch.[151] (In the 2001 score, Pärt makes the equivalent passage more dramatic still, writing the diminished arpeggio throughout the ensemble in a total demolition of all other established processes: Example 1.15b). By introducing all these elements to a work originally composed without them, Pärt reconfigures *Wenn Bach* to refer explicitly to the history of tintinnabuli. The revisions, I suggest, participate in an evolutionary narrative, in which the unpublished 1976 version was 'almost tintinnabuli', whereas the published 1984 version, updated to align much more closely with the style's most canonical work, is 'tintinnabuli' without qualification. This narrative is not imaginary, but is implied in Pärt's own assessment that the 1976 suite contained works in which tintinnabuli was not yet fully formed.[152] Indeed, it is imposed by most critical attempts to define tintinnabuli by essentialising it as abstract musical syntax (recall, for instance, *Für Alina*'s prominence in

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28-9 (using the 2001 score). On *Tabula Rasa* and Baroque characteristics see for example Savenko, "Musica Sacra," 169.

150 Upton, "*If Bach*," 30.

151 Compare Hillier, *Arvo Pärt*, 115; Karnes, *Tabula Rasa*, chapter 4 ("*Tabula Rasa*: Listening, Reading"). Brauneiss gives a survey of the diminished chord in tintinnabuli music that opens with *Tabula Rasa* but ignores *Wenn Bach*: "Tintinnabuli: An Introduction," 157-61.

152 Pärt on *Modus*: 'I wrote [it] before I had perfected the tintinnabuli style …' (Restagno, "Arvo Pärt in Conversation," 37).

Hillier's monograph and elsewhere).[153] In short, therefore, *Tabula Rasa*'s curious placement as both successor and precursor to *Wenn Bach* extends the latter work's implications for defining 'tintinnabuli' well beyond the style's notional point of origin.

However, there is a paradox in play here, since most of the features mappable from 'Ludus' onto *Wenn Bach* did not in fact enter Pärt's music during the early development of tintinnabuli, but are equally present in his pre-1976 works. This is true of the striation processes, the quasi-orchestral force, and the Baroque pastiche, all of which fill Pärt's 1966 music in particular. It is also true of his use of 'crisis passages' in response to maximalised processes, with *Credo*'s aleatoric collapse offering the clearest precedent.[154] Moreover, the diminished-chord crises in both *Tabula Rasa* and the 1984 *Wenn Bach* turn out to have an antecedent in another discarded work from the 'cradle of tintinnabuli': *Calix*. As played in 1976, this piece contained two main sections (reworked in 1989 as part of *Miserere*), as well as a transitional passage which has no counterpart in the later work.[155] Example 1.16 shows this transition.[156] It moves from A minor to A♭ minor, via two silences and, importantly, a *fortissimo* diminished-seventh chord on A: the exact same harmonic shift that Pärt would introduce (a tone higher) to *Wenn Bach* in 1984, whose crisis resolves not to the H-segment's B minor, but to B♭ minor (Example 1.15a; see also the 2001 equivalent in Example 1.15b). *Calix*, like the 1960s works, therefore pre-empts the tintinnabuli dialogue that eventually arose between *Tabula Rasa* and *Wenn Bach*, and *resists* the attachment of an evolutionary narrative to that dialogue. The refinements Pärt made, seemingly to bring *Wenn Bach* up to date with a normalised concept of tintinnabuli, were in fact all present at, or long before, the

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153 See Hillier, *Arvo Pärt*, especially 75 and 92-3.
154 See Hillier, 60-1.
155 See section 4.2.4 on the relevant sections of *Miserere*.
156 Score held at ETMM M238:2/13. *Calix*, like the original score of *Wenn Bach*, has not been discussed in its own right. Unfortunately, such a discussion lies just beyond the scope of both this chapter and chapter 4.

earliest conceptions of what the style might include. As the intertextual relationships increase in complication, 'tintinnabuli' becomes more diffuse – and the insufficiency of straightforward or linear accounts becomes ever-clearer.

Pärt's last key revision to part 1 reworks the 'dissipation' passage (RM17-20 in the 1976 score) to add what is likely the cleverest use of the B-A-C-H motive anywhere in his music. He preserves the basic framework of compression and removal of successive ostinato subgroups, but overlies it with a new process (Example 1.17a). Horn, clarinet and double bass play B-A-C-H in long notes, now transposed to F (F-E-G-F♯), changing pitch whenever ostinati drop out. In counterpoint, the piano presents an inverted B-A-C-H motive, also transposed to F (F-G♭ -E♭-E♮), in a sequence whose notes get steadily longer and higher.[157] F, of course, belongs to the original B♭ minor T-chord, and this chord's other pitches, B♭ and D♭, remain constant throughout this progression, played both by the piano and the other winds. The completion of the two new B-A-C-H motives thus yields – enharmonically – a dominant seventh chord of B minor: see Example 1.17b. Heard first against the H-segment ostinati, this harmony concludes part 1, gradually dying down to a lone F♯ and the general pause (Example 1.17c). Pärt thus deftly appropriates the highly unstable B-A-C-H motive to embed an unambiguous tonal preparation for the entrance of Bach's prelude in part 2. Compared with the 1976 score's use of the single note B♮ to suggest continuity between the parts, this 1984 renovation is fairly elaborate. (In 2001, the equivalent passage is reorchestrated and its tonal implications further intensified: see Example 1.17d).[158] And, once more, the revisions are paradoxical, implying the consolidated tintinnabuli syntax of the

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[157] Compare Upton, "*If Bach*," 31-2.

[158] In the 2001 version, Pärt also suspends the thinning string ostinati in favour of half-bar *sul ponticello* interpolations on B♭ and D♭ that clear the chromatic background each time the inverted motive-statements change note.

static T-chord, while simultaneously exploiting the properties of functional tonality. The elusive dialogue with *Tabula Rasa* even extends to this feature: more than one critic has understood that work's inter-movement progression from A to D as a dominant-tonic macrostructure.[159]

In sum, the 1984 *Wenn Bach* documents numerous conflicting attitudes around the idea that 'tintinnabuli' might be a style with its own clear narrative of development. Understanding the work in this way, however, is only possible through a critical practice that clearly acknowledges its plural existence. Conceived as a retrospective on eight years of tintinnabuli, the *Wenn Bach* of 1984 places the style's relationship to past musics in the balance, and certainly suggests a continuation of its composer's historical self-consciousness. Some elements seem to relax Pärt's investment in a progressive modernist aesthetic, while others do not. Pärt even treats his *own* past music as citable. The next subsection develops these complexities through a study of the part 2 revisions, in which Pärt resumes the struggle with his many Bachs.

1.3.2 Examining the published scores: part 2

As with part 1, much of part 2's design is preserved between the 1976 and 1984 versions of *Wenn Bach*. The A-section of Bach's prelude remains the focal object, still in doubled note-values. Pärt continues to treat its three parts as tintinnabuli M-voices, to which B minor T-voices are added. However, there are also major changes, and these fall into two broad categories: the fragmentation of Bach's music, and its eventual reconstitution. The first of these, fragmentation, takes place chiefly on a textural level. Pärt's 1984 score does not maintain the constant six-part texture of the original version, but instead uses a series of

[159] See Cizmic, "Transcending the Icon," 60; Quinn, "The Making of a Style," 131; Brauneiss, "Tintinnabuli: An Introduction," 137.

staggered entries and cutoffs. The M-voices no longer enter all together, but one by one, at an interval of two bars, in a more gradual coalescence of Bach's polyphony. In the alternating bars, the three paired T-voices join the texture. Example 1.18 shows the first of these composites, commencing with Bach's lone bass voice. This opening, of course, connects Pärt's process of fragmentation to his interpolations in part 1: it is, in effect, the fourth attempt to start the prelude. After a short six-part plateau, the voices begin to drop out: each M-voice quits the texture after ten bars (five bars of Bach), led by its T-voice (Figure 1.viii).[160] A second composite, covering the next portion of Bach's prelude, unfolds similarly but not identically. The resulting music follows two discrete arcs of expansion and reduction, during which Bach's counterpoint fades slowly in and out of aural perception. This textural handling joins the list of 1984 revisions that 'update' *Wenn Bach* relative to a normalising tintinnabuli style, while also paradoxically claiming a long history in Pärt's music. In *Passio*, which in 1984 was a recently finished work, the Evangelist's music generates form through just such patterns of increasing and decreasing density – but then, so does *Perpetuum Mobile*. It is this passage, too, that supplies the best evidence for Upton's idea that *Wenn Bach* obliterates Bach-as-arch-modernist. As Upton rightly observes, Pärt's techniques of fragmentation, alongside his more prominent scoring of the T-voices, thoroughly compromise the earlier composer's voice-leading and tonal momentum.[161]

Two beats of silence follow the second arc, after which comes the 1984 score's final surprise: Bach as revelation. Recall that *Wenn Bach* had originally ended inconclusively, with Pärt's T-voices surrounding the imperfect cadence reached in bars 16-17 of the prelude. This time, however, there is an elision. Exactly where Bach settles onto the dominant, Pärt skips

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[160] See Upton, "*If Bach*," 14-5.
[161] Id., 15.

ahead to the prelude's final progression in bars 46-7, where a final perfect cadence is elaborated over a tonic pedal (see Example 1.19a). Suddenly, correct voice-leading assumes paramount importance: the join is indeed seamless, and guides the 1984 score to its final resolution on a B major triad (since Bach writes a *tierce de Picardie*). Pärt gives further effect to this new ending through another reconstitution of Bach's music: he uses only the prelude's voices, unimpeded by additional tintinnabuli lines, and presents them in their complete polyphonic relationship. It is certainly significant that Pärt finally brings Bach into full view in this way. Many of the 1984 revisions prepare the moment, holding out and then withdrawing a series of increasingly focused glimpses of the B minor prelude. Part 1's defamiliarised yet lengthening fragments, initially indistinguishable from abstract M-voices, set up this narrative. The dominant seventh construction maintains it, fuelling desire for an unambiguous tonal resolution with Bach's own marker of large-scale binary form. And the staggered textural arcs of part 2 come ever-closer to bringing the earlier composer's music into audibility. At last, then, Bach is not imagined, but attained.

But which Bach? Pärt's 1984 material asks the question afresh, and any answer must be conjectural. At this point, I draw once more on Upton's wealth of alternative readings. One tempting suggestion is that *Wenn Bach*'s overhauled ending plays to Romantic fantasies in which the earlier composer's dramatic range and timbral scope are ripe for extension through lush reorchestration. Other elements in the score additionally seem to subsume Bach within such a 'sumptuous' aesthetic, not least Pärt's substitution of the keyboard instrument of the nineteenth century (piano) for that of the eighteenth (cembalo).[162] A Romantic appropriation would suit the further possibility that the 1984 ending is an outright

[162] The Romantically-imagined Bach is illustrated in reorchestrations by Elgar, Schoenberg, Respighi, and Stokowski, among others. For 'sumptuous' in Schoenberg's transcriptions see Richard Taruskin, "'Alte Musik' or 'Early Music'?," *Twentieth-Century Music* 8/101 (2011): 20.

attempt at universalisation. On this view, Pärt deliberately mythologises Bach, allowing him to emerge unscathed from his subjection to the forces of twentieth-century music, and thus marking him as heroic. Recall that when this idea previously arose, in connection with the 1976 score, Bach assumed the role of universal progenitor, a figure whose music Pärt had perhaps reached towards when facing problems of form in his own nascent style.[163] In 1984, the patriarchal angst appears much alleviated: Pärt does not cling to Bach for structure, but is rather in complete control, via his own distinctive idiom, of a decision to valorise him. If this reading holds water, then the abiding irony of *Wenn Bach*'s revisions is again felt here, since Pärt's development between 1976 and 1984 takes him back, once more, to his own past. The Romantic Bach certainly appears in *Credo*, a work that concludes with the composer's music in engorged, choral-orchestral form. And Pärt's words from the same year conjure visions of a Bach whose comforting transcendence nullifies the threats of influence and epigonic pressure:

> I am not sure there could be progress in art. Progress as such is present in science. Everyone understands what progress means in the technique of military warfare. Art presents a more complex situation … many art objects of the past appear to be more contemporary than our present art. How do we explain it? Not that genius was seeing two hundred years ahead. I think the modernity of Bach's music will not vanish in another two hundred years, and perhaps never will … the secret to its contemporaneity resides in the question: How thoroughly has the author-composer perceived, not his own present, but the totality of life, its joys, worries and mysteries?[164]

This possibility of a Romantic aesthetic in the 1984 score goes well beyond its explicit constructions of Bach. The revisions, for example, fit Pärt's broad tendency to fix tintinnabuli works with increasing exactness over time.[165] Indeed, the most immediately obvious differences between *Wenn Bach*'s 1976 and 1984 versions are the latter score's

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[163] See section 1.2.4.
[164] This passage appears at Hillier, *Arvo Pärt*, 65. For the original Estonian see Vaitmaa, "Eluhoiak, Stiil ja Tehnika," 38. An alternative translation appears in Saale Kareda, "Back to the Source," in Restagno et al., *Arvo Pärt in Conversation*, trans. Robert Crow (Champaign: Dalkey Archive Press, 2012), 167-8.
[165] See Wright, "Stylistic Development," 65-6.

determination of timbre, its abundance of dynamic contours, and its other new performance instructions. This reassertion of the composer's creative control goes hand in hand with Pärt's increased attention to local dramaturgy, sometimes at the expense of consistent adherence to process (as seen, for instance, in his diversified approach to the use of T-voices in part 2). The 2001 version maintains these trends. Pärt adds many further details, including grace notes, highly specific dynamics, and even a woodblock. He disturbs a number of established processes for reasons of orchestration, and liberally sprinkles the score with additional T-voice notes, notably in part 2's piano line (where they appear to the very end: Example 1.19b). *Wenn Bach*'s two major revisions thus each make decisive movements away from the original work's emphasis on interpretative agency and rigorous systematisation: the 2001 score in fact appears far less 'modernist' than its 1976 counterpart.[166] Significantly, this runs in parallel with one of the stronger narratives available to frame the shifting aesthetic commitments of 'tintinnabuli' over time.[167] Both Vuorinen and Hillier – correctly, in my view – identify a general movement within the style towards norms of local effect and prescriptive scoring, and a comparative relaxation towards global process. These features are especially pronounced from the 1990s on, and – in 'millennial' tintinnabuli – even extend to the softening of M/T-voice grammar to incorporate tonally functional progressions.[168] While these years lie beyond my current scope, and skepticism towards simplified linear narratives

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166 Nora Pärt's 'cradle of tintinnabuli' programme note clearly articulates an aesthetic of tintinnabuli as abstract musical kernel: 'The main feature of nearly all of Pärt's recent compositions is that they allow relative freedom in the choice of expressive content and even register of the performance. The music always changes its contour depending on the "illumination" – the timbre. The material focuses on itself and counts on its own power. The timbre comes as if from the outside and is perhaps always different'. See APC et al., "Original October 27, 1976 Program," 21. Compare Brauneiss, "Tintinnabuli: An Introduction," 144 (note 69).

167 See Ross Bernhardt, "The Interrelationships of Text, Musical Form, and Tintinnabuli Technique in Arvo Pärt's *Berliner Messe* and *Litany*, and their Implications for Choral Rehearsal and Performance" (DMA diss., Michigan State University, 1997), 87.

168 See Vuorinen, "A Continuum of Process," chapter 5; Paul Hillier, "Observation on the Performance of Arvo Pärt's Choral Music," in Arvo Pärt, *Collected Choral Works* (Vienna: Universal Edition, 2008), UE33880, xi; Brauneiss, "Tintinnabuli: An Introduction," 152.

remains appropriate here as elsewhere, *Wenn Bach* thus offers one clear opportunity to track the tintinnabuli style through various stages.

This last claim, in its very contestability, underlines the importance not only of confronting works such as *Wenn Bach*, and incorporating them within stylistic accounts of Pärt and tintinnabuli, but also of acknowledging their changing meanings. *Wenn Bach* resonates differently at different times, and even as this multiplicity suggests a certain interpretative narrative, it resists others. The 1984 version both affirms and defies the most discursively prominent accounts of tintinnabuli: much of the piece is indeed imaginable as part of a (re)birth that turns from modern angst and celebrates resolution of a crisis made manifest in *Collage* and *Credo*, while much else suggests tintinnabuli's comprehensive integration with those same crisis-ridden pasts and their strategies for articulating musical identity. Indeed, the *Wenn Bach* revisions document above all the complexity of tintinnabuli's entanglement with musical history. In the work's later versions a citatory dialogue arises, in which the ongoing Bach trope coexists with Pärt's self-consciousness about tintinnabuli's own development. This yields considerable ambiguity: thus de la Motte-Haber, for example, hears the work's closing B minor in terms of Bach's celebrated mass, whereas Kahler hears it as an opportunity for Pärt to smuggle in an allusion to his own iconic work, *Für Alina*.[169] Ultimately, then, *Wenn Bach*'s plural existence reinforces the desirability of a thick critical archaeology whose objective is not necessarily to reach definitive understandings, but rather to ensure the widest possible field of inquiry. In the following subsection, I pursue this objective through yet another level of fragmentation.

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[169] de la Motte-Haber, "*Wenn Bach*," 20-1; Kahler, "*Wenn Bach*." Kahler's original: 'Daß Pärt in den Instrumentationsretouschen für die heutige Aufführung in den Schlußteil des Werkes noch ein Zitat aus *Für Alina* in den Klavierpart hineinschmuggelte, erscheint in diesem Zusammenhang nur logisch'. (The context referred to here involves the transition between Pärt's earlier works and tintinnabuli).

1.3.3 Tintinnabuli and film: the case of Pilot Pirx

As well as being scattered chronologically across Pärt's career, *Wenn Bach* is plural in another sense: it is diffused through musical artefacts beyond its own versions. Previous passages in this chapter have shown how other works are distributed within the piece: the 1984 version's ambiguous placement both 'before' and 'after' *Tabula Rasa*, for instance, and its appropriation of the discarded harmonic transition from *Calix*. The process, unsurprisingly, is reciprocal: *Wenn Bach* is demonstrably present elsewhere in Pärt's music, with the clearest example coming from his film oeuvre. *Navigaator Pirx*, released in 1979, was the last feature film score Pärt wrote before emigrating.[170] A co-production involving several different countries, its polyglot titles seem to render best in English as 'Pilot Pirx's Inquest'. The film's plot derives from a 1966 short story by Polish science-fiction author Stanislaw Lem.[171] Briefly put, it situates humanity on the threshold of developing intelligent androids ('nonlinears'). Various powerful agencies are at odds, and intriguing, over a commitment to the decisive step of mass production. They agree to a trial space mission to Saturn, crewed by both humans and nonlinears. Pirx's task, as mission commander, is to report on the crew's performance – without knowing who is who. The film explores the role of human weakness in his triumph over the inevitable android attempt at mission sabotage, as well as the ethical pressures of the context on Earth.

Pärt's music for *Navigaator Pirx* is stylistically diverse, but two extended cues from the final cut connect unmistakably to *Wenn Bach*. The first of these accompanies the opening title sequence, and uses both the vamp and fanfare motive material given to the solo cembalo in

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[170] *Navigaator Pirx*, directed by Marek Piestrak (Tallinnfilm, Dovzhenko Film Studios, Zespoly Filmowe, 1979). Viewable on YouTube, accessed 31 August 2016: https://www.youtube.com/watch?v=H42eiqBfUVE. Eugeniusz Rudnik is also sometimes credited as a composer on this film.
[171] See Stanislaw Lem, "Inquest," in *More Tales of Pirx the Pilot*, trans. Louis Iribarne, Magdalena Majcherczyk, and Michael Kandel (London: Secker & Warburg, 1983), 90-161.

part 1 of the 1976 version. In *Navigaator Pirx*, Pärt extends this material with a series of transpositions.[172] The second cue is fairly similar: it arrives roughly halfway through the film, as Pirx and his crew march to the launchpad and into their craft.[173] Example 1.20 is drawn from ETMM's archival Pärt manuscripts: while no complete score for *Navigaator Pirx* survives there, parts such as this one, copied for the cembalist, corroborate the *Wenn Bach* link clearly.[174] So too do ETMM's Pärt notebooks from autumn 1978 – an unusual holding – and the audio material that survives from the film's recording session in December (Figure 1.ix).[175] More speculatively, hints of this *Wenn Bach* material are also found in Pärt's previous feature film score: the 1975 *Briljandid Proletariaadi Diktatuurile* ('Diamonds for the Dictatorship of the Proletariat'). This propagandistic effort, which one barbed review describes as 'total nonsense from a contemporary standpoint', nonetheless contains some interesting music, as Karnes has noted.[176] The opening title cue in particular, with its minor-chord vamp, prominent cembalo and tonic drone, seems to foreshadow *Wenn Bach*'s construction the following year. Also striking is a passage in which Pärt builds expanding clusters from a gradual accumulation of parts, each with a single pitch and unique rhythmic subdivision: *Wenn Bach* and *Perpetuum Mobile* in equal measure. Once more, ETMM's archival manuscript illustrates all of this material: see Examples 1.21a, 1.21b.[177] *Briljandid* is otherwise notable mainly for Pärt's one-off cameo as a café pianist (Figure 1.x).

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[172] Unpitched percussion is also prominent (bongos and hi-hat). The cue is from approximately 04:07-05:45.
[173] This cue is slower, and orchestrated with brass and snare drum (approximately 46:05-46:40).
[174] *Navigaator Pirx* parts held at ETMM M238:2/48-50.
[175] Notebooks held at ETMM M238:2/62. Most Pärt notebooks are held at APC, and they are not accessible to independent researchers without the centre's mediation. Audio file held at APRA 005001.
[176] *Briljandid Proletariaadi Diktatuurile*, directed by Grigori Kromanov (Tallinnfilm, 1975). Released in 2007 on DVD by the Russian Cinema Council as *Brilliants for the Dictatorship of the Proletariat* (RUSCICO 4606777020065). The film adapts a 1971 Yulian Semyonov novel of the same name. Review: Andres Valdre, "Eesti Ajalooteemaliste Mängufilmide Lühitutvustusi," trans. Alan Teder (other details unknown, held in APRA). See further Karnes, *Tabula Rasa*, chapter 4 ("*Tabula Rasa*: Listening, Reading").
[177] *Briljandid* material held at ETMM M238:2/45. The manuscript appears to sit partway between working document and final score.

The leaching of *Wenn Bach* beyond its own borders and into these scores brings Pärt's film work into play as a possible site of development for early tintinnabuli. Further historical evidence offers a tantalising suggestion that this was indeed the case with *Navigaator Pirx*. The film's Polish title is *Test Pilota Pirxa*, linking it clearly to tintinnabuli concert programmes from 1978, which began to include a piece titled simply *Test*.[178] As Kautny reports, citing the EHL Protokollid from 23 May 1978, *Test* was in fact Pärt's *Missa Syllabica*.[179] The minutes of this listening session record Nora Pärt introducing the works *Test, Summa* and *Cantate Domino* on her husband's behalf. She stated that settings from parts of the Latin mass text had been envisaged for scenes in *Navigaator Pirx*, and that Pärt had composed out this material into an independent work. After suggesting the alternative title of 'Syllabic Mass' for this work, she went on to say that *Summa* and *Cantate Domino* – both of which use sacred texts – were also developed from remnants of the film music.[180] This excerpt raises as many questions as it answers. Why, for instance, does no music in the final cut of *Navigaator Pirx* seem to relate to these three tintinnabuli pieces, whether in the scenes dealing with religion or otherwise?[181] And what was the precise chronology, given that Pärt had been working on *Missa Syllabica* since at least February 1977, yet filled his *Navigaator Pirx* notebooks from late 1978 with

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[178] One example: programme from a Hortus Musicus concert given on 15 May 1978 at Tartu University, held at ETMM MO20, file dated 1972-1982.

[179] Kautny, *Ost und West*, 123-5.

[180] Source: EHL Protokollid 23 May 1978. Original: 'See muusika on kirjutatud Poola-NSVL ühistööna valmivale filmile (Stanislav Lemmi romaani ainetel) "Piloot Pirksi test". Filmis on ette nähtud mõned muusika lõigud ladinakeelse missa tekstile. Et see oleks iseseisva teosena lõpule viidud, kirjutas autor puuduvad missa osad juurde. "Testi" pealkiri on tulnud filmi pealkirjast. Autor pakub veel iseseisva pealkirjana "Süllaabiline missa" (Missa sillabica) kuna tekst on viisistatud selliselt, et igale silbile vastab 1 noot. Sellest materjalist, mis jäi järele filmimuusikast, kujunes veel kaks iseseisvat väiksemat teost: "Summa" credo tekstile ja "Cantate Domino canticum novum" ühe psalmi tekstile'. Kautny seemingly misattributes this introduction to Arvo Pärt (*Ost und West*, 125). In fact, the relevant page from the EHL Protokollid reads 'E.Pärt', i.e. Eleonora. For more on the EHL listening sessions see Kautny, *Ost und West*, 23-5.

[181] The EHL Protokollid record some colleagues expressing doubt about the pieces' performability as standalone works. Compare Kautny, *Ost und West*, 125. The film deals with religion most obviously when Pirx makes one crew member's mission participation contingent on stating either a belief or disbelief in God. This also happens in Lem's story. One hypothesis: Pärt took advantage of this theme to shield his interest in writing sacred music.

sacred vocabulary (Figure 1.ix)?[182] Whatever the answers, it appears – on the strength of the available documents – that the film did not merely recycle material already finalised in *Wenn Bach*, but also focused Pärt's first adaptations of the tintinnabuli style to vocal composition.[183] This unexpected hypothesis, if true, reconfirms *Wenn Bach*'s capacity to open up fresh and demythologised discussions around tintinnabuli's scope and origins, and around the validity of its privileged status within Pärt discourse.

This part of the chapter has used *Wenn Bach* to champion a critical approach in which emphasis is laid on the intertextual and plural facets of tintinnabuli music. It is worth making two further observations in favour of this approach. First, the very exercise of unravelling these points of intertextuality and plurality not only requires precise music-analytical work, but makes such work essential to the interpretative exercise. Pärt literature has historically shown a muted interest in analysis, and Thomas Robinson was able, as recently as 2012, to identify the lack of music-theoretical Pärt scholarship as a discursive trait.[184] And yet the potential value of analysis to tintinnabuli studies is surely clear. While it can never be fully neutral, a self-aware analytical practice can still help create the critical distance that is sometimes lacking in work on Pärt. Such a practice can also serve as a vital line of defence in resisting accounts of tintinnabuli that invoke archetypal teleologies or similar totalising structures. It has the potential, therefore, to produce useful alternatives to Brauneiss' prominent tintinnabuli analyses, which, while they are undoubtedly robust, are also usually paired with a master trope or privileged metaconcept. I believe that at least as much interest

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[182] For *Missa Syllabica* in February 1977 see APC, "Arvo Pärt: Notebooks and Manuscripts," 24. *Cantate Domino* and *Summa* are also officially dated to 1977.
[183] Although the tricky case of *Calix* should not be wholly overlooked (this piece was set to the *Dies Irae,* but originally performed to solmisation syllables).
[184] Robinson, "Analyzing Pärt," 76-7. See also section 0.2. Aside from the dissertations already mentioned, a worthy pre-Hillier analytical article is Allen Simon, "Deterministic Techniques in Arvo Pärt's *Magnificat*," *Choral Journal* 37/3 (1996): 21-4.

lies in the more surprising and contradictory ways in which *Wenn Bach*, and other tintinnabuli works, can intertwine and bear meaning. For these reasons, I suggest, the intertextual method's natural emphasis on analysis is desirable and productive.

Secondly, the intertextual hermeneutic stresses musical process over musical object, putting it somewhat at odds with a tintinnabuli discourse that has so far traded mostly on authorised scores, ideal recordings, authoritative quotes, and historic concerts. Official works in final form are the traditional building-blocks of Pärt's style-narratives, as criticism from Hillier and Brauneiss to Quinn and Vuorinen confirms. And yet the list of such works provides a selective view of the composer, not a neutral one. Pärt is habitually unwilling to discuss or attribute significance to his withdrawn music. Via APC, for instance, the composer completely rejected any suggestion that the shared music from *Wenn Bach* and *Navigaator Pirx* might signify any 'inner or deeper' link. He additionally commented that the 1970s were 'poor times' for the creation of musical material, and for that reason he often repeated ideas between his concert and film scores.[185] This information is, of course, very significant to the interpretative exercise. And yet the need to test such claims is certain, notwithstanding the many challenges involved in going beyond the list of works to address Pärt's underlying compositional practices.[186] Whether or not the film music ultimately proves important as a site of development for tintinnabuli, a critical method that does not even ask the question is surely inadequate. Likewise, the above discussions of plurality and diffusion show how the engagement of pieces like *Wenn Bach*, in their full wealth of meaning, depends

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[185] Pärt has specifically distanced himself from the music that appears in the final cut of this film, which I understand to be due to the eventual directorial decisions made about its use. Whether this connects to the absence of sacred/tintinnabuli material is unclear. APC runs annual events in which films using Pärt's music (usually tintinnabuli works) are shown. Via APC, I learned that *Navigaator Pirx* was among the films originally suggested for screening in 2012, as part of a jubilee celebrating 100 years of Estonian film. At Pärt's request, it was not shown. (Emails from Kristina Kõrver to the author, 27 November 2015 and 16 September 2016).
[186] See further section 0.3.

on a willingness not to be governed by a procession of ostensibly stable works. The intertextual approach is hence capable of yielding insights into tintinnabuli that more conventional critical attitudes are destined to miss. In chapter 3, I take this approach still further, using it to discuss an especially spectacular example of diffusion: *Sarah Was Ninety Years Old*. I end the present chapter, however, with some summarising thoughts on *Wenn Bach* and tintinnabuli.

1.3.4 Conclusions: *Wenn Bach*, tintinnabuli, dramaturgy

Using *Wenn Bach* as fulcrum, this chapter has aimed to destabilise, or at least to complicate, many aspects of the conventional wisdom that encrusts both Pärt and the concept of tintinnabuli. As section 1.2 argued, *Wenn Bach*'s method of construction problematises the idea of 1976 as a decisive moment of stylistic rebirth for Pärt, together with the broader notions of rupture and teleology in which such imagery invests. Equally, the layers of ambiguity embedded in the work's B-A-C-H and Bach allusions point to the incompleteness of totalising narratives of tintinnabuli, and to the dangers of a critical impulse that aims to unify Pärt's oeuvre. Section 1.3 then argued that *Wenn Bach*'s plurality and diffusion were key elements of its interaction with 'tintinnabuli' more generally. The work's successive versions each reveal different facets of the style, while its participation in complex networks of intertextuality defies any linear model of its development, as well as restoring various unexpected sites of signification to critical visibility. The style emerges as fluid and malleable – aesthetic features that return it, ironically enough, to the Tallinn concert at which *Wenn Bach* was publicly premiered. As APC's notes indicate, 'neither Arvo nor Nora' then knew 'exactly what the term or concept might actually refer to'.[187] As a

[187] APC et al., "Original October 27, 1976 Program," 19.

whole, this chapter has asked two major questions of tintinnabuli. One concerns its relationship with musical pasts: *Wenn Bach* not only flags a complex and ongoing music-historical encounter under the tintinnabuli rubric, but also suggests Pärt's high degree of self-consciousness regarding the style's own 'progress'. The other question concerns formal definition: *Wenn Bach* is especially problematic for attempts to present tintinnabuli as an abstract syntax, since it points constantly to ways in which these formulations are laden with prior aesthetic commitments ('almost tintinnabuli'), or else prove unstable over time (as with the style's millennial incarnation). In raising these issues, *Wenn Bach* constructs tintinnabuli as a conceptual space in which the music-analytical and music-historical are always entangled, never separable. Finally, the chapter has used *Wenn Bach*'s discarded versions, and its traces in Pärt's discarded music, to suggest that critical models of tintinnabuli should be prepared to risk crossing official thresholds of repertoire and interpretation.

Wenn Bach, in short, is among the most effective of Pärt's works for opening up critical self-interrogation around the idea of 'tintinnabuli'. Numerous themes from this chapter are brought forward to the chapters that follow. Narratives of stylistic continuity are a key possibility in chapter 2, which studies Pärt's early dodecaphony. Chapter 3's emphasis on experiential meaning and reception is a deliberate refusal of the idea that tintinnabuli's meanings can be objectively determined. Meanwhile, chapter 4, which focuses on compositional rhetoric, uses analytical results to challenge conventional wisdom about music-text aesthetics and tintinnabuli, and about the style's internal canon. It is also worth marking one concept's particular role within my further critical response to tintinnabuli. This concept is dramaturgy. In giving it special emphasis at the end of this chapter, I do not aim to set up a rival, and inevitably overdetermined, model. Rather, I invoke dramaturgy more provisionally, as an available critical lens, and as one way of finding a home for works like

Wenn Bach within broader imaginings of tintinnabuli. I have already suggested that Pärt's use of accumulating processes to create arcs of growth and retreat, found most transparently in the 1976 score, yields a type of dramatic structure. Equally dramatic are other features written into *Wenn Bach*'s later versions: the striated processes from 1984, for example, which yield successive waves of sound (buzzing with programmatic suggestion) and which collapse into clearly marked crisis at their point of maximal extension. These indicia of tension and resolution are shared with many other tintinnabuli works, whose forms could equally be understood in such a way. Moreover, other elements of Pärt's 1984 revisions, such as his fragmentation and reconstitution of Bach's music, suggest themselves as alterations to a dramatic narrative focused on the earlier composer. This points additionally to dramaturgy as a vehicle by which *Wenn Bach* might expresses tintinnabuli's music-historical self-consciousness.

Notions of dramatic action have been taken up in writing on other composers – from Mozart to Lutosławski – with analytically productive results.[188] And yet the concept of dramaturgy has not figured prominently in tintinnabuli's interpretative literature, with stasis assuredly the favoured reception trope.[189] Indeed, as chapter 4 will discuss, the overtly dramatic writing in works such as *Miserere* is regularly received as exceptional. At least one critic has already identified this situation as problematic: Vaitmaa, who wrote in 2000 that 'Pärt's meditative works are, at first glance, dramaturgically static. On close inspection, it is

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[188] An example from the Mozart literature is Lauri Suurpää, "Form, Structure, and Musical Drama in Two Mozart Expositions," *Journal of Music Theory* 50/2 (2006): 181-210, drawing on work by Donald Tovey. See also Mark Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (Cambridge, MA: Harvard University Press, 1991), 186-91 (on musical form as plot). For Lutosławski see Nicholas Reyland, "Lutosławski, 'Akcja', and the Poetics of Musical Plot," *Music & Letters* 88/4 (2007): 604-31. Reyland's careful examination of Lutosławski's *akcja* ('action'/'plot') notes the presence – though not the ubiquity – of dramatic metaphor.
[189] See for example Clarke, "Parting Glances," 682; Cizmic, *Performing Pain*, 112. Anabel Maler's work is an important exception here: see Anabel Maler, "Compound Tintinnabulation in the Music of Arvo Pärt," (MA diss., McGill University, 2012), 16-7.

otherwise. In not a single work exists a so-called open form (a formal treatment often entailing a static dramaturgy)'.[190] I agree, and dramaturgy has become – without any specific design on my part – a recurring component of my interpretation of Pärt's music. Both chapters 3 and 4, for example, draw on dramatic readings of how Pärt's formal choices can affect his listeners' experiences. Chapters 2 and 4, meanwhile, both pick up on the ready association between drama and conflict, positing various elements of fragment, discontinuity and contradiction within his music as crucial to its meaning. Most likely, I suggest, this unpremeditated convergence reflects my wider interest in the calibration of system to gesture in much of Pärt's music, tintinnabuli or non-tintinnabuli.[191]

Consequently, although this chapter has dealt more with problems than answers, it nonetheless offers a platform for the more positive critical readings to follow. Ultimately, however, my readings are most interested in local groundwork. Indeed, that is the very reason for this chapter's refraction of complex networks of biography, influence, form, narrative and metanarrative through a single piece of music. On 27 October 1976, at a concert in Tallinn, *Wenn Bach* was played, and a new word, tintinnabuli, entered public discourse. To ask whether gaps thereafter arose between the work and the word is to realise that 'tintinnabuli' is a story, and that its power and meaning lie in the many ways in which that story can be told.

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[190] Vaitmaa, "Eesti Muusika Muutumises," 164. Original text: 'Pärdi meditatiivsed teosed on esmapilgul staatilise dramaturgiaga. Lähemal vaatlusel on teisiti. Üheski teoses pole nn avatud vormi (vormikäsitlus, mis sageli kaasneb staatilise dramaturgiaga)'.
[191] Compare Savenko, "Musica Sacra," 156.

Chapter Two – Bounded in a nutshell: Soviet serialism

2.1 'Thinking makes it so': critical orientations

2.1.1 Hamlet's paradox

'O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams'.[1] Two prominent film adaptations of *Hamlet* offer contrasting frameworks for understanding this paradoxical conceit, although – ironically – neither retains the line itself. The first, Laurence Olivier's 1948 version, bills Shakespeare's play from the outset as 'the tragedy of a man who could not make up his mind'.[2] The Hamlet portrayed by Olivier is beset by existential angst, paralysed by his own freedom to act and to choose. His faith in reason mires him in lengthy and tortuous introspection, leading nowhere and ultimately hastening disaster. The film's 'dramatisations of subjectivity', as Harry Keyishian notes, extend even to a 'memorable passage through Hamlet's skull' at the start of his most famous soliloquy.[3] This is a profoundly twentieth-century construction of *Hamlet*, reflecting upon the collapse of post-Enlightenment progress myths of social order and civilisation, and powerfully articulating the ensuing humanistic crises of value, meaning, and free will.[4] It is amplified still further in responses such as Tom Stoppard's Beckettian renovation of Shakespeare, which sees Rosencrantz and Guildenstern aimlessly flipping coins, unable to account for their own presence at Elsinore, and receiving the admonition that 'Uncertainty is

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[1] William Shakespeare, *Hamlet*, ed. Jordan Constance (New York: Pearson/Longman, 2005) II:ii:248-50. For
[2] *Hamlet*, directed by Laurence Olivier (Two Cities, 1948). Released in 2003 on DVD by Carlton Visual Entertainment. This version cuts the characters of Rosencrantz and Guildenstern.
[3] Harry Keyishian, "Shakespeare and Movie Genre: the Case of *Hamlet*," in *The Cambridge Companion to Shakespeare on Film*, ed. Russell Jackson (Cambridge: Cambridge University Press, 2007), 76.
[4] See Grigori Kozintsev, *Shakespeare: Time and Conscience*, trans. Joyce Vining (London: Dennis Dobson, 1967), 130.

the normal state. You're nobody special'.[5] Within these existential worlds, the nutshell paradox suggests itself as an image of longing for somewhere to stand. It invokes the desire for external rules: orderly constraints through which to defer freedom's responsibilities, staving off the prison of the mind, and the intrusion of 'bad dreams'. Equally, it expresses doubt in the possibility of action that is both meaningful and wholly free. These same wishes and doubts were most clearly translated to a context of musical creativity by Stravinsky, whose 1939-40 lectures speak openly of his terror before the 'abyss of freedom'. 'If everything is permissible to me, the best and the worst; if nothing offers me any resistance,' Stravinsky said, 'then any effort is inconceivable, and I cannot use anything as a basis, and consequently every undertaking becomes futile'. A little later, he declared that 'my freedom consists in my moving about within the narrow frame that I have assigned myself … my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action …'.[6] This chapter will refer often to Stravinsky's 'narrow frame'.

A contrasting Hamlet-figure is found in Grigori Kozintsev's 1964 film, which, writes Tatiana Egorova, 'attracted attention by its director's thoughtful attitude and its modern understanding of the text, from the viewpoint of the tragic twentieth century'.[7] This viewpoint, however, is more worldly than metaphysical. Kozintsev's Hamlet is an imposing, assertive man of action subject to growing disillusionment with the human relations he uncovers. His humanistic beliefs are desecrated by corruption, not by personal crisis. The director's own writings confirm his perception of Shakespeare's hero not so much as a

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[5] Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (London: Faber, 2000), 58.
[6] Igor Stravinsky, *Poetics of Music in the Form of Six Lessons*, trans. Arthur Knodel and Ingolf Dahl (Cambridge, Mass: Harvard University Press, 1970), 85-7.
[7] Tatiana Egorova, *Soviet Film Music: An Historical Survey*, trans. Tatiana A. Ganf and Natalia A. Egunova (Amsterdam: Harwood Academic Publishers, 1997), 172; *Hamlet*, directed by Grigori Kozintsev (Lenfilm, 1964). Released in 2011 by Mr Bongo, MRBDVD041, DVD. The screenplay adapts a Russian translation by Boris Pasternak; the score is by Dmitri Shostakovich.

'lonely thinker', but rather as someone who 'does not want to put up with the baseness surrounding him', and whose tragedy is the inability to realise his 'wonderful' ideas.[8] For J. Lawrence Guntner, 'Olivier's film mirrors Hamlet's psychological and emotional isolation, but Kozintsev shows us his political alienation'.[9] Accordingly, Kozintsev's version restores many of the social and political threads spurned by Olivier's focus on inner drama.[10] The castle of Elsinore becomes an 'artistically generalised metaphor of a heartless state'.[11] It is a physical prison, full of guards, fortifications and lowering portcullises (Figure 2.i). No less repressive are its courtly spaces: gilded cages where 'all the walls have ears',[12] which Kozintsev presents as settings for disingenuous public rituals whose behaviours are laced with artifice and servility. Hamlet frequently defies these confinements, while others, notably Ophelia, fall victim to them.[13] Once more, as Egorova suggests, this is a deeply twentieth-century understanding of *Hamlet*, and speaks powerfully to the Soviet cultural conditions within which Kozintsev was working. Tiffany Moore's reading is perhaps the most explicit: the film, she writes, 'deals allegorically with the plight of artists and intellectuals under the Soviet regime as they tried to produce works in a system dominated by the political and aesthetic dictates of the Party'.[14] While this may be a slight overreach, it nonetheless illustrates how relationships between Soviet individuals and institutions can offer an alternative framework for understanding the nutshell paradox. As anthropologist Alexei

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[8] See Egorova, *Soviet Film Music*, 172 and 181.
[9] J. Lawrence Guntner, "*Hamlet, Macbeth* and *King Lear* on Film," in *The Cambridge Companion to Shakespeare on Film*, ed. Russell Jackson (Cambridge: Cambridge University Press, 2007), 121.
[10] Compare Kozintsev, *Shakespeare: Time and Conscience*, 234; Guntner, "*Hamlet, Macbeth* and *King Lear*," 118-20.
[11] Egorova, *Soviet Film Music*, 177.
[12] Mark Sokolyansky, "Grigori Kozintsev's *Hamlet* and *King Lear*," in *The Cambridge Companion to Shakespeare on Film*, ed. Russell Jackson (Cambridge: Cambridge University Press, 2007), 203; compare Kozintsev, *Shakespeare: Time and Conscience*, 162.
[13] Compare Tiffany Ann Conroy Moore, *Kozintsev's Shakespeare Films: Russian Political Protest in* Hamlet *and* King Lear (London: McFarland & Company, 2012), 95-6; Kozintsev, *Shakespeare: Time and Conscience*, 141 and 257.
[14] Moore, *Kozintsev's Shakespeare Films*, 75 (see also 21). Moore also gives a historical study of *Hamlet* in the Soviet Union.

Yurchak notes, a version of this paradox was entrenched in ideological discourse, via the conceit of 'complete liberation of social, cultural and personal life by means of complete party control over social, cultural, and personal life'.[15] Whatever his political intentions, then, Kozintsev's cinematic *Hamlet* is a text that reflects deep awareness of this challenging construction of individuality, and of the complex interplay between institutional constraint and creative possibility. Alexander Ivashkin once wrote that 'Russian art does not flourish under conditions of total freedom', and this proposition, too, will be relevant to my arguments here.[16]

This chapter looks closely at Pärt's encounters with twelve-tone technique in scores dating from 1960 to 1963 (his year of graduation from the Tallinn Conservatory). It makes two major claims, each focused on a 'nutshell paradox' hermeneutic. First, I argue that such a hermeneutic offers consistent interpretative insight into this music. In my readings, it is Pärt's desire for self-limitation, or his method of negotiating externally imposed constraints, or both at once, that signify most deeply in his creative results. Naturally, these phenomena operate on multiple levels of meaning: as the two divergent film adaptations of *Hamlet* show, there is no universal understanding of the nutshell paradox in the twentieth century, nor even a neat divide between 'existential' and 'institutional' readings, but rather a range of philosophical, geopolitical and cultural frameworks within which the conceit is potentially

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[15] Alexei Yurchak, *Everything Was Forever, Until It Was No More: The Last Soviet Generation* (Oxford: Princeton University Press, 2006), 40. This paradox has to do with anxieties over the maintainability of a social order deprived of imagined external 'truths'. Yurchak's explanation situates Soviet socialism as a specific instantiation of a general modernist paradox ('Lefort's paradox'). Briefly put, modernism manifests a split between ideological enunciation (of theoretical/Enlightened ideals) and ideological rule (the practical concerns of political authority). The rule must be abstracted from the enunciation of origins, rendering that enunciation deficient. Hence, to reproduce power, the ideological discourse must claim to represent an external 'objective truth; however, the very externality of such truth renders the ideological discourse inherently lacking the means to describe its totality, which can ultimately undermine discursive legitimacy. The contradiction may only be concealed by a 'master' figure, who is presented as outside of ideological discourse and possessing knowledge of objective truth. In the Soviet Union, the most prominent such figure was Stalin (10-2).

[16] Alexander Ivashkin, "The Paradox of Russian Non-Liberty," *The Musical Quarterly* 76/4 (1992): 546.

relevant. Several such frameworks collide in Pärt's early scores. My second claim, meanwhile, is that these years helped to establish the nutshell paradox as a settled aspect of Pärt's compositional identity that has persisted into the tintinnabuli style. This claim, too, operates on multiple levels. In its widest sense of working within limits, the nutshell paradox offers a platform for investigating some of the many technical and aesthetic continuities mapped in chapter 1, through which Pärt's pre- and post-1976 works are closely connected. Equally, in its more closely specified versions, it can help to establish the social and cultural narratives contributing to his stylistic decisions. While not denying the many features and influences that tintinnabuli newly introduced to Pärt's music, this exploration of long-term continuities also highlights two undernarrated components of the style: its music-historical self-consciousness, and its provenance in the cultural conditions of the Soviet Union.

In short, the chapter treats the 'nutshell paradox' as an interpretative lens that allows various preoccupations of twentieth-century art to be focused on one subset of Pärt's musical activity. Inevitably, this requires some engagement with the chaotic categories of 'modernity' and 'modernism'. However, the gambit of critically deploying the twentieth-century Hamlet-figure is certainly not intended to preface a new master narrative of Pärt-as-modernist. Rather, I want to argue that tintinnabuli does indeed *have* a modernist history: a rich, and multifaceted one. I therefore end with some consideration of the inconsistent critical discourse around this proposition.

2.1.2 Confronting 'binary socialism'

Having opened by splitting *Hamlet* between East and West, this chapter's approach needs immediate differentiation from an alternative framework, termed 'binary socialism' by Yurchak, within which Pärt's Soviet scores have often been understood. In essence, binary socialism involves the description of Soviet reality through binary oppositions, using

categories such as oppression versus resistance, state versus people, official culture versus counterculture, public versus private self, and morality versus corruption. Yurchak attributes the flourishing of these reductive labels to the 'anti-, non- and post-socialist political, moral and cultural agendas and truths' that dominate the contexts within which most critical knowledge about socialism is produced, and to 'regimes of knowledge' formed under Cold War conditions, within which the Soviet bloc and the West are conceived as oppositional entities. He argues, however, that most day-to-day experiences of Soviet life simply did not accord with such clear-cut binaries. While acknowledging realities of fear, repression and corruption, Yurchak's study details numerous social practices that cannot be parsed by oppositional terms such as 'conformity' and 'dissidence'. Many of his central insights are theorised via the linguistic concept of 'performative shift'. He diagnoses, especially within late socialism, an increasingly self-replicating ideological discourse consisting largely of ubiquitous, set phrases, whose authority lay in citations of existing precedent (see Figure 2.ii). Within such a discourse, correct *performance* came to matter far more than literal or constative meaning. While this high degree of ritualisation imposed great behavioural restrictions, the spaces between 'constative' and 'performative' also became generative sites for new, usually unanticipated, kinds of meaning and identity. These were often meta-discursive and ideologically detached, and encompassed numerous creative activities in which political position-taking was not a primary plane of meaning.[17]

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[17] See Yurchak, *Everything Was Forever*, chapter 1 ("Late Socialism: An Eternal State"), 4-8. For performative shift see 26. Yurchak's account draws on a mass of critical theory including Bakhtin's notion of 'authoritative discourse' (14) and John Austin's discussion of the linguistic 'performative' (19), inflected by Derrida. For social practices and identities, see especially chapter 4 ("Living *Vnye*: Deterritorialized Milieus") and the concept of *svoi* throughout. For creative activities on non-political planes see especially chapter 5 ("Imaginary West: The Elsewhere of Late Socialism").

Pärt's music from the Thaw falls within the chronological span of 'performative shift', which in Yurchak's account was most conclusively set in train by the death of Stalin,[18] and this chapter explicitly invokes the concept from time to time. However, Yurchak's caution against binary socialism is a more constant influence. It is reinforced in a music-critical context by Levon Hakobian, whose 1998 book memorably opens by ridiculing Western stereotypes of Soviet life. Hakobian is keenly aware of the binary socialist readings (and frustrated responses) that have populated scholarly contests around several prominent Soviet musicians. Targeting Shostakovich studies in particular, he gives short shrift to an imaginary artistic typology fixing 'corrupt elites, courageous dissidents, and … silent sterile conformists'.[19] He instead proposes a complex alternative narrative whereby the very constraints of Soviet culture are understood as conditions of possibility for valuable artistic achievements. Hakobian's central thesis, which he specifically associates with Pärt's 1960s work, holds that the best Soviet music stands as 'a peculiar comment on the officially imposed *Weltanschauung*, realised not so much on the level of straightforward criticism and direct negation, as on that of deeper gnosiological and ontological analysis'.[20] For my purposes, this argument is significant in two ways. First, it is a strong illustration of how the nutshell paradox hermeneutic, by emphasising the connectedness of freedom and constraint rather than their opposition, is compatible with anti-binarist criticism. Secondly, it usefully clarifies an important implication of Yurchak's work: the fact that, while creative acts of Soviet composers necessarily took place *in relation to* prevailing cultural ideologies, this need

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[18] Id., 13-4.
[19] Levon Hakobian, *Music of the Soviet Age 1917-1987* (Stockholm: Melos Music Literature, 1998), 9. For Shostakovich studies and the *Testimony* aftermath see 56-61. Further useful critique of the East European-suffering association, stereotypically represented by Shostakovich, appears in Maria Cizmic, "Performing Pain," 3-4 (see also 80-1 on the idea of attraction to a 'sense of plight').
[20] Hakobian, *Music of the Soviet Age*, 11 (for Pärt see 313).

not commit critics to interpretations that posit either *opposition to* or *conformity with* those ideologies.[21]

Despite such forthright literature, much Pärt scholarship has yet to confront binary socialism, save in important work by Peter Schmelz and Oliver Kautny.[22] As Kautny shows, many sources from the discourse-forming 1980s tried hard to maximise Pärt's 'anti-Soviet' credentials, dwelling on anecdotes of his run-ins with cultural authorities, and using his *émigré* status and tintinnabuli's religiosity to augment broad understandings of him as an artist repressed by Soviet socialism and writing 'against' it throughout his career. Joel Sachs' 1984 New York programme note and Anne Rey's slightly later profile in *Le Monde* are good examples.[23] The narratives of teleology and rupture, familiar from chapter 1, also operate to imply the distances of culture, time and style required to cleanse tintinnabuli of Soviet history. Just as importantly, binary socialist commitments to Pärt's artistry have been maintained through unequal evaluations and treatments of his Soviet music. One clear bias is in the disproportionate music-critical interest attaching to the compositions that most attracted official opprobrium, such as *Nekrolog* ('Obituary') of 1960. Few accounts of Pärt's early works omit *Nekrolog*, and most advertise two facts in particular: that it was Estonia's first twelve-tone composition, and that Tikhon Khrennikov – the Soviet Union's highest musical official – publicly condemned it in 1962.[24] While both facts are true, their isolation is

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[21] An important anti-binarist study of Soviet musical institutions in the Stalin years is Kiril Tomoff, *Creative Union: The Professional Organization of Soviet Composers, 1939-1953* (Ithaca: Cornell University Press, 2006). One of the themes of Tomoff's study is the distinction between professionalisation and party politics.
[22] Schmelz, *Such Freedom*; Kautny, *Ost und West*.
[23] Joel Sachs, "Notes on the Program," programme note for all-Pärt concert given by Continuum in Alice Tully Hall, New York on 10 March 1984, held at NLE; Anne Rey, "Arvo Pärt, Le Saint Excentrique," *Le Monde* (2 June 1987): 11. A very early source in English is Alan Levy, "Paert: Music That Roars," *International Herald Tribune* (31 January 1981): 7W. See further Kautny, *Ost und West*, 160-4.
[24] Some examples: Paul Hillier, "The Passion of Arvo Pärt," *BBC Music Magazine* (February 1997): 35; Schwarz, *Minimalists*, 209; Carol Leonore Matthews Whiteman, "*Passio*: The Iconography of Arvo Pärt," PhD diss., City University of New York, 1997, 9-10; Bouteneff, *Out of Silence*, 91. See also Andrew Shenton, "Arvo Pärt's Organ Music," *The American Organist* (December 2010): 76. Khrennikov's denunciation was made in an address

problematic, leading too easily to a critical strategy that locates musical meaning primarily in the scenario of ideological conflict.

Some writing on Pärt's Soviet music also displays the obverse phenomenon: repertorial exclusion, in which authors downplay or ignore works that strike them as too ideologically correct or officially favoured. The standout example is *Maailma Samm* ('Stride of the World'), a socialist realist oratorio from 1961 that earned Pärt joint first prize in a large All-Union review of work by young composers.[25] Paul Hillier's account is illustrative: he represents *Maailma Samm* purely as a *keisrikantaat* (that is, 'emperor cantata', musicians' slang for a compromise to ideological correctness).[26] Hillier finds the work 'heavy with forced optimism and artificially inseminated international benevolence', calls it an instance of the 'tuneful optimism that earned Soviet prizes', and proceeds to place it outside Pärt's 'true path'.[27] The implicit idea that Pärt must have 'worn a mask' (my phrase) to write *Maailma Samm* reflects Hillier's apparent wish to protect or sanitise the composer's artistic integrity by placing him at a distance from the work. The circulation of a number of Yurchak's oppositions – dissidence-conformity, truth-lie, public-private – makes clear that this position reflects the basic moral commitments of binary socialism.[28] Challenges to such bowdlerising criticism, which stigmatises and erases unwanted works within Pärt discourse, have been rare. However, this chapter's consideration of Pärt's early dodecaphony encompasses *Nekrolog* and *Maailma Samm* equally, as well as other music on the periphery of critical awareness, such as his earliest film scores.

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delivered to the Third All-Union Congress of Soviet Composers on 26 March 1962. See Tikhon Khrennikov, "On the Way to the Musical Culture of Communism," *The Current Digest of the Soviet Press* XIV (1962): 14-7. Compare Mihkelson's discussion of *Nekrolog* in "A Narrow Path to the Truth," 23.

[25] The competition is described first-hand in Boris Schwarz, *Music and Musical Life in Soviet Russia, 1917-1970* (London: Barrie & Jenkins, 1972), 359-60. Pärt's earlier children's cantata *Meie Aed* also contributed to his success.

[26] Compare Hakobian, *Music of the Soviet Age*, 313 ('entirely traditional').

[27] Hillier, *Arvo Pärt*, 30-2.

[28] See Yurchak's critique of mask metaphors in this context in *Everything Was Forever*, 16-8 and 282.

The fallibility of a binary socialist framework for this period of Pärt's life is further confirmed by a brief look at the rich production and reception material that surrounds both *Nekrolog* and *Maailma Samm*. *Nekrolog*'s first year of official scrutiny, as Kautny shows, was marked by a series of indefinite and conflicting gestures from the Pärt camp concerning the work's supposed dedication to victims of Kalevi-Liiva. This site, near Tallinn, had seen the execution of Jews and Roma by Estonian Nazi collaborators, and trials relating to these atrocities were held in Soviet Estonia in 1960-1.[29] Pärt's dedication, which he later disavowed, appears to have been a pragmatic attempt to reconcile the work's condemned technique by providing it with suitable ideological and programmatic clothing.[30] Despite all this, his chosen title was not without personal significance. Paavo Järvi recounts him explaining that a philosophical application was intended: a young man, growing up, beginning to open his eyes, looking out at the world where he is living and realising that it is a dead body. 'But it's not a literal attempt to describe something, it simply provides a kind of philosophical undertone', Järvi added.[31] This vision of dark expressionism meshes with several other Pärt comments about *Nekrolog*, ranging from his 1960 reference to its 'combative character' to some much later remarks ('the world I carried within myself was riddled with … deep cracks'; 'each single note is written as if with a fist clenched in protest

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[29] See Anton Weiss-Wendt, *Murder Without Hatred: Estonians and the Holocaust* (Syracuse: Syracuse University Press, 2009), chapter 8 ("Jewish Transports from Czechoslovakia and Germany, Fall 1942").
[30] See further Kautny, *Ost und West*, 41-50. Important sources through which the dedication fiasco may be traced are EHL Protokollid 4 October 1960 (the EHL listening session for *Nekrolog*) and Yuri Korev, "On The Subject of One Concert," *Sovetskaya Muzyka* (May 1961): 131-2 (an official review of the Moscow premiere). Translation by refiner.ee. Vaitmaa claims that Pärt added the title *Nekrolog* only after the work's completion: see "Eesti Muusika Muutumises," 151. This is borne out by the autograph score (ETMM M238:2/9), where the title overlies the partially erased words 'Muusika orkestrile'. Pärt, as APC recently confirmed, recalls that the dedication was originally suggested to him by someone else (email from Kristina Kõrver to the author, 27 November 2015). The gambit in any event backfired, as Khrennikov (and other officials) took the opportunity to incorporate alleged deficiencies in Pärt's realisation of the 'anti-fascist theme' within their specious denunciations of serialism. *Nekrolog*'s later Soviet career was equally fascinating, and the work could easily occupy its own chapter.
[31] Quotation from Nick Kimberley, "Taking Off," *Gramophone* (May 1997): 22.

…').[32] Most importantly, though, it confutes the interpretation of these elements of combat and protest as articulations of *political* dissent. If anything, they seem to connect to the 'gnosiological' and ontological planes described by Hakobian.

Likewise, the historical case for dismissing *Maailma Samm* as empty ideological lip-service, or as an 'apology' for *Nekrolog*, is far from straightforward. The degree of pressure felt by Pärt to compose 'correctly' in 1961 is difficult to assess: while *Nekrolog* had certainly generated some fallout, it may not have become decisively taboo until Khrennikov's speech.[33] Moreover, little in Pärt's history suggests any willingness to undergo rituals of public contrition: in fact, Mihkelson reports him briefly defending *Nekrolog* at the 1962 EHL congress.[34] It is also unclear whether or not *Maailma Samm* was state-commissioned.[35] The published recollections of librettist Enn Vetemaa (at the time Pärt's fellow-student) are additionally revealing. Vetemaa recounts that the composer conceived *Maailma Samm* mainly as a chance to make quick money by exploiting a discursive fashion for contemporary and internationalist themes. The pair worked speedily, Pärt finishing his score in no more than a month.[36] These implications of casual cynicism do not necessarily validate Hillier's anxieties over artistic integrity, since certain provocative items within the work offset any suspicions of idle conformism.[37] Mihkelson suggests a self-conscious attitude to the piece's ideological status, for example, with his remark that Vetemaa's text contained ambiguities attractive to

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[32] For the 1960 quotation see EHL Prokollid 4 October 1960 ('Teos osab võitleva karakteri' [*sic*]). For the others see Restagno, "Arvo Pärt in Conversation," 15. Compare Hillier, *Arvo Pärt*, 36.
[33] Compare Kautny, *Ost und West*, 54.
[34] According to Mihkelson, the speech is documented in EHL archives. He added that this moment was 'very rare' and 'brave'. (Immo Mihkelson, email to the author, 15 September 2016).
[35] Pärt has said that it was not: see Quinn, "The Making of a Style," 12. However, Mihkelson has affirmed that it was a state commission originating in Moscow (interview with the author, 22 October 2015).
[36] Enn Vetemaa, *Mees Nagu Saksofon*, prep. Jaak Urmet (Tallinn: Tänapäev, 2012), 111-2. Vetemaa became a renowned novelist and playwright.
[37] Also, other Pärt works – *Meie Aed* and *Quintettino*, for example – give the lie to any assumption that the presence of lightheartedness or social realisms automatically negates his sense of artistic identification.

an Estonian audience.[38] Kautny has made a similar point more generally, describing the fine line between 'national' and 'nationalist' in the Soviet republics, and its rich potential for generating ambivalent meanings.[39] Most critically, however, parts of *Maailma Samm* were dodecaphonic. Rather than prejudging the work as artistically compromised, therefore, I shall portray it – like *Nekrolog* – as a polyvalent document of Thaw composition, capable of bearing meanings both 'within' and 'beyond' official socialist discourse.

Soviet culture has long been a tricky topic for Pärt scholars, and is further complicated by the composer's withdrawal of *Maailma Samm* and other works.[40] However, as even this basic outline shows, it is critically unsound to proceed by dividing his output into dissenting and conformist works, and still more so to exclude the latter category from his repertoire. An objective of this chapter, therefore, is to write a significant amount of marginalised music into broader narratives of Pärt's technique and compositional aesthetics. However, it remains to introduce more precisely the characteristics of the 'Soviet discourse' that circumscribed his work in the early 1960s.

2.1.3 The 'young composers'

Schmelz's book on so-called 'unofficial' Thaw music, which spans the years 1956-74, offers the most important cultural narrative to date of Pärt's twelve-tone music.[41] Schmelz situates Pärt within a generation of Soviet composers who 'came of age' in the 1960s – a group usually dubbed the *molodïye kompozitory* ('young composers'), and whose other

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[38] Mihkelson, "A Narrow Path to the Truth," 24.
[39] See Kautny, *Ost und West*, 30-2.
[40] See further section 0.3. The reports of annual activity held at EHL Pärt 1956-78 give an indication of the substantial volume of music no longer acknowledged by the composer. These withdrawals, I suggest, tend to increase the perceived legitimacy of a 'binary socialist' approach. For a new attempt at negotiating the Soviet and post-Soviet political discourses around Pärt, see Michael Palmese's contribution to *Arvo Pärt's White Light: Media, Culture, Politics*, ed. Laura Dolp (Cambridge University Press, forthcoming).
[41] Schmelz, *Such Freedom*. This chapter also refers to Schmelz, "Listening, Memory, and the Thaw." Some relevant material on *Nekrolog* in particular appears only in the dissertation.

members included Volkonsky, Gubaidulina, Schnittke, and Denisov.[42] The 'young composer' moniker connoted both modernity and age, and so stood partly as a marker of willingness to innovate and explore the musically 'new'.[43] Indeed, the interests of this group routinely exceeded the bounds set by their formal training. As Kevin Karnes writes, 'official' music at the turn of the 1960s remained 'locked within the uncertain confines' of socialist realism, which was –

> promoted by often-nameless officialdom and policed by the Ministry of Culture and the Union of Soviet Composers. Such music was to be broadly accessible in terms of its tonal and melodic language, and it was to affirm, in its subjects and texts, sanctioned political ideology and the greatness or promise of the Soviet state or peoples.[44]

Imported initially from literature in the 1930s, socialist realism was a mandatory yet manipulable concept, whose nature, historian Sheila Fitzpatrick suggests, is better deduced from its corpus of accepted works than from ideological statements.[45] In the realm of music, it was aesthetic quicksand beyond a certain reliable vocabulary of proletarian and triumphalist tropes and the programmatic word-painting of approved texts. Schmelz's study sketches in more detail the sort of traditionalist curriculum – heavily weighted towards the

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[42] See Schmelz, *Such Freedom,* 5-6. Pärt was certainly considered a leading figure: see for example Hakobian, *Music of the Soviet Age*, 313.
[43] Schmelz, *Such Freedom*, 28.
[44] Karnes, *Tabula Rasa*, chapter 2 ("Unofficial Music: A History for Pärt"); see further Francis Maes, *A History of Russian Music: From Kamarinskaya to Babi Yar*, trans. Arnold J. Pomerans and Erica Pomerans (Berkeley: University of California Press, 2002), 255-9. Socialist realism in music persists today in the Soviet-influenced Juche aesthetics and ideology of North Korea. One canonical text, borrowing the venerable conceit of national form/socialist content, reads: 'In order to establish Juche in opera art, we must express socialist content in national form. This means changing the content and form of opera as required by the Juche idea. In other words, we must do away with the outmoded, reactionary content and form of the past which catered to the tastes of the exploiting classes and replace them with content which is revolutionary and socialist and deals with the people's struggle to realise their independence. We must also create popular and national forms suited to the tastes and feelings of the people of our age'. Kim, Jong-Il, *Kim Jong Il on the Art of Opera: Talk to Creative Workers in the Field of Art and Literature, September 4-6, 1974* (Honolulu: University Press of the Pacific, 2001), 8.
[45] Sheila Fitzpatrick, email to the author, 22 July 2016. See also Richard Taruskin, *The Oxford History of Western Music*, vol. 4, *The Early Twentieth Century*, ch. 59, "Music and Totalitarian Society," (Oxford: Oxford University Press, 2005), 778-80 ('… the nature of the doctrine was fully revealed in its application rather than its theory').

Mighty Five, Rachmaninov and Tchaikovsky – which persisted well into destalinisation, and which conservatory students of Pärt's generation could expect.[46]

Avant-gardism, by contrast, had been ideologically suspect ever since the mandatory formation of creative unions, which had scotched any association between revolutionary music and revolutionary politics. 'Formalism', the equally constructed antithesis of socialist realism, was routinely identified with the Western modernist avant-garde, and above all with dodecaphony.[47] In the early Thaw, the young composers introduced dodecaphony to Soviet music for the first time since the 1920s, starting with Volkonsky's piano suite *Musica Stricta* (1956).[48] Cultural officials responded by attacking the technique's alleged affinities with capitalist decadence, antipopulist bourgeois elitism, and insubstantial formal trickery: Schmelz catalogues many such denunciations, including, of course, Khrennikov's scapegoating of *Nekrolog*.[49] Accordingly, twelve-tone music became an especially important frontier for the negotiation by Pärt's progressive generation of its musical and cultural identity. Schmelz characterises the period with which this chapter is concerned, 1960-3, as one of experimentation. The young composers' fragmentary knowledge was drawn piecemeal from various channels: illicit listening sessions, informal educations facilitated by sympathetic professors, foreign contacts, and occasional direct glimpses of Western modernism.[50] Schmelz proposes several different reasons for the strength of collective interest in dodecaphony, including sheer curiosity about the new and unknown, an eagerness to compensate for knowledge institutionally withheld, a 'forbidden fruit' attraction, and a

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[46] See Schmelz, *Such Freedom,* 28-33.
[47] See Schwarz, *Music and Musical Life*, 128-9 (distinguishing formalism from modernism); Maes, *A History of Russian Music*, 255; Wright, "Stylistic Development," 7-8; Tomoff, *Creative Union*, 22-3.
[48] On Volkonsky, see especially Peter J. Schmelz, "Andrey Volkonsky and the Beginnings of Unofficial Music in the Soviet Union," *Journal of the American Musicological Society* 58/1 (2005): 139-207. For dodecaphony under Bolshevism, see Schwarz, *Music and Musical Life* and Hakobian, *Music of the Soviet Age*.
[49] See Schmelz, "Listening, Memory, and the Thaw," 114-7.
[50] See Schmelz, *Such Freedom*, chapter 2 ("The Dam Bursts: The First and Second Conservatories").

satisfaction in the style's offer of logic and rigour. He even suggests that those who were initially alienated by dodecaphony nonetheless felt a need to try it, given its known Western cachet, the extreme opposition of officialdom, and a lack of confidence in their own aesthetic judgments attributable to ubiquitous socialist realist dogma.[51] In his recollections of the period, Pärt has mentioned some of these themes.[52] Importantly, Schmelz also makes clear that the young composers' encounters with 'twelve-toneness' did not constitute political dissent, but were rather 'an attempt at experimentation beyond the confines of the "official"'.[53] In keeping with this anti-binarist orientation, he finds the generation's early dodecaphonic works, including *Nekrolog*, to be largely free from explicit or conscious position-taking on Soviet ideology.

For three main reasons, Schmelz's work is a key critical platform for this chapter. First, his survey of the many meanings borne by twelve-tone music in the Soviet Thaw is both fine-grained and wide-ranging, moving insightfully between analytical detail and larger discursive currents. While the unary notion of 'a Soviet discourse' is to some extent unavoidable, Schmelz's work is a good illustration of how critical activity can resist the reinscription of fixed ideas about that discourse within musical texts. This offers helpful guidance for my own engagements with scores that have not previously had much critical attention. Secondly, Schmelz offers a precedent for the viability of this chapter's most important hermeneutic concept, the nutshell paradox. His book's very title suggests 'unofficial' music such as dodecaphony as an especially significant field of constraints and freedoms for the young composers of the 1960s, upon which various overlapping stylistic and institutional considerations converged. This supplements the more elliptical, *Hamlet*-

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[51] Schmelz, "Listening, Memory, and the Thaw," 25, 63, 112-3, 178-9.
[52] For instance, the well-known 'hunger for information' comment in McCarthy, "An Interview With Arvo Pärt," 130.
[53] Schmelz, *Such Freedom*, 64-5.

based exposition of these ideas, and assists my wider project of placing Pärt's twelve-tone music in dialogue with the later tintinnabuli style. Finally, the generational theme of Schmelz's work challenges the idea that Pärt's creative journey of the 1960s and 1970s was undertaken in isolation. This idea, of course, is partially encouraged by archetypal narratives of tintinnabuli, whose accounts of the 'silent period' in particular tend to be pervaded with images of personal, inner search and physical withdrawal.[54] Schmelz, by contrast, links Pärt's stylistic trajectory with that followed by some of his colleagues, indicating a breadth of shared cultural experiences and aesthetic predilections. Accordingly, his work points to the need for a deeper reckoning with the ways in which Pärt's music, including tintinnabuli, documents the particular Soviet conditions from which it emerged. While the totality of such an undertaking is far beyond my scope here, I adopt a 'generational' perspective on Pärt's music on several occasions, especially when introducing his early film scores.

Naturally, Schmelz is not a perfect source. Most notably, he risks overplaying a distinction – admittedly a convenient one – between 'official' and 'unofficial' Soviet music.[55] His narrative is of twelve-tone music, so his interests naturally lie with the latter category. However, in Pärt's case this results in an unintended reintroduction of binary socialist logic. Since Schmelz concentrates on music that Pärt continues to acknowledge, most notably *Nekrolog*, he ends up reinforcing the marginalisation of music such as *Maailma Samm* and the film scores. In fact, as I shall argue, much of this music's interest and importance lies precisely in its documentation of interactions between dodecaphony and various 'official' contexts. Nonetheless, the restoration of these scores to critical visibility does nothing to jeopardise Schmelz's overall account of 1960-3 as a window of generational experiment with

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[54] See also sections 1.2.1, 2.5.2.
[55] This is of course one of the very binary pairs critiqued by Yurchak. Schmelz addresses this issue directly in *Such Freedom*, 15-8.

'twelve-toneness'. A second concern is Schmelz's decision to approach Pärt with primary sources that are, almost exclusively, of Russian origin. At times, this leads to contestable claims: for instance, he repeatedly emphasises Pärt's 'exceptional' generational status, as a composer from the republics, and hence a figure liable to be treated with relative leniency.[56] A closer engagement with the particularities of Soviet-Estonian discourse, or at least a sketch of Pärt's generation framed around the Baltics, would clearly be needed to test this claim. Comparison of Schmelz's sources with those examined in Kautny's contemporaneous study (which is weighted towards Estonia) would also be a valuable exercise.[57] However, such work lies well beyond my critical competence, and hence I have sought, as far as possible, to avoid interpretations that turn specifically on Pärt's status as an Estonian. Lastly, I part ways with Schmelz on the analysis of *Nekrolog* itself: the points of tension, and their importance, are explained in the next section.

In what follows, then, I offer detailed readings of several scores. The thematic emphases vary from piece to piece: with *Nekrolog*, the nutshell paradox hermeneutic is modelled in terms of information and influence, while I use *Maailma Samm* to highlight more reflexive themes of stylistic and ideological self-consciousness. The film music survey augments these discussions, and additionally develops the theme of institutional oversight and its exploitability. The chapter then ends with a return to tintinnabuli.

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[56] See Schmelz, *Such Freedom*, 225; Schmelz, "Listening, Memory, and the Thaw," 117-8. Compare Savenko, "Musica Sacra," 155.

[57] For example, Schmelz in "Listening, Memory, and the Thaw" relies on Moscow's records of monthly digests sent by EHL, rather than EHL's own records. The difference is potentially important. By contrast, Kautny relies mainly on sources such as the EHL Protokollid.

2.2 Information and influence: dodecaphony in *Nekrolog*

2.2.1 Notes from the conservatory?

The 10-15 minute *Nekrolog* was Pärt's 'first serial essay', completed – along with all the other music from this chapter – while he was still a conservatory student. Aptly described by Hillier as 'blackly depressive' in character, it was also his first significant venture into the privileged genre of orchestral composition.[58] In Schmelz's history of experimental Soviet serialism, it is a key work, preceded only by the precocious Volkonsky's earliest efforts. Schmelz's take on *Nekrolog* appears in most detail in his dissertation, and makes particular mention of the work's opening: a clichéd quasi-fanfare, astringent and slightly military. This passage is used to illustrate two features that Schmelz identifies throughout the work: the 'looseness' of Pärt's twelve-tone technique, and its permeability by socialist realist influences. Thus, for instance, he labels *Nekrolog*'s serial elements 'rather superficial components in a predominantly atonal framework'. He goes on to draw an association with heavy brass-and-percussion triumphalism, and detects influences imputable to an approved conservatory training. Schmelz judges the work to be a 'raucous, disjointed composition, influenced by Shostakovich and other socialist realist symphonic showpieces'.[59] With these and similar remarks, he aligns *Nekrolog* with his more general appraisal – which I accept – of the young composers' early-1960s productions. The work's opening, however, is worth another look.

Example 2.1 shows this passage as Schmelz's dissertation parses it. In his analysis, the first chords do indeed travel through the twelve pitch-classes, but do so less than strictly. At most, they mark *Nekrolog*'s large-scale pitch-structure through Pärt's use of a distinctive and recurrent harmony, seemingly unmoored from any tone-row. (Schmelz does not use pc-set

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[58] Hillier, *Arvo Pärt*, 36.
[59] See Schmelz, "Listening, Memory, and the Thaw," 118-21; Schmelz, *Such Freedom*, 131-2.

notation, but this harmony consists of an [0134] set, usually voiced as two pairs of minor thirds separated by a major seventh). He then describes the subsequent string response as a 'nine-tone row', placed in the topmost voice above nonserial material in the other parts. Schmelz remarks that 'the pattern of row over chromatic background thus introduced will prove normative for the piece'.[60] His book does not republish these elements of his analysis, and this is unsurprising: while the account just given is not entirely wrong (and is in fact identical in some respects to the gloss offered by Kautny),[61] it certainly lacks accuracy. This criticism is made not gratuitously, but because the detail is important. An alternative parsing of *Nekrolog*'s opening – Pärt's first utterance in the serial idiom – leads to significantly different interpretative consequences to those that follow from Schmelz's twofold suggestion of 'looseness' and permeability.

In fact, Pärt's pitch-handling in these bars reflects a clear serial architecture that runs through much of *Nekrolog*. The work uses two principal tone-rows, which I label rows A and B (their respective matrices appear in Figure 2.iii). Schmelz implies that row A (Example 2.2) is not introduced until bar 66, but this needs qualifying: it is at that point, rather, that Pärt confirms its 'ideal' ordering through an unambiguous melodic presentation.[62] Row A appears considerably earlier in slightly different form (see Example 2.3), but also – contrary to the claims by Schmelz and Kautny – structures the work's entire opening gesture. The passage unfolds with almost no deviation from prime forms of row A, rotated to start at note 9. In my suggested parsing, shown in Example 2.4, this is especially clear from the string response, which is built on successive row-transpositions. Each transposition consists of three

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[60] Schmelz, "Listening, Memory, and the Thaw," 119.
[61] Kautny, *Ost und West*, 40.
[62] See Schmelz, "Listening, Memory, and the Thaw," 120. The row-ordering given by Schmelz and Kautny is also adopted here.

tetrachords, using notes 9-12, 1-4 and 5-8 respectively.[63] *Nekrolog* thus exhibits relatively strict dodecaphonic organisation from the outset, while Schmelz's 'distinctive harmony', pc-set [0134], turns out to be a simple verticalised row-segment. The brass gesture, split into two phrases of four and three chords, initially follows the same blueprint, using notes 9-12 of P_1. However, a complication arises in the next two tetrachords, where notes 3 and 7 (G and A) exchange their expected positions. In the P_{10} collection that follows, G (note 5) appears *instead* of A, as well as in its own expected position. The effect of these three irregularities is that voice 2 of the four-voice texture contains the note-sequence A-G-G and not G-A-A.[64] There is no strikingly obvious reason for this dyadic manipulation: perhaps Pärt was drawn to the rhetorical strength of a double note-repetition between the chords that conclude the first phrase, yet also preferred that phrase not to begin and end on the same harmony. It is nonetheless a significant feature. As the actual single instance of structural looseness in *Nekrolog*'s opening – and, even then, bearing an easily determined relationship to its context of surrounding regularity – it does not seem to offer a very strong basis for claiming the work's serial architecture to be 'superficial'. I shall return shortly to the more speculative question of how Pärt himself may have understood its function.

Schmelz's association of *Nekrolog*'s opening bombast with Pärt's conservatory education is, I think, more successful. The assertive gesture is one of several *objets trouvés* of Soviet symphonism within the work, all of which point to the composer's membership of a generation 'whose primary academic training was weighted heavily towards the Russian classics of the nineteenth-century'.[65] Texts such as Rimsky-Korsakov's harmony treatise were

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[63] This rotated form also appears in other parts of the work.
[64] I verified these pitches in the autograph score. Given the commonness of errors in published editions of Pärt's dodecaphonic works, this was an important check. Nonetheless, I mostly rely on the Belaieff score: Arvo Pärt, *Nekrolog* (Frankfurt: M. P. Belaieff, 1990).
[65] Schmelz, "Listening, Memory, and the Thaw," 158-9.

foundational, as Pärt has confirmed.[66] *Nekrolog* is not tonal, of course, yet its woodwind and brass writing (along with the inclusion of piano and xylophone) seem to reflect a training in Russian orchestration. Its title, its one-movement juxtaposition of multiple jagged and lyrical sections, and its use of obvious tropes such as an iambic 'funeral march' (see Example 2.5) all suggest an affinity with Romantic programmatic genres.[67] The work's hints of ternary structure – for instance, the partial recapitulation of the opening – further cement an association with conventional form and gesture.[68] Read thus, *Nekrolog* appears neither as the creation of an *enfant terrible* bent on 'break[ing] precipitously with the past', nor as a sop to a conservative curriculum.[69] As Schmelz suggests, there are elements of both – and in this sense, his characterisation of the work as an experimental work of generational significance is fully convincing. Interpretations that privilege Khrennikov's rebuke will thus not adequately describe *Nekrolog*'s 'twelve-toneness', however loose or strict. Rather, Pärt's openness to combining dodecaphony with a range of more 'official' influences appears to confirm that the piece had little to do with political position-taking, and that its technique is likely to bear meanings quite distinct from the deliberate ideological provocations implied by binary socialist readings.

One such meaning, I suggest, stems from Pärt's careful organisation of *Nekrolog*'s opening materials. Schmelz himself notes the young composers' attraction to the logic and rigour promised by serial experiment: he merely fails to identify the ways in which *Nekrolog* fits this aspect of his narrative. However, the importance of Pärt's rationalising impulse should not

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[66] Restagno, "Arvo Pärt in Conversation," 12.
[67] An example relevant to this chapter's themes: the funeral march in Tchaikovsky's incidental music to *Hamlet* (op. 67a), which uses the same iambic pattern as *Nekrolog*. (Tchaikovsky also wrote a symphonic poem on *Hamlet*: op. 67).
[68] The 'recapitulation' commences at bar 195 (only halfway through the piece). Kautny suggests a different macrostructure in *Ost und West*, 40.
[69] See Schmelz, "Listening, Memory, and the Thaw," 159.

be underestimated. *Nekrolog*'s first bars matter because they trace that impulse to his very first dodecaphonic notes, rather than (say) the ultra-rational *Perpetuum Mobile*, written some three years later. This indicates his immediate adoption of dodecaphony as a source of rules, or of certainty: a place to stand, perhaps, amid manifold aesthetic uncertainties and euphemisms. The passage also implies his willingness to stake his creativity on constraint – constructing, in Stravinsky's words, a 'narrow frame' within which to move, and through which to create desired musical effects (such as the replication of socialist realist tropes through serial structures that are not loose, but actually rather tight). In short, this opening sets up 'twelve-toneness' as a site of musical identity-forming for Pärt, a site whose role within his wider compositional narrative I will suggest to be crucial. This chapter's other analyses will repeatedly show that self-discipline characterised Pärt's dodecaphony from the outset, making the style one of his most important 'nutshells'.

2.2.2 Serialism by the book: tracing Krenek

Influences from beyond the conservatory also figured in the young composers' early twelve-tone forays. Pärt's knowledge of introductory dodecaphony treatises by Ernst Krenek and Herbert Eimert, for example, is well-attested.[70] These illicit materials reached him via his teacher, Heino Eller, who had in turn received them from the celebrated symphonist Eduard Tubin – another of his former students, but from 1944 a resident of Sweden.[71] This was a classic scenario for the transmission of 'unofficial' musical knowledge, and Schmelz comments on the ubiquity of Krenek's book in particular among Pärt's curious generation.[72] Merike Vaitmaa confirms this, even noting the circulation of Krenek's text in an anonymous,

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[70] See McCarthy, "An Interview With Arvo Pärt," 130. The treatises are Ernst Krenek, *Studies in Counterpoint: Based on the Twelve-tone Technique* (New York: Schirmer, 1940) and Herbert Eimert, *Lehrbuch der Zwölftontechnik* (Wiesbaden: Breitkopf & Härtel, 1950).
[71] See Restagno, "Arvo Pärt in Conversation," 10.
[72] Schmelz, "Listening, Memory, and the Thaw," 31-2.

typewritten Estonian translation.[73] While Schmelz mentions the two treatises in connection with *Nekrolog*, he stops short of genuine interpretative dialogue, asserting simply that if Pärt had indeed read them, he had not passed far beyond their first exercises.[74] While I do not necessarily disagree, it is helpful to make a more considered and analytical assessment of what were, in 1960, Pärt's major sources of information about dodecaphony. I concentrate on Krenek's text, suggesting that it directly affects aspects of *Nekrolog*, and does so, moreover, in a fashion that clearly marks the composition's provenance in a Soviet culture within which access to twelve-tone knowledge was narrow and artificially restricted. Pärt's compositional response to these circumstances hence reveals another facet of the 'nutshell paradox' at work in his music: the transformation of imposed constraints into conditions of creative possibility.

Example 2.6a reproduces example 23 in Krenek's treatise: a short monodic exercise for solo violin, whose melody consists of a single row-form that appears in threefold linear repetition. Krenek carefully crafts this passage over several pages, eventually holding it out as a desirable model. Importantly, however, it is not taken from Krenek's (or anyone else's) actual output of twelve-tone music. Rather, it is custom-written for pedagogical purposes, using the same illustrative tone-row as all of the treatise's other notated examples. Krenek, in other words, presents atomised academic fragments both here and elsewhere, in lieu of the (inevitably messier) results of genuine compositional labour. Eimert's treatise adopts an identical practice. While Western readers would have been at liberty to compensate for this through their own initiatives, Pärt and his colleagues were far less exposed to serialism 'in the wild'. It is unsurprising, then, to encounter moments in *Nekrolog* such as Example 2.6b.

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[73] Vaitmaa, "Eesti Muusika Muutumises," 150; see also 146-8 on Veljo Tormis and the 'Creative Circle'.
[74] Schmelz, "Listening, Memory, and the Thaw," 120-1.

This melody comes from bar 66, and (as noted above) clarifies row A's ideal form, establishing a complete pitch-class ordering on which Pärt thereafter draws repeatedly. Just as in Krenek's exercise, the passage is for violin, and cycles through a single row-form three times in linear repetition. This is not a one-off similarity: Pärt builds melodies in this way throughout *Nekrolog*. Example 2.7, for instance, shows a solo oboe line from the middle of the work, derived this time from row B. By prominently employing this rather naïve melodic strategy, whose overlap between 'series' and 'theme' resembles the basic pedagogical materials of dodecaphony much more closely than its canon of works, Pärt's music seems to reflect the limitations on information that he encountered.[75] Schmelz fuels the hypothesis by identifying comparable phenomena in Volkonsky's earliest dodecaphony, which likewise proceeded from fragmentary technical knowledge.[76] One begins here to realise the depth of Pärt's famous, whimsical analogy between this phase of his musical life and 'dancing on one leg' – a metaphor more often cited than critically demonstrated.[77]

The treatises may also have shaped Pärt's decision to 'loosen' his own twelve-tone structures at particular points in *Nekrolog*. Krenek, for instance, specifies a range of conditions under which note-repetitions and other disruptions of strict serial ordering are permissible. They include the use of trills, tremolos, tremolo-like formations, and so-called auxiliary notes.[78] Pärt employs these devices throughout *Nekrolog* – so liberally, at times, as to threaten the serial origins of his material. Example 2.8 is illustrative: here, rampant auxiliary notes transform row-segments into virtually independent motives. Perhaps Schmelz had

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[75] Krenek does in fact say that the series and theme are not identical, but only in order to emphasise that phrase-breaks need not coincide with new iterations of series: advice heeded by Pärt in *Nekrolog*. See Krenek, *Studies in Counterpoint*, 3.
[76] See Schmelz; *Such Freedom*, 132; Schmelz, "Andrey Volkonsky." Of course, if Pärt was familiar with Volkonsky's early twelve-tone pieces, the network of influences becomes slightly more complex.
[77] McCarthy, "An Interview With Arvo Pärt," 130.
[78] See Krenek, *Studies in Counterpoint*, 3-4.

such passages in mind when writing of a 'predominantly atonal' framework whose serial elements are superficial. And yet Krenek's advice offers a context within which Pärt might well have understood both the 'loose' and the 'strict' elements of *Nekrolog* as equally diligent applications of a correct and pedagogically prescribed twelve-tone technique.[79] In fact, there are still more permissive passages in Krenek's text: he rejects the notion that all admissible liberties could be catalogued, condones misordered notes if 'the logical progression of the parts' requires them, and also endorses note-repetitions beyond his own list of set devices, so long as they are 'felt as such'.[80] It is easy to see how such phrases might be taken, at face value, to license or normalise any number of 'irregularities' designed to intensify local effects. One example might be the note-exchange found in *Nekrolog*'s opening brass gesture. A second, much more endemic in the work, is the fluidity of a different pitch-dyad: notes 9 and 10 of row A (in prime form). As Examples 2.3, 2.6b and 2.8 all illustrate, Pärt constantly and freely rearranges these pitch-classes to reflect immediate preferences. Here, too, the penumbral regions left by Krenek's treatise make it possible to understand such passages not as 'loose' transgressions, but rather as continued attempts to adhere to an authoritative source.[81] Again, this interpretation of *Nekrolog*'s serial technique brings the theme of self-limitation to the fore. It is now Pärt's irregularities, as well as his rationalisations, that suggest a strong early impulse towards an authoritative 'narrow frame': a finite and knowable set of bounding conditions.

Schmelz suggests that Pärt, on *Nekrolog*'s evidence, did not read far into the Krenek and Eimert treatises. Certainly, the piece mostly ignores the more liberal melodic designs

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[79] Wright makes the same argument about the Symphony No. 1, though *Nekrolog* seems to me far more deferential. See Wright, "Stylistic Development," 25.
[80] See Krenek, *Studies in Counterpoint*, 16 and 26-7.
[81] In fairness to Schmelz, it is true that certain passages from *Nekrolog* remain difficult to parse serially, even after taking Krenek's permissive attitude into account. The work still awaits comprehensive analysis.

eventually articulated by Krenek, preferring the simpler and more closely determined approach found on earlier pages. However, *Nekrolog* also contains techniques going well beyond those early pages. Pärt regularly transposes row-forms, for instance, whereas Krenek's custom row remains untransposed for 28 of 35 pages. Chords built from successive row-tones occur frequently as structural elements in *Nekrolog*, but appear only in Krenek at page 24. *Nekrolog* adopts permutation and rotation techniques not found in the treatise at all. Pärt also uses incomplete rows, sometimes crafting elaborate relationships among the fragments. Moreover, much of *Nekrolog*'s dodecaphony unfolds in clearly mappable contrapuntal constructions, such as canons and imitative points (see for instance Example 2.9b, brass). A commitment to serialism-as-counterpoint underpins Krenek's treatise, and is demonstrated increasingly in his later polyphonic examples. Given all this, I suggest, the 'twelve-toneness' on display on Pärt's first serial work does not necessarily reveal a composer who gave up reading, nor one whose interest in observing serial rules was casual. Rather, it reveals a composer who was drawn to the restriction of pitch material and its systematic, patterned employment, who strove to orient his sources of twelve-tone knowledge towards those things, and who was, at the same time, quite willing to accept a proffered licence to attend to local effect. *Nekrolog*, then, is a complex stylistic negotiation in which the nutshell paradox operates along multiple axes, both self-imposed and involuntary. Instinct for limits and orders, external authority, and incomplete access to stylistic knowledge all contribute to its brand of creativity under confinement, as articulated through dodecaphony. Lastly, while this reading differs from Schmelz's analytical conclusions, it nonetheless supports his narrative on another plane: throughout Pärt's initial attempt to make serial music that gave sense and meaning to his minimal resources, there is little that seems to signify in any explicitly *political* manner.

2.2.3 Dodecaphony, organicism, dramaturgy

Towards the end of *Nekrolog*, after the recapitulated opening, Pärt dutifully builds to a climactic *tutti*. The passage heavily features a three-note motive that consists of a descending perfect fourth followed by a rising semitone. This motive, which I label 'motive p', derives from the first three pitches of row B in prime form. However, it also appears in the retrograde forms of row A, and hence represents a point of union for the two rows that determine most of *Nekrolog*'s pitch choices (Figure 2.iii). From the middle of the work on, motive p slowly grows in prominence. Both its prime and retrograde versions appear (see Example 2.9a). Just before the climactic passage, Pärt combines it with the reintroduction of earlier material, including driving string chords built from row-segments, the [0134] pc-set harmony, and extended woodwind trills. Following this preparation, motive p then dominates the *tutti* proper. It repeats constantly in the strings and woodwind from bar 316 on, accompanied by long bass notes and a polyphonic brass dialogue (Example 2.9b). During this 40-bar passage, Pärt continually increases the tension, primarily by subjecting the motive to a succession of upward semitonal transpositions (as Example 2.9c shows, these occur at bars 325, 333, 344 and finally 348). The row-material that makes up motive p, in short, is used as a prominent marker of *Nekrolog*'s dramatic contour, and articulates the high point with particular urgency. Pärt eventually dissolves this growing crisis by catapulting the music into a slithering string scale and a quiet – though ominous – ending.

While it may be read on many levels, this passage displays the full constellation of elements mapped so far in *Nekrolog*. It plausibly illustrates Pärt's predilection for limited and highly organised musical material, and clearly reflects the type of motivic handling prescribed by Krenek, who writes early in his text that the 'primary function of the series is that of a sort of "store of motifs [*sic*]" out of which all the individual elements of the composition are

to be developed'.[82] At the same time, Pärt's conception speaks to his formal training within the Soviet Union, and to its corollary, his twelve-tone inexperience. His use of motive p relies on highly traditional, teachable methods of creating accessible form and dramaturgy in symphonic music: the assertion of motivic synthesis after two long sections based respectively on rows A and B, and the staple trick of a high point approached by ascending sequence. Few Western avant-gardists, however, would have produced such a parody of functional harmony without ironic intent. The climax of *Nekrolog* thus strikes me as a region of possible aesthetic convergence between Pärt's conservatory and 'unofficial' educations, rather than pointing to any fundamental opposition (politicised or otherwise).[83] This convergence, I suggest, is on a nebulous ideal of organic unity, and the young Pärt's possibilities for engagement with the history of twelve-tone thought provide a key context for tracing it further.

As numerous writers on *Neue Wiener Schule* dodecaphony have pointed out, the emancipatory rhetoric surrounding its serialisation of pitch sits uneasily with the deeply conservative organicist aesthetics which that very innovation preserved (by way of Schoenberg's *Grundgestalt*). Organicism also persisted in the large swathes of compositional vocabulary, inherited from the Austro-German tradition, which the 'emancipation of the dissonance' left largely unaffected: elements of rhythm, form, expressive convention, and so on. These contradictions in musical language contribute powerfully to Richard Taruskin's view of the period as both a rejection and a maximalisation of Romantic impulses (a paradox touched upon in the chapter 1 B-A-C-H/Bach discussions). Georgina Born, too, describes how Schoenberg 'embodied the antinomies of modernism' in his wish 'to encompass both

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[82] Krenek, *Studies in Counterpoint*, viii.

[83] Compare Schmelz's discussion of the young composers' aleatoric works in "Listening, Memory, and the Thaw," 417-8. The composer Villem Reimann indicated the presence of tonal effects in *Nekrolog* at the EHL listening session for the work (EHL Protokollid 4 October 1960).

rupture and continuity of tradition'.[84] Those antinomies are fully on display in Krenek's 1940 treatise, which promotes twelve-tone music in conjunction with a number of features maintaining much older aesthetic commitments. Krenek's examples inscribe poietic authority through highly detailed performance instructions, for instance, while a veneration of past masters and traditions is implicit in his desire to ground dodecaphony in polyphonic repertories. Most importantly, though, his text is thoroughly organicist, proceeding from an unexamined assumption of value in the composition of musical formations as 'logically coherent entities', with frequent invocations of unity.[85] It is unsurprising, then, that Pärt's deracinated exposure to Krenek should have produced a piece such as *Nekrolog*, which – as Wright observes of Pärt's serial music more generally – corresponds to interbellum dodecaphony in that only its pitch is serialised, while 'all other parameters are derived from nineteenth-century practice'.[86] Krenek entirely elides the music-historical tensions embedded in the serial technique, and there is little reason to suspect that the Pärt of 1960 was concerned with such tensions, or otherwise explicitly interested in the capacity of twelve-tone music to signify on a social or music-historical level. By contrast, everything in Krenek's text approves the combination of expressive climax and motivic synthesis which Pärt supplies in the 'motive p' passage, and which much of *Nekrolog* seems calculated to achieve. These are generic features, of course, that his 'official' education would have valued just as highly, and perhaps also just as unreflectively.[87] Consequently, *Nekrolog*'s technique not only resists interpretation as an attempt to mobilise serialism politically, but also as a haphazard

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[84] Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 10; Georgina Born, "II. Musical Modernism, Postmodernism, and Others," in *Western Music and its Others: Difference, Representation, and Appropriation in Music*, ed. Georgina Born and David Hesmondhalgh (Berkeley: University of California Press, 2000), 12. See more generally Richard Taruskin, *The Oxford History of Western Music*, vol. 4, *The Early Twentieth Century*, ch. 47, "Reaching (for) Limits: Modernism: Mahler, Strauss, Schoenberg," (Oxford: Oxford University Press, 2005), 1-58.

[85] See for example Krenek, *Studies in Counterpoint*, vii and 12.

[86] Wright, "Stylistic Development," 22.

[87] Counterpoint certainly featured in Pärt's official training: see Restagno, "Arvo Pärt in Conversation," 11-2.

collision between opposed methods of unofficial and official composition. In fact, it is sometimes hard to tell where the dodecaphonic influences end and those of the conservatory begin.

This reading of *Nekrolog* proposes that there is no neat separation between the categories of 'serial technique' and 'Soviet symphonism', as the young Pärt understood the requirements of each. Such a reading is obviously against the grain of binary socialist criticism. However, it is borne out by the work's immediate EHL reception, in which appraising the status of the work's 'twelve-toneness' seemed anything but straightforward, and attempts were made to justify the work on socialist realist grounds. Discussion minuted in the EHL Protokollid acknowledged the work's skill and affective force, and is highly circular on the subject of formalism, with one fellow-composer, Valter Ojakäär, even commenting that 'if we do not talk about [the twelve-tone method], then there is really no problem'.[88] Vaitmaa, too, has speculated that the work's dodecaphony might have gone unremarked altogether, had Pärt not elected to reveal it.[89] As the 'motive p' passage shows, *Nekrolog*'s twelve-tone structure is palpably calibrated to a highly conventional affective design. Consequently, critical formulations reducing Pärt's row-technique to a discrete or incidental element within the work, rather than a fundamental part of his conception, should be treated with caution (Schmelz's imputation of the work's drama to its nonserial features is one example; Hillier's overall judgment that serialism for Pärt 'was primarily a useful means of pouring pitch sequences into musical ideas that originated elsewhere' is in a similar vein).[90] Rather, I suggest, the dramaturgical and formal accomplishments of *Nekrolog* are meaningful

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[88] EHL Protokollid 4 October 1960. Original: 'Arvan, kui sellest mitte rääkida (12 tooni süsteemist) siis see ei olegi probleemiks' [*sic*]. See also note 30 above.
[89] Vaitmaa, "Eesti Muusika Muutumises," 151.
[90] Schmelz, "Listening, Memory, and the Thaw," 121; Hillier, *Arvo Pärt*, 46. Quinn takes a similar line to Hillier, using a 'reservoir' metaphor to describe the function of Pärt's serialised pitches (Quinn, "The Making of a Style," 36 and 187).

precisely *because* they are realised from within the constraints imposed by Pärt's perspective on twelve-tone composition. From the work's first gesture, Pärt tasks himself with bringing familiar outcomes within the grasp of a new technical experiment with well-defined rules. And this simultaneous attention to rational process and affective outcome – system and gesture – would prove an enduring marker of his music.[91]

Ultimately, then, the most interesting interpretative strategy for *Nekrolog*'s dodecaphony is not to focus on its superficiality, and certainly not to suppose its ideological resistance, but rather to pursue its documentation of the relationship between cultural conditions and compositional possibilities. This conclusion is entirely consistent with Schmelz's generational narrative, which clearly establishes the importance for the young composers of adopting serialism as a 'place to stand', a site of musical identity-forming. My analytical disagreements with Schmelz also matter, however, since my particular reading of *Nekrolog* serves to mark a theme with which he is less preoccupied: the work's originary role within a long-term style-narrative for Pärt. I claim that the nutshell paradox, with its promise of meaningful freedom achieved through constraint, is specifically and strongly implicated in Pärt's negotiation of serial technique. On the one hand, this indicates the potential richness of a music-historical reading that situates *Nekrolog* within broader currents of twentieth-century modernism, as experienced within the Soviet Union (and refracted through the Hamlet-figures of Olivier and Kozintsev). On the other, those considerations offer hermeneutic context to a narrative wherein Pärt's 1960s music is seen to prefigure many techniques found in the tintinnabuli style. Consequently, what matters in *Nekrolog* is not a loose serial technique subsumed to dramatic ends, but rather a highly *systematised* technique in symbiosis with those ends. Pärt's

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[91] See for a similar point Toomas Siitan, "Laudatio," given on 19 January 2011, accessed 3 August 2016: http://www.arvopart.ee/en/arvo-part-2/selected-texts/laudatio-by-toomas-siitan/.

interest in maximising the potential of a finite rule set is especially reminiscent of tintinnabuli. Comparable indications of continuity, so I shall argue, populate the twelve-tone writing in *Maailma Samm* and Pärt's early film scores. *Nekrolog*, however – in the composer's own words – was the 'starting point of [his] explorations'.[92]

2.3 Irony and ideology: dodecaphony in *Maailma Samm*

2.3.1 *Valguse poole!* Renowned and unknown

An Estonian booklet produced to commemorate Pärt's seventieth birthday presented the composer as *tuntud ja tundmatu*: 'renowned and unknown'.[93] This phrase's aptness is nowhere clearer than in the contrasting footprints left by *Nekrolog* and *Maailma Samm*, two major works separated by only a year. While *Nekrolog* has consistently been prominent in Pärt discourse, *Maailma Samm* has been triply erased. The composer no longer acknowledges it, scores and (especially) recordings are hard to get, and – as demonstrated earlier – binary socialist criticism has not taken it seriously. Consequently, the work has never received sustained attention from Western authors, despite being considerably larger than *Nekrolog*: it is a 35-minute oratorio, scored for full orchestra, mixed choir, and two narrators (male and female). It is hence appropriate to frame detailed discussion of Pärt's twelve-tone technique in *Maailma Samm* with a more general overview of this unfamiliar and largely inaccessible work. I begin by surveying the many markers of ideological correctness undeniably borne by the piece, and indeed unmissable in its grandiose title, 'Stride of the World'. However, in keeping with this chapter's general approach to Pärt's Soviet music, this material is intended

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[92] See Mihkelson, "A Narrow Path to the Truth," 23.
[93] Inna Kivi, ed., *Arvo Pärt – Tuntud ja Tundmatu: Helilooja Arvo Pärdi 70. Sünnipäevale Pühendatud Näituse Kataloog* (Tallinn: Eesti Teatri- ja Muusikamuuseum, 2006). The phrase was reused in commemorative material for Pärt's eightieth birthday (the Nargenfestival exhibition partly excerpted in Figure 0.iv).

to contextualise a wider argument that *Maailma Samm*'s official connotations do not necessarily represent the sum total of its substantive meanings.

Not least among these official connotations were the circumstances of *Maailma Samm*'s premiere in 1961. The concert, which took place in Tallinn, was a well-publicised Estonian gala in recognition of the 22nd CPSU congress in Moscow – held, of course, in revolutionary October.[94] It featured top-rank performers, including the choir and symphony orchestra of Estonian Radio, led by Neeme Järvi. Moreover, the programme combined Pärt's new oratorio with a truly heavyweight item: Tchaikovsky's first piano concerto, interpreted by no less than the young Vladimir Ashkenazy.[95] This choice was canny, balancing traditional and contemporary themes, canonical and emerging talents, and music from Russia as well as the republics. A resultant *Sirp ja Vasar* review was unsurprisingly laudatory and formulaic, reinscribing an institutional consensus over *Maailma Samm*'s suitability that was presumably already set. The reviewer, Harri Külvand, naturally mentioned the work's dedication to the Party congress. He also reproduced selected chunks of the libretto, and echoed various remarks – including mild criticisms – from the internal EHL discussions held shortly after the concert.[96] At around this time, the work also evidently gained Pärt his admission to the Composers' Union at the Soviet level, an important

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[94] Compare Kautny, *Ost und West*, 51.

[95] Programme held at ETMM M238:1/2. The concert took place on 4 October 1961 at the Estonia concert hall (the venue of the 'cradle of tintinnabuli' concert). A symphonic poem by Ülo Vinter was also premiered.

[96] Harri Külvand, "Erutav Uudisteos," *Sirp ja Vasar* (13 October 1961): 7. Relevant original text: 'Oratooriumist jääb terviklik mulje, ja mis peaasi – muusika kõlab innustavalt. See on teos, milliseid meil võiks olla rohkem. Muidugi, ei ole põhjust Arvo Pärdi oratooriumi jäägitult kiita. Seal on ka kohti, mida oleks võinud paremini lahendada. Torkab silma mõningane kohmakus koori käsitlemisel. Dramaturgiliselt jääb teose esimene pool suhteliselt kahvatumaks ja tõenäoliselt seetõttu, et loetava teksti ja muusika vahekord pole päris õige (teksti tundub olevat liiga palju). Võiks öelda veelgi mõningaid märkusi, kuid antud juhul pole see peamine. Arvo Pärt on ju alles konservatooriumi neljanda kursuse üliõpilane. Seni kirjutatud teostest on leidnud laialdast tähelepanu tema lastekantaat *Meie Aed*, esile võime tõsta ka tema klaverimuusikat. Oratoorium on heliloojal tugev samm edasi küpsuse poole'. Compare Kautny, *Ost und West*, 51-2.

professional step.[97] All of these events undoubtedly combined to set up *Maailma Samm*'s further and extremely prominent success in 1962. They have also fuelled critical appraisals of the work as an artistically compromised *keisrikantaat*, as Hillier's dismissive reference to 'Soviet prizes' makes clear.[98]

Enn Vetemaa's libretto likewise fulfilled numerous requirements of ideological correctness.[99] The text treats, as Hakobian remarks, a series of 'widespread propagandistic subjects' in the Soviet Union. These include crises of capitalism, the glorification of socialist achievements in development and technology, and solidarity in the anti-imperialist struggle.[100] As Vetemaa rightly recalled, these themes are given an international character, spanning events in Africa, Siberia, Paris, and Nagasaki.[101] Merike Vaitmaa refers to a series of 'contrasting, placard-like story-images'.[102] The oratorio is also self-consciously contemporary, with a summative slogan that is usually paired with instrumental music dubbed by Leo Normet the 'theme of light and reason' (Example 2.10):[103] *Raskelt, kuid kindlalt me maailm on astumas valguse poole!* ('with difficulty, but steadily, our world is striding towards the light!'). To my knowledge, *Maailma Samm*'s libretto is not definitively settled: the dual-language Soviet score published in 1964 (see Figure 2.iv) is of poor quality, with numerous errors in the Estonian underlay. Moreover, discrepancies exist between this score and other surviving

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97 EHL Protokollid 24 October 1961 (listening session for *Maailma Samm*), 467. Boris Kõrver caps the discussion by saying 'In Moscow, too, there was a similar debate. This work led to Arvo Pärt's membership of the Soviet Composers' Union'. ('Moskvas oli arutelu umbes samane. Selle teose alusel võeti Arvo Pärt Üleliidulise Heliloojate Liidu liikmeks.') Pärt responds with 'Aitäh!' ('Thank you!').
98 See section 2.1.2 above. *Maailma Samm* was also played at Pärt's conservatory graduation concert in 1963.
99 This notwithstanding the Estonian-nationalist ambiguities detected by Mihkelson (see section 2.1.2).
100 See Hakobian, *Music of the Soviet Age*, 313.
101 Vetemaa/Urmet, *Mees Nagu Saksofon*, 111-2. Compare Leo Normet and Artur Vahter, *Music in the Estonian SSR*, trans. G. Liiv (Tallinn: Eesti Raamat, 1965), 27.
102 Merike Vaitmaa, "Arvo Pärt," in *Kuus Eesti Tänase Muusika Loojat*, ed. Helju Tauk (Tallinn: Eesti Raamat, 1970), 40.
103 Leo Normet, "Listening to *Maailma Samm*," *Sovetskaya Muzyka* (January 1963): 25-8. Translation by refiner.ee.

sources, such as programmes and recordings.[104] To judge from the EHL Protokollid, it is also likely that modest textual revisions attended the oratorio's path through cultural bureaucracy.[105] In 2003, Alan Teder undertook the detailed work necessary to produce a good English version of *Maailma Samm*'s libretto. While I cannot reproduce his expert translation, I am considerably indebted to it.[106] Happily, the textual grey areas do not affect the overall themes and emphases, which are summarised in the leftmost columns of Figure 2.v. Today, understandably enough, Pärt perhaps finds it embarrassing and painful to have his music associated with a text that valorises the 'red glowing stars of the Kremlin'.[107] Below, however, I shall venture along a fine interpretative line, arguing that his incorporation of dodecaphony within the text-music artefact opens up an additional, highly self-aware hermeneutic space that is by no means straightforwardly affirmative of the Soviet polity.

Other markers of 'officialness' are of course found in Pärt's musical setting. The oratorio features a preponderance of the accessible tonal and melodic vocabulary placed by Karnes at the heart of socialist realist aesthetics. That said, Pärt often combines this material – as the 'theme of light and reason' itself demonstrates – in a fissile, slightly unorthodox manner reminiscent of his very early neoclassical piano pieces, the *Sonatinas* and *Partita*. Voice-leading conventions are often avoided, and unprepared tonicisations are common.[108] Pärt ranges

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[104] The dual-language score (my main source) is Arvo Pärt, *Maailma Samm* (Leningrad: Muzyka, 1964). Two archival recordings survive: one from 1961, made by Estonian Radio, featuring the same performers as the premiere concert (APRA 002008-01), and one from 1963, in Russian (APRA 002008-02). The second of these conforms more closely to the 1964 score. The premiere programme does not print the libretto. However, another archival programme from 24 November 1961 (held at APC) does.

[105] EHL Protokollid 24 October 1961 includes a debate about textual clarity.

[106] Alan Teder, "*Maailma Samm*: Text," English translation of Enn Vetemaa's libretto, 2003. Held in APRA.

[107] Phrase from *Maailma Samm*, movement 2 ('punaseid Kremli hõõguvaid tähti').

[108] These qualities in *Maailma Samm* are also noticed by Estonian musicologist Uno Soomere, who writes that 'the melodisation is peculiar: often, an idea commenced in one key ends in quite another'. See Uno Soomere, "Arvo Pärdi Sümfonismist," draft article held at ETMM M238:1/22. Original Estonian: 'Meloodika on omapärane: sageli lõpeb ühes helistikus alanud mõte hoopis teises'. This article was apparently envisaged for *Sirp ja Vasar* in December 1973, but does not seem to have been published there. It is likely related to a later article: Uno Soomere, "Simfonizm Arvo Piarta," in *Kompozitory Soiuznykh Respublik*, vol. 2 (Moscow: Sovetskii Kompozitor, 1977), 161-221. Compare EHL Looming 1970-74.

across many different tonal styles, sometimes pushing diatonic material far into chromatic destabilisation, and elsewhere employing drones, ninth chords and chains of suspensions. However, this catholicism, though adventurous, seldom if ever spills into arcanity or wilful complexity. As commentaries such as Normet and Vahter's confirm, this quality enabled the work's immediate reception as 'progressive' without being 'formalist'.[109] Pärt also accommodates clear socialist realisms of a type not found in *Nekrolog*, including factory ostinati, jaunty and uncomplicated choral melodies, lucid word-painting, and a tub-thumping major key conclusion. Examples 2.11-2.18, which should be read in conjunction with the rightmost columns of Figure 2.v, illustrate some of the varied musical portraitures that Pärt creates over the oratorio's ten movements (many of them are also individually discussed below). On the basis of this evidence, most of *Maailma Samm* does indeed seem calculated to gain approval from cultural officials: it adopts a basic idiom of imaginative diatonicism, easily reconciled with the oratorio's primary textual message, and punctuated by ideological set-pieces. However, the situation is not necessarily so simple. As Figure 2.v also indicates, the ninth movement consists almost entirely of twelve-tone material, a technique towards which official antipathy had only grown in the wake of *Nekrolog*. In what follows, I shall present the oratorio's performance of ideological correctness as another species of fruitful creative constraint: a set of framing conditions for Pärt's second exploration of the possible meanings that 'twelve-toneness' could bear. It would prove a far more self-conscious exploration than *Nekrolog*'s had been.

[109] See Normet and Vahter, *Music in the Estonian SSR*, 27. Khrennikov uses a similar rhetorical conjunction in "Towards the Musical Culture of Communism," 15.

2.3.2 The narrowing frame: movement 9

Pärt's dodecaphony in *Maailma Samm* both continues and alters the compositional features found in *Nekrolog*. The relationship is easiest to sketch in terms of difference, and the differences begin with the basic rows themselves. While the *Nekrolog* tone-rows are relatively freeform, *Maailma Samm*'s row exhibits various internal symmetries (Example 2.19a). These symmetries focus on the minor third interval, which informs Pärt's ordering in at least three ways. First, the row is built on a trichordal subunit, pc-set [013], which spans a minor third. Each of the 48 forms in the row matrix consists of four permutations of this subunit: see Figure 2.vi. Secondly (taking the prime forms as a reference), Pärt orders each trichordal subunit so as to preserve this minor third interval between its final two pitches, ensuring that the interval is maximally heard in every linear statement of the row.[110] Thirdly, the sequence of initial pitches of the four trichords – as linearly ordered in the prime forms – itself forms a chain of minor thirds. These features are perhaps best communicated visually: see Example 2.19b. In the ninth movement itself, Pärt often uses hexachordal subunits, drawing attention to a further feature: the transpositional combinatoriality of the row's two halves.[111] From all this emerges a rationalising impulse, already familiar from *Nekrolog*. However, *Maailma Samm* already suggests a far more systematic application at the level of material economisation and microstructure.

These details of row-architecture also reveal the participation of *Maailma Samm*'s dodecaphonic material in both intra- and intertextual dialogues. For instance, the minor third's prominence is by no means confined to the row-based sections of the oratorio. Examples 2.12 and 2.14 show how Pärt uses the same interval to subject diatonic material to

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[110] There are four aurally unique ways of constructing the [013] set within these conditions, and each of the 48 row-forms in the *Maailma Samm* matrix contains all four.
[111] Compare Kautny's take in *Ost und West*, 51.

successive rapid transpositions. As Uno Soomere long ago indicated, the minor third interval (in fact, the entire [013] trichord) also bookends the oratorio, defining both its opening and closing gestures: see Examples 2.10 and 2.11.[112] Tonal stability is threatened in most of these passages, while some push the limits of diatonicism altogether. By contrast, the solo xylophone motive in the first movement, which comprises four notes drawn from the P_5 row-form, underlines how easily the trichordal subunit may be blurred and reframed as a diatonic scale-fragment (Example 2.11 once again).[113] Pärt thus uses the minor third to embed within *Maailma Samm* a certain ambiguity between serial-and nonserial, the implications of which will emerge below. Also pursued below are the possibilities flowing from comparison of *Maailma Samm*'s internally symmetrical tone-row with the more deliberately allusive row-structures used by Pärt in several later compositions, most especially his B-A-C-H works. While there is no direct evidence of reuse, the relationships are reasonably clear from Example 2.20 (and compare Figure 1.vi). The *Diagrammid/Musica Sillabica* row, for instance, uses the same two hexachords as *Maailma Samm*, and at the same transposition. Its linear ordering, furthermore, is only minimally different: Pärt shifts a single pitch-class within the first hexachord to achieve a B-A-C-H cipher at the start of the row, and correspondingly adjusts the second hexachord to become an inversional complement of

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[112] Soomere, "Arvo Pärdi Sümfonismist." Original: 'Siingi on kasutatud juhtmotiivi (sissejuhatuse esimesed neli heli), millega ka teos lõpul resümeeritakse'.

[113] Interestingly, these four notes make up the same [0134] pc-set marked by Schmelz as a distinctive harmony in *Nekrolog*. Pärt's voicings in *Nekrolog* also tended to stress the minor third interval (see section 2.2.1). The [0134] pc-set appeared as a personal name-cipher (D-S-C-H) in several Shostakovich works from the 1950s onward, including the String Quartet No. 8. This quartet is from the same year as *Nekrolog*, and bears an identical dedication to the victims of fascism. These congruences suggest a faint possibility that *Nekrolog* and *Maailma Samm* initiate the use of name-ciphers within Pärt's music. Compare Schmelz, "Listening, Memory, and the Thaw," 118. Indeed, the [0134] set is itself sometimes heard as a variation on B-A-C-H (see for example the head motive in the C♯ minor fugue, BWV 849/ii (*Well-Tempered Clavier*, Book I)).

the first. Meanwhile, the double B-A-C-H cipher of *Quintettino*'s row also preserves the hexachordal pairs.[114]

The main twelve-tone site in *Maailma Samm* is the instrumental ninth movement 'Must manner sirutab ärkavaid liikmeid' ('A dark continent flexes its awakening limbs'). Briefly put, this movement is a headlong dash, built upon the steady accumulation and intensification of linear ostinati derived from repeatedly cycling tone-row material. The overall arc is tabulated in Figure 2.vii, which should be read in conjunction with Example 2.21 (my reduction of the full movement to short score). Pärt opens with a one-line texture in which hexachords from P_0 appear in the brass, entirely unadorned and in even running quavers. Several such hexachordal statements follow, varying only in register and rhythmic proportion. These statements form the bases of the ostinati that will run throughout the movement, usually in structural units of four or six bars.[115] At RM59, Pärt introduces a second voice: two related ostinati now appear concurrently, articulating complementary hexachords from P_0 in a 2:1 rhythmic proportion. Pärt regularly alternates the pitch and duration configurations, also gradually expanding the music via both register and orchestration. From RM61, the ostinato texture is three-part, using a 4:2:1 proportion. The quickest voice remains confined to a single hexachord, while the others traverse the full dodecaphonic complex. Just when the *tutti* seems to be nearing, however, Pärt dissolves this first wave. He interpolates a largely nonserial passage consisting mainly of parallel triads and pedal notes, which make their own ascending shape, punctuated by a lone row-statement at RM64 (transposed, and for the first time permuted into trichords). A second wave of ostinati then builds up from RM65 – at first monophonically, as at the outset, but now with the row-material considerably more

[114] The row used by Pärt in 1966 also maintains a predilection for internal symmetry: see Example 2.22.
[115] The construction of RM58 is slightly unusual in the movement's overall context.

agitated, compressed to trichords and constantly exchanging registers. This in turn gives way to RM66, which presents the serial hexachords in yet another rhythmic proportion, 3:2. At this point, Pärt finally combines row and non-row material, adding a slithering chromatic ostinato on a quaver pulse. (It is notable that the minor third features heavily at this point of greatest overlap between the serial and the nonserial). After 24 raucous bars of this, a short percussion fill brings the movement's second wave to its culminating G♯, built up over twelve bars and seven different octaves.

These features of *Maailma Samm*, largely undocumented until now, suggest a different engagement with musical modernism to that found in *Nekrolog*. In the earlier work, Pärt's wish to limit himself through a serial framework was apparent enough, but was also complicated by an unreflective organicism – amplified by Krenek's text – that ultimately tethered his twentieth-century idiom firmly to older, more conventional affective strategies. By contrast, the ninth movement of *Maailma Samm* breaks decisively from Krenek, flouting (for example) injunctions about the 'need' to avoid rhythmic monotony and periodicity.[116] Pärt's new serial methods are far more closely confining. Not only do they impose a more rigorous precompositional organisation on his pitch-class sequences, but they also extend determinable and process-driven architecture into the domains of rhythm and register. Pärt's approach moves, in short, from rational to ultra-rational, and thus anticipates his abstract, pointillistic structures of 1963-4.[117] While arguably no less organicist, this development hints at a more hardline modernist ideology – one within which dodecaphony is imagined as a zone of complete formal autonomy, and suspicion of historical contingency runs deep. This aesthetic had become especially acute in the wake of World War II, and it is uncontroversial

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[116] See Krenek, *Studies in Counterpoint*, 4.
[117] *Perpetuum Mobile*, *Solfeggio*, *Diagrammid*, and *Musica Sillabica* could all be included on this list.

to find in postwar Darmstadt serialism – in Boulez's hermetic quest, for instance – a response to mass warfare's obliteration of all faith in narratives of social progress.[118] The nutshell paradox lies very close to these attempts to dehistoricise musical language, this time in its utopian guise: the desire for finite, determinable rules to defer the 'abyss of freedom', with its dreadful responsibilities and traumatic consequences. Indeed, the clear topicality of this theme helps explain why plays such as *Hamlet* retained such communicative potency in contexts like the Soviet Thaw.[119]

As with *Nekrolog*, it is not obvious whether Pärt intended to participate in these aesthetic currents, from which he was displaced both chronologically and geopolitically, when reformulating his serial technique in the ninth movement of *Maailma Samm*. However, the work does show signs of sharing in the historical self-consciousness that pervaded such shifts more generally (and riddled them with contradictions from the outset). Susan Sontag elegantly draws the link, commenting that modern art 'transmits in full the alienation produced by historical consciousness', and that its artists, compensating for their 'ignominious enslavement to history', exalt themselves 'with the dream of a wholly ahistorical, and therefore unalienated, art'.[120] Two aspects of *Maailma Samm* in particular suggest a stylistic self-consciousness around its 'twelve-toneness'. The first is its intratextual dialogue, in which the minor third blurs any diatonic-serial boundary, writing dodecaphony

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[118] See for instance Richard Taruskin, *The Oxford History of Western Music*, vol. 5, *The Late Twentieth Century*, ch. 60, "Starting from Scratch," (Oxford: Oxford University Press, 2005), 1-54 (especially 18-9); compare Mark Carroll, *Music and Ideology in Cold War Europe* (Cambridge: Cambridge University Press, 2003), 141 ('intentional non-significance'). Born describes the rise of 'ideological autonomy' in postwar serialism, relative to 'the eclecticism of the other early modernist experiments, including the various forms of aesthetic reference to other musics' (Born, "II. Musical Modernism," 15).

[119] See Sokolyansky, "Grigori Kozintsev's *Hamlet*," 200-1. See further Karnes, *Tabula Rasa*, chapter 3 ("*Tintinnabuli*").

[120] Susan Sontag, "The Aesthetics of Silence," in *Styles of Radical Will* (London: Vintage, 1994), 15. More prosaically, but in a music-specific context, Jonathan Cross declares that modern art 'does not pretend to be about anything else other than itself' (Jonathan Cross, "Music Theory and the Challenge of Modern Music: Birtwistle's *Refrains and Choruses*," in *Theory, Analysis and Meaning in Music*, ed. Anthony Pople (Cambridge: Cambridge University Press, 1991), 187.)

firmly into the work's wider and quite intentional juxtaposition of musical idioms. The other is its intertextual row-architecture, through which the oratorio is (tentatively) marked as a possible antecedent for Pärt's later practices of explicit music-historical allusion. As chapter 1 commented, such allusions are normally self-conscious attempts to work through artistic influence and/or legacy. The encryption of B-A-C-H within tone-rows is a classic example in the serial context, and a link between Pärt's *Maailma Samm* row and his slightly later B-A-C-H constructions is suggested all the more strongly by the likes of Webern's String Quartet Op. 28, whose internally symmetrical B-A-C-H row appears in Example 2.22 alongside Pärt's major 1966 tone-row. Indeed, even the outright binary socialist relegation of *Maailma Samm* presumes a degree of self-consciousness on its composer's part – namely, his ability to use a stylistic voice that was not his 'true' one. Accordingly, I suggest, the kinds of serial organisation found in *Maailma Samm* seem to go beyond an unreflective attraction to patterns and limits. Rather, the work is a staging post in Pärt's journey through 'twelve-toneness', laying ground for the more elaborate, deeply self-aware twelve-tone commentaries eventually found in compositions such as *Credo*.

In discussing all such 'modernist' traces, it is crucial to reiterate that modernism did not necessarily operate identically within Soviet and Western spaces. This idea is basic to Schmelz's critical practice, and to his thesis that Thaw serialism bore its own unique set of cultural meanings. Pärt was by no means the only young composer whose 1960s music underwent a shift towards formal autonomy and gradually assimilated dodecaphony as a style freighted with music-historical tension.[121] Such shared traits were symptomatic of the creative culture within which this generation found itself, including the impenetrable binary

[121] See generally Schmelz, *Such Freedom*. On rapid generational assimilation, see Svetlana Savenko, "Valentin Silvestrov's Lyrical Universe," in *Underground Music from the Former USSR*, ed. Valeria Tsenova, trans. Romela Kohanovskaya (Amsterdam: Harwood Academic Publishers, 1997), 67.

of formalism and socialist realism. Likewise, Kozintsev's *Hamlet* shares in many philosophical concerns of the twentieth-century West (such as the possibility of individual identity), but responds in a manner coloured strongly by recent Soviet experiences (for instance, tension between individuals and a collective polity). Consequently, the extent to which *Maailma Samm*'s dodecaphony signifies various modernist aesthetics, and hence the extent to which such matters could meaningfully affect later understandings of tintinnabuli, is always mediated by more local narratives. My survey of the piece therefore concludes by considering how the oratorio's dodecaphony might be understood to interact with its 'official' context.

2.3.3 Pärt's 'true path'? *Maailma Samm* and ideological discourse

The concept of 'performative shift', as applied by Yurchak, posits a steady ritualisation of behaviours and forms of expression in Soviet society, especially from the Thaw onward. This resulted in the diminishing importance of literal or 'constative' meanings in favour of correct social performance – a gap whose exploitation resulted, according to Yurchak, in many new and unanticipated kinds of signification, often lying far from any direct engagement with official ideologies. In my reading, *Maailma Samm*'s self-conscious dodecaphony exemplifies this phenomenon, inscribing a sort of stylistic metacommentary within the oratorio. This metacommentary operates by exploiting the work's context of ideological correctness. Pärt performs 'officialness' very effectively through the use of sanctioned music-discursive tropes – and yet, at the same time, he renders those same tropes ambiguous through their brushes with illicit 'twelve-toneness'. The ninth movement, for instance, places the epitomic technique of formalism into a thoroughly ambiguous programmatic relationship with anti-imperialist solidarity, while many of the oratorio's more triumphal moments, such as the 'theme of light and reason', struggle to achieve secure tonal

resolutions. In both cases, the basic manoeuvre is Pärt's construction of a continuum between dodecaphony and diatonicism, which renders the boundaries of both permeable and elusive. The pervasive minor third is the main hinge, but this continuum also emerges through other features, such as the ninth movement's sudden interpolation of tonally unanchored chord progressions (Example 2.21). Schmelz's study shows clearly the extent to which blanket and reflex condemnations of dodecaphony were in vogue among Soviet musical officials in 1961, with some aimed at Pärt's own *Nekrolog. Maailma Samm*, I suggest, ironises this discursive norm, adding layers of meaning that greatly complicate any attempt to marginalise the oratorio as artistically sterile or compromised. Following Hakobian, the metacommentary may be understood to involve not so much dissent (indeed, given the oratorio's role in establishing its composer professionally, that would be implausible) as the plane of 'gnosiological' reflection. That is, Pärt points to the *absurd*, both enacting and marking for critique a paradigm of cultural production whose dominant discursive structures were unchallengeable, yet also meaningless.[122]

A moment from the third movement, 'Unistused torgati pimedaks' ('The dreams were struck blind') illustrates this argument in greater musical detail. Shown in Example 2.13a, the relevant passage involves the appearance of twelve-tone material within an otherwise diatonic movement.[123] Pärt's initially calm choral texture (Example 2.13b) soon gives way to a narrated dramatisation of the Nagasaki bombing, whose fairly transparent gesture-painting features row-based and other atonal material. Clearly enough, Pärt here opposes serial and tonal idioms in a manner that reinforces the crude official linking of dodecaphony with destructive or intrusive foreign influences. The straightforward reading is the one urged by

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[122] See generally sections 2.1.1 and 2.1.2 on Yurchak and Hakobian's work.
[123] There is one other such moment in the sixth movement. However, it is not row-based, and amounts to little more than a chromatic sweep.

Kautny, who suggests that dodecaphony in *Maailma Samm* be heard 'in the classical sense, as dissonance preparing tonality, which ultimately could be understood in connection to the text, as resolution or salvation – *per aspera ad astra*'.[124] However, this strikes me as slightly too easy. If, as I claim, Pärt intentionally blurs the line between dodecaphony and diatonicism throughout the oratorio, then the stark serial-tonal opposition in this passage is in fact studied and atypical. I therefore instead suggest that Pärt here responds to the libretto's blunt programmatisation of ideological conflict with his own deliberate *overperformance* of music-ideological orthodoxy. In doing so, he pushes to its logical limits, and exposes as ridiculous, the very question of Soviet aesthetics already made sensitive in *Nekrolog*'s Estonian reception:[125] could ideologically appropriate content ever justify formalist or bourgeois technique? The passage thus adopts a 'correct' music-ideological position both absurdly and *to excess*. These are each types of performative shift of which Yurchak's work provides many instances.[126] The clichéd programmatism of the Nagasaki passage, then, should not necessarily be taken at face value. Rather, through its parodic element, it forms part of a larger game of Soviet musical and cultural signification that Pärt plays with 'twelve-toneness' throughout *Maailma Samm*. This game, furthermore, is framed by the work's set discursive context, in which individual artistic creativity was to be liberated through control and collectivisation.[127] Pärt is once again turning confinements into conditions of possibility for new meaning.

This reading is, necessarily, speculative. However, it is not without critical grounding, and avoids both an 'Orwellian doublethink' and a 'Shostakovich's hidden code' approach to the

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[124] Kautny is presumably referring to the *Valguse poole!* slogan and its music. See Kautny, *Ost und West*, 52.
[125] See further Kautny, *Ost und West*, 41-50; EHL Protokollid 4 October 1960.
[126] See Yurchak, *Everything Was Forever*, chapter 7 ("Dead Irony: Necroaesthetics, '*Stiob*,' and the *Anekdot*"), especially 249-54 and 269-73 on *stiob* and overidentification, and more generally on absurdist pranks.
[127] See the introduction of Yurchak (section 2.1.1).

cultural texts of the Soviet Union. Further confirmation of the polyvalence of these twelve-tone passages, moreover, seems to lie in the euphemistic reception they received from a commentariat destined to affirm *Maailma Samm*'s ideological correctness and socialist realist credentials. This reception material clearly illustrates the discursive 'gap' that could arise between performed and literal meanings. Official discussions of the oratorio, for example, typically refused any explicit recognition of its dodecaphonic elements. When Pärt presented it for discussion at EHL, its 'twelve-toneness' was never mentioned: a stark contrast to *Nekrolog*.[128] Leo Normet's 1963 piece in *Sovetskaya Muzyka* actually notated the ninth movement's row for all to see, but stopped short of acknowledging its dodecaphony, referring instead to Pärt's occasionally 'difficult musical language' and an 'assertive, sharp theme [that] embodies the tension and burden of the struggle [in Africa]'.[129] Further on, moreover, Normet valorised *Maailma Samm* in comparison to the 'dried-out tree' of *Nekrolog* (a work he had initially appeared to support).[130] Normet's new position perhaps took its cue, as Kautny suggests, from Khrennikov's intervention: while giving much more detail, he follows the same basic path of lauding *Maailma Samm*'s progressiveness, skirting its actual avant-garde taboos, and condemning those same taboos in other works.[131] As Schmelz relates, such arbitrariness was all too familiar to the twelve-tone composers of the early 1960s.[132] Vaitmaa, too, points to this atmosphere of flux with her remark that, after *Nekrolog*, ideological scrutiny had tended to focus on texts only: shielded by Vetemaa's libretto,

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[128] EHL Protokollid 24 October 1961. By contrast, Mihkelson reports that Pärt showed the visiting Eduard Tubin *only* the dodecaphonic sections of the work – a move that apparently provoked the displeasure of Estonian Radio's Lydia Auster in her speech at the 1962 EHL congress (interview with Mihkelson, 22 October 2015; email from Mihkelson, 15 September 2016).
[129] Normet, "Listening to *Maailma Samm*," 27. *Sovetskaya Muzyka* was of course the major official organ of music-ideological doctrine.
[130] Id., 28. Compare Kautny, *Ost und West*, 50-4; EHL Protokollid 4 October 1960.
[131] Compare Khrennikov, "Towards the Musical Culture of Communism," 15-6.
[132] See for example *Such Freedom*, 164-5 (on Denisov's *Sun of the Incas*).

Maailma Samm's dodecaphony had not raised objections and 'was not discussed'.[133] If anything, this instability vindicates the acuity of Pärt's gesture towards the absurd: the discursive inability to acknowledge *Maailma Samm*'s dodecaphony confirms its potential to signify as far more than a technical experiment marooned within a half-hour of bland socialist realisms. This boosts the case, I suggest, that the oratorio transforms *Nekrolog*'s fairly unreflective dodecaphony into a far more calculated and incisive response to Soviet cultural conditions.

Hillier places *Maailma Samm* far from Pärt's 'true path'. I suggest, by contrast, that the work's place in Pärt's compositional narrative is wholly legitimate, and that its serial handling in particular puts his future on display. Many of the techniques that Pärt developed throughout the 1960s and retained within the tintinnabuli style (see chapter 1) are found to some extent in *Maailma Samm*: rationalisation and economy of pitch structures, iterative and proportional forms, the use of texture and timbre to preserve clear dramaturgical shapes (even while shifting towards abstraction), and even the polystylistic and allusive use of music-historical materials in elaborate and self-conscious ways. More detailed formal links also exist: the ninth movement, for example, unfolds identical pitch-sequences concurrently at different rates, and thus appears to inaugurate within Pärt's oeuvre the device of proportional canon, which would come to be received as a staple feature of tintinnabuli.[134] Through this technique, and through its row-architecture, *Maailma Samm* is also Pärt's first exhibition of the rigorous Webernian organisation that has more than once been explicitly associated with tintinnabuli music.[135] As with *Nekrolog*, however, the most fruitful critical

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133 Vaitmaa, "Eesti Muusika Muutumises," 151.
134 See for instance Clarke, "Parting Glances," 680.
135 Examples of attempted Webern links: Kareda, "Back to the Source," 168-9; Elste, "An Interview with Arvo Pärt," 340. Another comes from Dennis Russell Davies: '…a work like *Festina Lente* has a strong similarity to certain structures in Webern, although the piece doesn't sound like Webern in any way. You need to

strategy for *Maailma Samm* is ultimately to explore the ways in which the piece attaches socio-historical contexts and meanings to these developing points of stable stylistic identity. In particular, the oratorio's productive tension between 'unofficial' style and 'official' ideology underlines the importance of Pärt's Soviet context in shaping his diverse assimilations of twentieth-century modernism. Pärt here makes meaning from constraint by reinhabiting the very performance of ideological correctness, along the way pointing to the absurdity of his own creative situation. Nearly all of these technical and cultural features of his work converge on one trope: the nutshell paradox.

Such narratives, and others relating to the 'renowned and unknown' topic of Pärt's relationship with Soviet discourse, are only recoverable through critical work prepared to disavow the binary socialist categories of complicity and dissidence. *Maailma Samm* sits within a three-year period from which the composer now recognises virtually none of his music. Despite this, it is no real surprise to find the possibility of a lasting effect on Pärt's development: this same three-year period also coincides exactly with Schmelz's most important window of generational exploration. The chapter continues by pressing further into these years, looking especially at the role of dodecaphony within Pärt's early film scores.

2.4 Pärt's cinematic serialism: the early film scores

2.4.1 A 'creative laboratory': *Õhtust Hommikuni*

Pärt produced at least 34 original film scores between 1962 and 1979 (Figure 0.ii). As discussed in section 0.3, these have drawn comparatively little scholarly attention, and have

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understand what the overall shape of the piece is, then what the individual voices in a measure or two do. They have a life of their own…' (quoted in Kimberley, "Starting from Scratch," 16); see also Alan Artner, "Religious Chords," *Chicago Tribune* (3 April 1994): 9. On Pärt's early exposure to Webern see Mihkelson, "A Narrow Path to the Truth," 23.

sometimes been dismissed out of hand as mercenary or irrelevant. The doubtful logic of artistic integrity already familiar from *Maailma Samm* also appears here, and the composer's own discouraging attitude has contributed to the critical situation. By contrast, this section seeks to write Pärt's first three film scores into his wider narrative of Soviet serialism. There are in fact good historical reasons to take seriously the possibility of connections between Pärt's twelve-tone experimentation and his film-music work.[136] Foremost among these is the unusual institutional context within which this work took place. As Wright explains, Soviet film music was not under the auspices of the Composers' Union, and hence was not subject – unlike concert works – to scrutiny by professional colleagues.[137] Pärt has confirmed this, commenting to Restagno that there was 'effectively no censor', allowing music to be written for film that could never have been presented in concert.[138] This loophole was naturally attractive to the experimentalist young composers, and – as Mihkelson notes – Schnittke, Denisov, Gubaidulina and Volkonsky were among those who exploited it to pursue their particular interests.[139] Schmelz explicitly constructs film scoring as a site of musical exploration for the young composers, especially Schnittke,[140] and both Arvo and Nora Pärt have referred to it in terms of personal freedom.[141] This invocation of freedom is significant, since it again suggests the nutshell paradox at work in Soviet creative culture. It is not freedom of political expression that Pärt exercised by writing twelve-tone film music, but

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136 Compare Fred K. Prieberg, *Musik in der Sowjetunion* (Köln: Verlag Wissenschaft und Politik, 1965), 347.
137 Wright, "Stylistic Development," 53-5.
138 Restagno, "Arvo Pärt in Conversation," 23. On the professional organisation of Soviet composers more generally see Tomoff, *Creative Union*.
139 Mihkelson, "A Narrow Path to the Truth," 21.
140 See Schmelz, *Such Freedom*, 305-6.
141 See Restagno, "Arvo Pärt in Conversation," 23; Quinn, "The Making of a Style," 11. See further Susan Bradshaw, "Arvo Paart," *Contact* 26 (1983): 23. Bradshaw's article, one of the earliest to be written in English from a position of close knowledge of the composer, comments that film work gave Pärt 'the chance to experiment with mixtures of tonal and serial composition'.

rather Schmelz's 'such freedom, if only musical', achieved through simultaneously operating 'within' and 'beyond' an ideologically determined cultural discourse.

A second reason to take Pärt's cinematic dodecaphony seriously is offered by the normality of film scoring among professional Soviet composers, alongside the highly regarded nature of such work. As Pärt himself noted to Restagno, film scoring was a standard branch of activity, not a specialism; Peter Quinn reports him remarking that 'even great composers' did it.[142] Egorova's study of Soviet film music confirms the number of 'outstanding composers' – Prokofiev, Dunayevsky, and Sviridov, among others – who were involved in the genre.[143] Shostakovich, too, was an accomplished film composer, with credits including Kozintsev's *Hamlet*. One might expect such a culture to promote the transference of skills and ideas between film and art music, and Pärt, among others from his generation, has accepted the likelihood of such connections: 'This should leave a mark after all. It is somewhere there but it needs to be found'.[144] That said, Pärt has also insisted on film music's ontological uniqueness and particular compositional skill-set. He told Wright, for instance, that the requirements of cinematic integration mean that such music should not be made the subject of technical comparison with concert works.[145] Taken together, these comments guide a critical approach that is unafraid to acknowledge permeability between Pärt's film corpus and wider oeuvre, but also recognises that specifically filmic modes of musical signification jeopardise the validity of direct, like-for-like comparisons with his authorised list of works. Numerous contextual factors of haste, pragmatism and artistic disenfranchisement,

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142 Restagno, "Arvo Pärt in Conversation," 23; Quinn, "The Making of a Style," 11 (quoting Tom R. Schulz-Mebold, "Musik aus der Stille," trans. Jane Wint (undergraduate diss., University of Hamburg, 1988)).
143 Egorova, *Soviet Film Music*, xi-xii.
144 Mihkelson, "A Narrow Path to the Truth," 20, quoting *Arvo Pärt 70!*, episode 2 ("Arvo Pärt ja Filmimuusika"). Compare Schnittke's remarks quoted in Schmelz, *Such Freedom*, 306: ('I always felt that all of that should somehow combine in one composition').
145 This remark came via Nora Pärt. See Wright, "Stylistic Development," 55.

by which the composer is clearly discomforted, are of course also relevant, and increase the need for interpretative caution.[146] Pärt recently offered a useful summarising metaphor, casting his film music as a 'creative laboratory'.[147] The following examination seeks to vindicate this metaphor: it traces Pärt's development of dodecaphonic craft and creative process through his early film scores, but makes no attempt to treat these scores as finished art-objects.

The opening passage of Pärt's very first commission suggests his film music as a site of dodecaphonic development. The score was for Leida Laius' graduation film *Õhtust Hommikuni* ('From Evening to Morning').[148] Its intense events take place in a small village during the wartime Nazi occupation, and revolve around Salme, an Estonian woman who discovers a Russian escapee from a nearby prisoner-of-war camp and offers him shelter, at great risk to herself and her unsuspecting family. Example 2.23 shows this film's first music cue, written to a short scene that precedes the titles.[149] Pärt's angular material commences by running through the twelve tones, permitting the construction of a notional tone-row. However, attempts to infer a systematic pitch-class ordering are beset by ambiguities such as simultaneous onsets. These ambiguities increase, and I cannot deduce a full twelve-tone complex from the second subsection, in which the solo xylophone overlies a dense string chord.[150] The introduction of diatonic scale-fragments from RM2 further undermines 'twelve-toneness'. Eventually a C♯ minor triad arrives, which (in the film) gives way to the

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146 See section 1.3.3 on *Test Pilota Pirxa*; see generally Mihkelson, "A Narrow Path to the Truth," 20-1; Wright, "Stylistic Development," 55; Quinn, "The Making of a Style," 11-2. The ways in which others' decisions alienated Pärt from his own film music have seldom, if ever, been described on a score-by-score basis.
147 Kristina Kõrver, email to the author, 27 November 2015. The same metaphor appears in Egorova, *Soviet Film Music*, xii. (Egorova has little specific to say on the Baltics and Pärt).
148 *Õhtust Hommikuni*, directed by Leida Laius (Tallinnfilm, 1962). Released in 2009 on DVD *Unustatud Eesti Lühimängufilmid I* (Tallinn: SA Kultuurileht). This was the first of four Pärt-Laius collaborations, including *Ukuaru* (see section 0.3).
149 Manuscript material held at ETMM M238:2/46.
150 The ambiguities are compounded by the need to infer clefs (for example, in the viola). Issues include the assignment of the G♯ in bar 5, and the absence of F♮ from the second complex.

diegetic noises of a railway station. Therefore, while *Õhtust Hommikuni* certainly discloses elements of twelve-tone organisation from the outset, these do not appear to be systematic, regulative, or dominant. The fluid progression is markedly different, for instance, from the carefully structured diatonic-serial juxtapositions of *Maailma Samm*. However, the forthright opening gesture, with its dissonant brass-to-strings transition, does loosely resemble that of *Nekrolog*. This comparison also obtains more generally, particularly via the film music's military parody passages, and in the two works' shared public associations with anti-fascist themes. In fact, Schmelz's impression of *Nekrolog* – that of dodecaphonic superficiality within a freely atonal framework – applies better, I think, to this early film score.

What to make of this inconclusive technical relationship with Pärt's previous twelve-tone essays? Certainly, on its face, *Õhtust Hommikuni* does not seem to reproduce the commitments to dodecaphonic structural integration found in either *Nekrolog* or *Maailma Samm*. This may well confirm the fruitlessness of unmediated technical comparisons. However, it also signals Pärt's ability to adapt 'twelve-toneness' to the affective requirements of a new genre. In *Õhtust Hommikuni*, I suggest, he uses the technique selectively, and in direct response to the cinematic dramaturgy. The ongoing use of music to follow and intensify Laius' succession of diverse scenes and moods takes priority over the more stringent musical aesthetics towards which Pärt's concert music was developing. The composer therefore makes frequent, and transparent, stylistic and timbral choices: a diatonic harp passage accompanies an early scene of peaceful domesticity, while tense pointillism for vibraphone, bass clarinet, piano and strings underscores the Nazi search of Salme's home. The score resembles a series of heterogeneous exercises in the precise calibration of musical affect, conducted through stylistic means that include but are not limited to dodecaphony. The young Pärt was well-equipped for such idiomatic variety by his work at the Tallinn

Palace of Pioneers, where he routinely accompanied and improvised for children's productions.[151] But his concert music certainly also shows a deep interest in achieving such calibrations: indeed, the realisation of clear dramaturgy is primarily why the resemblance between *Õhtust Hommikuni* and *Nekrolog* matters (and, perhaps, why it was noticed at the time, as Mihkelson suggests and writings by the contemporary West German critic Fred K. Prieberg confirm).[152] Pärt's first film commission hence illustrates his ongoing capacity to further a variety of long-term compositional interests by exploiting the creative conditions within which he found himself. The score seems a true 'creative laboratory', foreshadowing not only the pointillism of his 1963-4 scores, but other avant-gardisms too: there are hints, for example, of the parallel clusters found in works such as *Collage*. Admittedly, however, these are minor details by comparison with the far meatier dodecaphonic encounters found in Pärt's next two film music outings.

2.4.2 Dodecaphony for children: *Väike Motoroller*

Pärt's second Soviet film commission, also dating from 1962, was for *Väike Motoroller* ('The Little Motor-Scooter'), a ten-minute children's animation directed by Heino Pars.[153] As Kristina Kõrver has written, this film's protagonist is 'a brave little motor-scooter, who falls out of a truck's cargo of toys and has to find the way to children on his own, wandering through forests and the city' (Figure 2.viii).[154] The energetic score, written for chamber

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[151] See Kristina Kõrver, liner notes to Arvo Pärt, *Lapsepõlve Lood* ('Songs from Childhood') (Eesti Rahvusringhääling, Arvo Pärdi Keskus, 2015, CD), 13; Hillier, *Arvo Pärt*, 29. Some of the improvisations Pärt committed to paper have become more visible in recent years, through UE publications and the *Lapsepõlve Lood* project.

[152] Mihkelson, "A Narrow Path to the Truth," 20; Prieberg, *Musik in der Sowjetunion*, 347; Fred K. Prieberg, "Die Neue Musik in der Sowjetunion," *Die Zeit* (12 April 1963), accessed 3 September 2016: http://www.zeit.de/1963/15/die-neue-musik-in-der-sowjetunion.

[153] *Väike Motoroller*, directed by Heino Pars (Tallinnfilm, 1962). Released in 2014 by Tallinnfilm on a Soviet nostalgia DVD entitled *Tallinnfilmi Nuku- ja Joonisfilmid*.

[154] Kõrver, liner notes to Pärt, *Lapsepõlve Lood*, 15.

ensemble and child's voice, centres on a catchy 'travel song' which links and comments on the scooter's various adventures (see Example 2.24a).[155] Much else in Pärt's music also conveys mood and gesture using the simple, diatonic materials one might expect in a children's-music context: Example 2.24b, for example, shows a sonorous brass gesture (usually denoting rejection) and an especially recurrent fifth-based motive (usually denoting hope or curiosity). However, *Väike Motoroller* also contains twelve-tone elements, most notably beneath a 'fight scene' in which the scooter intervenes to rescue a terrified young girl under attack from a snake. This passage, along with its basic row, is transcribed in Example 2.25 (see also Figure 2.ix). Its main features are easily summarised: a cymbal splash introduces dissonant interplay between bass clarinet, trumpet and piano, constructed from the I_0 row-form. This in turn gives way to two short but dense points of contrapuntal imitation, mostly using P_0 (though R_8 also features). These imitative points in particular make clear that *Väike Motoroller* displays a far more systematic serial architecture than did *Õhtust Hommikuni.* Separating them is a series of vertical trichords and hexachords, seemingly derived from R_1. And eventually, as the conflict resolves, Pärt concludes the scene with calmer diatonic music.

Perhaps the most important aspect of the passage is its strong intertextual relationship with Pärt's concert music. This begins with the row-architecture: the *Väike Motoroller* tone-row is in fact the very same row on which Pärt based both *Perpetuum Mobile* and the Symphony No. 1 – his major concert works from the following year, 1963. Unlike the *Maailma Samm* row, this row lacks any intrinsically remarkable features (it is not an all-interval row, despite Hillier's claim).[156] Nonetheless, its presence makes the reuse of row-

[155] Manuscript material held at ETMM M238:2/47.
[156] See Hillier, *Arvo Pärt,* 42.

forms indisputable as a thread connecting Pärt's withdrawn music with his published works: something only implied, however strongly so, with *Maailma Samm* and the B-A-C-H pieces. Nor is the row alone shared, since there is also a degree of common row-technique. For instance, the imitative points in Pärt's film score closely resemble certain passages from the first movement (entitled 'Canons') of the Symphony No. 1, in which – as Example 2.26a shows – his treatment is near-identical, right down to the locked quaver rhythms.[157] Meanwhile, the symphony's second movement uses vertical hexachords similar to those in the *Väike Motoroller* scene: see Example 2.26b. *Väike Motoroller*'s dodecaphony, then, fits the concept of 'creative laboratory' very directly indeed. The film commission seemingly served as a preliminary site for Pärt to explore the potential of certain dodecaphonic material, which he then worked into full-scale orchestral compositions over the course of the following year.[158] As the first *Õhtust Hommikuni* cue relates to *Nekrolog*'s opening, so *Väike Motoroller* also looks backwards, with its thickening, linear and rhythmically invariant row-statements strongly recalling the twelve-tone ostinati from *Maailma Samm*. These observations bear out in some detail the hypothesis of creative flow between Pärt's different spheres of compositional activity – a hypothesis left suspended and general by previous critics, such as Wright and Susan Bradshaw, who lacked access to the detail disclosed by the archival scores. Accordingly, *Väike Motoroller* provides the clearest basis yet for challenging a critical assumption that Pärt's Soviet film music may be omitted from narratives of his broader technical development.

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[157] The same P_0 form from *Väike Motoroller* also features heavily at the end of 'Canons', where it is developed contrapuntally. See also Hillier, *Arvo Pärt*, 44.

[158] A pattern is inaugurated here, since a similar gestation period (of about a year) also separates the Bach pastiches of *Kurepoeg* and *Credo* (see section 1.2.2). Section 3.4 will mention a third instance: Pärt's *Värvilised Unenäod* (film score) and *Modus* (concert work).

Various further implications flow from the score's use of dodecaphony. First, *Väike Motoroller* continues the selective application of the technique found in *Õhtust Hommikuni*. Since only the fight scene is prominently dodecaphonic, it is clear that the pragmatic requirements of affective immediacy are taking precedence over art-musical conceptions of an integrated musical whole. At the same time, though, the twelve-tone canons used to represent the struggle are organised far more strictly than the material in Pärt's first film score. Hence there is a stylistic progression between the two that resembles the increased rationalisation of *Maailma Samm* relative to *Nekrolog*. This parallel trajectory towards voluntary self-restriction – the 'narrowing frame' – may do no more than confirm the aesthetic path Pärt wished to follow in these years. However, it may also document his negotiation of the multiple institutional pressures affecting him in 1962. By this time, of course, Pärt's music was subject to a heightened and confusing scrutiny, one element of which was Khrennikov's ongoing public refusal to brook dodecaphony. Pärt wrote no concert works that year. Instead, he appears to have continued his increasingly 'formalist' twelve-tone experiments under a double precaution, relocating them to the comparatively unsurveilled realm of film scoring, and even there shielding them behind an illustrative justification for harsh dissonance that was explicitly programmatic and ideologically blameless.[159] The affective opposition of 'good' diatonicity and 'bad' dodecaphony in *Väike Motoroller*, I suggest, entirely lacks the level of irony that Pärt ventured in *Maailma Samm* (and, much later, in *Credo*). And yet recognising this need not entail the binary socialist conclusion that Pärt compromised his integrity in 1962 by defanging his serial music. A better interpretation, I suggest, is that he found a way to continue both 'within' and 'beyond'

[159] Compare Quinn, "The Making of a Style," 12: 'Dissonance and experimentation became permissible when the music was serving illustrative ends'.

official music-ideological discourse, keeping up his self-imposed aesthetic strictures by tethering them instead to less sensitively registered projects of film-musical dramaturgy. Consistently with Hakobian's view, this may be read as articulating a relationship to a heavily politicised artistic discourse that does not involve explicit position-taking. Rather, it involves (yet again) the transformation of constraint into creative possibility.

In addition to these renewals of the nutshell paradox, *Väike Motoroller* suggests one other way in which Soviet cultural conditions could be understood to frame continuities between Pärt's 1960s music and the tintinnabuli style. The salient point here is that the film's dodecaphonic component coexists with, and is itself, music for children. Until very recently, most of Pärt's published children's music dated from the late 1950s. This has perhaps led to the impression that such music was a passing student phase.[160] In fact, however, Pärt produced a great deal of children's music while living in the Soviet Union, writing regularly for both film and stage.[161] He continues to acknowledge and value much of this output, including the socialist realist cantata *Meie Aed* (there is a natural overlap between socialist realism and children's art, of course, in which a good many Soviet creative figures found sanctuary).[162] Pärt singled out music for children when reminiscing about some 'beautiful moments' in his film scores.[163] And, in 2014, he was persuaded to rearrange some of his oldest children's songs, including *Väike Motoroller*, for a new CD entitled *Lapsepõlve Lood* ('Songs of Childhood') (see Figure 2.x).[164] More broadly still, the tintinnabuli style itself

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[160] Compare Hillier, *Arvo Pärt*, 29.
[161] See generally Kõrver, liner notes to Pärt, *Lapsepõlve Lood*. ETMM alone holds nine Pärt scores under the category 'stage music', with dates from 1959 to 1968 (ETMM M238:2/26-34). Pärt's children's music may also be traced through his annual reports of compositional output (held at EHL Pärt 1956-78). My impression is that there are, potentially, many further intertextual links to be found.
[162] Prokofiev's *Peter and the Wolf* is one good example.
[163] See Quinn, "The Making of a Style," 11.
[164] Kadri Hunt was the instigator of this project. The launch concert, which took place on 6 October 2015 in Tallinn, culminated in a massed performance of the *Väike Motoroller* song. The event was notable in threading

contains several examples of music for children, ranging from the simple piano pieces *Für Alina* and *Variationen zur Gesundung von Arinuschka* to more complex works (… *which was the son of* …, written for a youth choir). Since 2000, Pärt's output has also included *Zwei Wiegenlieder* (lullaby settings) and another child's piano piece, *Für Anna Maria*. There is much in Pärt's music, then, to justify Kõrver's observation that he easily finds a 'common language' with children.[165] Given this evidence, the suspicion arises that extant literature has significantly underestimated Pärt's expertise with children's music, developed during his Soviet years, as a formative and enduring influence on his later compositional styles, including tintinnabuli.[166] The critical visibility of music such as *Väike Motoroller* is therefore important. Precisely because it sets children's music alongside twelve-tone experiment, *Väike Motoroller* foreshadows tintinnabuli's main aesthetic qualities more comprehensively than any of Pärt's formal concert works from the early 1960s, save perhaps *Solfeggio*. Within this film score, the diatonicism, elemental transparency and idiomatic simplicity of Pärt's music for children complement the determined pitch-structures, rational processes and strict formal designs of his twelve-tone technique. Teleological narratives of tintinnabuli, such as the archetypal accounts considered in chapter 1, seldom recognise the strength of such connections. *Väike Motoroller* hence urges an alternative account in which the play of influences is far more complex, and far more firmly tied to a Soviet culture in which a composer could be a committed avant-gardist one day, and writing children's songs the next.[167]

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together Pärt's early standalone children's pieces, music sourced from the Soviet film scores, and tintinnabuli works such as *Für Alina*.

[165] Kõrver, liner notes to Pärt, *Lapsepõlve Lood*, 12. This 'common language' was also a theme in Dorian Supin's recent documentary *Arvo Pärt: Isegi Kui Ma Kõik Kaotan* (Minor Film, 2015).

[166] Siitan, however, has mentioned Pärt's children's music in more than one piece of writing. See for example Siitan, "Laudatio."

[167] Compare Tomoff, *Creative Union*, 125-6.

2.4.3 'Dodecaphonic jazz': *Just Nii!*

Pärt's third film score – the final serial experiment considered in this chapter – was for Elbert Tuganov's *Just Nii!*, another short puppet-animation made in 1963.[168] Both its subject matter and its compositional detail make *Just Nii!* an especially fascinating artefact of Pärt's film-music activities. As Mihkelson reports, Tuganov's film was a satirical critique of ENSV bureaucracy.[169] Its tale is mostly wordless, but is nonetheless unmistakably one of brainless sycophants and ascendant mediocrity, flavoured by a few more particular and local references.[170] Framing the film, and introducing these themes, is a quote from none other than Nikita Khrushchev: 'Such people believe that they see everything, and that the true story is theirs alone, while the rest ought to listen and say *Just so!*'.[171] The ironies swirling here are difficult to gauge, especially given *Just Nii!*'s wider context within an unstable Thaw discourse. What is sure, however, is the importance of Pärt's music to the film's critical bite. The composer has described this score as 'dodecaphonic jazz'.[172] It is an apt phrase, and the jazz affiliation is made clear from the outset: an instrumentation page for the first movement specifying saxophone trio, trumpet, trombone, vibraphone, kit, piano and bass (see Figure 2.xi).[173] Attempting such a combination of bourgeois, 'decadent' styles was bold in 1963 – even in Tallinn – and the music would have stood no chance of acceptance for concert performance.[174] This jazz/twelve-tone union is also unique, to my knowledge, within Pärt's

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168 *Just Nii!*, directed by Elbert Tuganov (Tallinnfilm, 1963). Held at EFA 4929. Possible renderings of the idiomatic title in English are 'Just so!,' 'Quite so!,' or 'That's right!'.
169 Mihkelson, "A Narrow Path to the Truth," 21.
170 These include Estonian place-names, puns made by rearranging letters, and so on.
171 'Säärased inimesed arvavad et nad näevad kõike ja et ainult nemad räägivad õige juttu, ülejäänud aga peavad kuulama ja ütlema: *Just nii!*' – N. S. Hruštšov (i.e. Khrushchev in Estonian).
172 Restagno, "Arvo Pärt in Conversation," 23.
173 Manuscript material held at ETMM M238:2/35.
174 Tallinn hosted jazz festivals in the 1960s. However, jazz was a highly contested idiom in the Soviet Union, and this topic has its own extensive literature. A basic tension arose from jazz's capacity to symbolise Western debauch, on the one hand, and the music of an oppressed people, on the other. See Yurchak, *Everything Was Forever*, 165.

output. *Just Nii!*'s music is acid and vicious, raising numerous interpretative questions which could be capably addressed only with far more detailed research into the film's target audience, the circumstances of its screening, the parameters of the score commission, reception within and beyond Estonia, and so on. Nonetheless, I shall claim that certain traits in Pärt's 'dodecaphonic jazz', including its elements of social critique, add *Just Nii!* firmly to the roster of 1960-3 compositions that engage some of this chapter's most important kinds of creative constraint: the rationalisation of musical material, and the self-conscious manipulation of musical style relative to a Soviet discursive context.

As with *Õhtust Hommikuni* and *Väike Motoroller*, much of *Just Nii!*'s music survives in notated form. The archival manuscript discloses the unexpected extent to which this jazzy score is dominated by the systematic use of a single twelve-tone row (see Figure 2.xii). The opening cue exemplifies Pärt's approach (Example 2.27). A familiarly astringent opening gesture quickly dissolves into a 'walking bass', with drum kit vamp, in which various linear row-forms are negotiated. Over this, piano and vibraphone exchange swung melodies, meandering to the ear but rigorously observant of serial ordering. This material, moreover, is also grounded in strict counterpoint: piano and bass begin a proportional canon on P_0, while the vibraphone's entry on P_5 is an imitation at the fourth.[175] The subsequent scenes are musically diverse, but no less systematic. In part 3, for instance, the row becomes a slinky, disjointed unison that accompanies the characters' movements (Example 2.28). Later on, when a dissenting and independent-minded figure is ridiculed, no laughter is actually heard. Instead, Pärt presents laughter musically by overlaying this same unison figure (here based on RI_5) with a further, five-part ostinato built on R_3. The brass glissandi here are especially

[175] At times the strict dodecaphony in the piano melody gives way to 'proper' jazz chords, bolstering an impression of support for an improvised solo.

evocative of unsympathetic braying (Example 2.29). Elsewhere, Pärt even uses the row to generate the exaggerated gesture-painting typical of animated film scores. The various down-and-up motives in Example 2.30, which splice together multiple row-segments, illustrate the unrolling and climbing of a rope ladder. This identification of one single tone-row's near-ubiquity within *Just Nii!* further confirms the trajectory towards self-restriction and rationalisation – the 'narrowing frame' – of Pärt's early dodecaphonic experiments. The self-imposed task here in fact exceeds that of both *Väike Motoroller* and *Õhtust Hommikuni*, since Pärt here seeks to use twelve-tone materials not merely for isolated scenes and affects, but rather to create the film's full spectrum of idioms, moods and programmatic devices. *Just Nii!*'s score hence aspires to both dramaturgical precision and a level of organic integration. Just as with *Nekrolog*, its affective transparency is notable precisely by virtue of having been realised within diligently observed dodecaphonic constraints. In *Just Nii!*, however, it is also apparent how far Pärt has come in three years. The film score is at once more versatile, more strictly handled, and more self-aware than *Nekrolog*: this time, when Pärt recapitulates his 'sequence' trick from the earlier work (Example 2.28), the parodic intent is clear.

This self-awareness is also evident from the broader ways in which the film's twelve-tone techniques are freighted with discursive signification. Just as *Maailma Samm* turned dodecaphony into a tool of music-ideological commentary by exploiting 'performative shift', so too *Just Nii!* offers satirical commentary by clothing the technique with jazz. The jazz style is utterly incongruous with the film's office-block setting: by adopting it at all, Pärt's score undermines the actions depicted. The determinative presence of dodecaphonic pitch-structures then unhinges the score aurally even from jazz conventions, intensifying the carnivalesque impression created by Tuganov's caricatures. I suggest that this destabilisation of the orderly, through presentation as absurd collective performance, closely reflects

Hakobian's 'gnosiological' theory of Soviet creativity, with Gogol and Shostakovich's *The Nose* supplying a thematic precedent.[176] Another kind of manipulation lies in the semi-diegetic role of music in *Just Nii!*'s treatment of verbal communication. Simply put, Pärt uses streams of instrumental sound to imply dialogue, with natural language shunned (the twelve-tone 'laughter' passage transcribed above forms part of this phenomenon). In view of Yurchak's appraisal of 'authoritative discourse' in Soviet culture from the Thaw on, this occlusion of literal language by tokens of generic babble is a profound artistic gesture. It affirms, by portraying to excess, the basic notion of 'performative shift': a heavily ritualised culture in which correct performance outweighs literal meaning. This feature of *Just Nii!* accentuates its satire, and even ironises the very orderliness of Pärt's own score. Both in its analytical detail and in its effect on the viewer, therefore, the film's music is central to its meta-discursive modes of signification.

Just Nii! is an audacious score, filled with ingenuity, and singular in sound within even the young Pärt's diverse output. Nonetheless, as with his other early film music, it closely engages similar aesthetic preoccupations to those which characterise the 'concert dodecaphony' of *Nekrolog* and *Maailma Samm*. It also anticipates future trends.[177] Pärt's art music began to commingle 'twelve-toneness' with various stylistic pastiches the following year, 1964. Even his Symphony No. 1, a 1963 work, contains a surprising initial hi-hat vamp that seems briefly to dwell in the absurd world of Tuganov's satire. Anecdotally, too, Pärt found merit in his creation, showing *Just Nii!* to Luigi Nono when the Italian visited Tallinn (Nono would be named shortly afterwards as the dedicatee of *Perpetuum Mobile*). On all the evidence from this section of the chapter, then, there is considerable critical risk in excluding

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[176] See Hakobian, *Music of the Soviet Age*, 76-89 for a reading of *The Nose* in these terms. Compare Taruskin, "Music and Totalitarian Society," 782-4.
[177] See Mihkelson, "A Narrow Path to the Truth," 20-1.

Pärt's film music from wider narratives by portraying it as insignificant *a priori*, whether in deference to the composer or through binary socialist assumptions. A more effective approach, I suggest, is to embrace the implications of Pärt's own 'creative laboratory' metaphor, and to pursue this body of music through intertextuality, fragment, and localised cultural narrative. It is possible to acknowledge the distinct ontology of Pärt's early film scores, to respect their status as contingent and pragmatic musical texts, and nonetheless to discover in them a forum that both determined and liberated the ways in which he found meaning in twelve tones. Alongside *Nekrolog* and *Maailma Samm*, film music played a role in shaping the stylistic features that Pärt applied throughout the 1960s and chose to retain in tintinnabuli: voluntary operation within close formal constraints, a precise dramaturgy, a broad stylistic self-consciousness. And, in drawing attention to the institutional circumstances of professional Soviet composition, with its own unique interplay of freedoms and constraints, the film scores point towards the cultural context required to frame persuasive narratives of that stylistic development.

Having now declared a number of Pärt's 1960-3 scores to be linked to tintinnabuli music, it is appropriate to end the chapter by explicitly considering how its findings might fit, or modify, general understandings of the 'tintinnabuli' concept. I do so by returning to my most recurrent conceit: the nutshell paradox.

2.5 Tintinnabuli in a nutshell

2.5.1 'The art of being free': receptions

Towards the end of his dissertation, Quinn binds tintinnabuli music to serial technique through a 'telling' technical observation. The four melodic modes of Pärt's newer style, he

points out, correspond directly with the P, I, R and RI forms of a tone-row (see Example 2.31). Such discoveries are potent indicators of tintinnabuli's cultural history, and yet Quinn's response on this level is uncharacteristically limited.[178] It is similar with Hillier, who regularly asserts connections between Pärt's 1960s music and tintinnabuli, yet is inconsistent in providing a social framework within which these links may be understood as meaningful.[179] Hence, while each of these authors has been somewhat successful in threading wider cultural narratives through the points of continuity in Pärt's oeuvre (see section 1.2.3 above), there remains scope to do much more. The urgency of such a critical project is of course increased by the volume of tintinnabuli writing that dismisses Pärt's pre-1976 music as tintinnabuli's 'other' (Wilfrid Mellers' judgment that the serial years were 'a flirtation'),[180] or else artificially segments Pärt's Soviet output (Hillier's 'true path' rejection of *Maailma Samm*). I claim, by contrast, that no account of tintinnabuli aesthetics can afford to ignore Pärt's messy musical progression through twentieth-century Soviet and modernist history. The nutshell paradox offers a productive (not, of course, a universal) interpretative context for this progression, and, ultimately, offers insight into Pärt's decisions to retain some aspects of his compositional personality for many decades, while jettisoning others after only a few works. While I have concentrated on the 1960-3 period, Schmelz's work in particular shows the potential for extending this survey through Pärt's years of collage, and even into his so-called 'silent' period. This final section does not embark on that project, but instead pursues the 'nutshell paradox' in two other ways. First, I consolidate its hermeneutic viability by tracing its presence in the reception of Pärt's music, rather than reading it off the pages of

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[178] See Quinn, "The Making of a Style," 193-4. Compare Brauneiss, "Musical Archetypes," 62.
[179] Presenting (but not working through) *Solfeggio*'s 'diatonic serialism' as a premonition of tintinnabuli is the classic strategy here: see for example Hillier, *Arvo Pärt*, 49; Jeffers Engelhardt, review of *Solfeggio, Cantate Domino Canticum Novum*, and other works by Arvo Pärt, *Notes* 57/4 (2001): 989.
[180] Mellers, liner notes to Arvo Pärt, *Collage*.

his scores. Secondly, I explore the paradox's ramifications within wider tintinnabuli discourse, including critical contests around the style's relationship to 'modernity'.

The nutshell paradox, then, is a recurrent presence in two largely unrelated strands of Pärt reception: Western writing focused entirely on tintinnabuli, and pre-tintinnabuli criticism from within the Soviet Union. John Roeder's 2011 article, which uses transformation theory to derive mathematically formalised descriptions of tintinnabuli procedures, is a good example from the former category. Roeder identifies a goal of hearing 'meaningful freedom' in Pärt's deterministic designs, proposing that the composer's specific choices take their meaning from their context of systematic, finite possibilities. He further observes that a detailed investigation of tintinnabuli's systems permits the music's association with broader intellectual currents, quoting the same Stravinsky passage (the 'narrow frame') to which this chapter has also referred. Roeder hence stakes out the terrain for a sustained socio-historical investigation of tintinnabuli's self-limiting aesthetics, although an explicit reckoning with dodecaphony was evidently beyond the scope of his piece.[181] Equally suggestive of the nutshell paradox are certain patterns of metaphor, found in both critical literature and more casual tintinnabuli reception, which describe the music in terms of a subject situated within confined space, vast space, or both types at once. David Clarke, for instance, calls tintinnabuli 'a cloister in which [Pärt immures] himself against the conflict, confusion and fragmentation of … the outside world',[182] and Edith Eisler writes that *Passio* 'seem[s] to offer an oasis of calm in a restless world'.[183] These images of confinement, in which some spatially dominant 'world' is sealed off or deferred by the musical microcosm, often manifest as

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[181] John Roeder, "Transformational Aspects of Pärt's Tintinnabuli Music," *Journal of Music Theory* 55/1 (2011): 1-41 (especially 1-3).
[182] David Clarke, review of *Summa*, *Festina Lente*, and other works by Arvo Pärt, *Music & Letters* 75/4 (1994): 658.
[183] Edith Eisler, review of *Passio*, by Arvo Pärt, accessed 4 September 2016: https://www.amazon.co.uk/Arvo-Part-Johannes-Tauno-Satomaa/dp/B00005B0R8.

sacred interiors: thus theologian Jeremy Begbie writes of a 'cool sonic cathedral in a hot, rushed, and overcrowded culture'.[184] At the opposite spatial extreme, violinist Gil Shaham has reminisced that 'there, in the middle of the desert, [tintinnabuli] suddenly made sense'.[185] An unattributed Gramophone review of *Tabula Rasa* speaks of the 'immeasurable spaces' conjured up by its second movement,[186] while K. Robert Schwarz writes that Pärt's music 'drifts in quietly from another sphere' and 'fades away, rising upwards to the heights from where it came'.[187] Here the 'world' is not excluded, but transcended or made negligible: images aspiring to the cosmic or empyrean are common.[188] The hearing of Pärt's music in terms of both bounded and infinite spatialities, and the mutual contingency of these scales, is also discussed (with many further examples) in Kaire Maimets-Volt's work on the filmic reuse of tintinnabuli. Maimets-Volt writes that '… there are more associations of "extension in time and space" than of "intimate closeness", yet both are present'.[189]

Some of these responses may well reflect the wide circulation of remarks in which Pärt himself endorses the idea that the vast is accessed through the infinitesimal.[190] It is tempting, and surely also partly correct, to understand these remarks as statements of spiritual

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[184] Jeremy S. Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids, MI: Baker Academic, 2007), 261.
[185] Gil Shaham, quoted in Thomas Schäfer, liner notes to Arvo Pärt, *Tabula Rasa, Symphony No. 3* (Deutsche Grammophon 457 647-2, 1999, CD).
[186] "Pärt Symphony No. 3, *Tabula Rasa, Fratres*," review of *Tabula Rasa, Symphony No. 3*, CD by Arvo Pärt, accessed 4 September 2016: http://www.gramophone.co.uk/review/pärt-symphony-no-3-tabula-rasa-fratres.
[187] Schwarz, *Minimalists*, 217.
[188] Instances of both limbs of the paradox increase if examples using temporal instead of spatial metaphor are admitted. Thus Hillier compares the tintinnabuli sound to 'a single moment spread out in time' (*Arvo Pärt*, 90), and Cizmic interprets *Spiegel im Spiegel* as a 'single entity unfolding to occupy incrementally more temporal space' ("Transcending the Icon," 70).
[189] Maimets-Volt, *Mediating the 'Idea of One'*, 64 (and see generally 64-71).
[190] Some examples: the 'cosmic secret … hidden in the art of combining two, three notes' (Elste, "An Interview with Arvo Pärt," 340); 'form must create the sensation of infinity' (working note printed in the 'cradle of tintinnabuli' programme (see section 1.1.1)), 'infinity and purity' (Pärt's answer to Ivalo Randalu's question about what he sought with the keynotes and triads of tintinnabuli). See Randalu, "Arvo Pärt Novembris 1978," 49. Original: 'lõpmatust ja puhtust'. An English translation of the interview, accessed 4 September 2016: http://www.arvopart.org/article.php?id=39. See also *Arvo Pärt Novembris 1978*, directed by Andres Sööt (Eesti Telefilm, 1979), accessed 4 September 2016: https://arhiiv.err.ee/vaata/arvo-part-novembris-1978.

commitment, and perhaps even to relate them directly to Orthodox devotional practices.[191] And yet this strategy also elevates the notion of an aesthetically epiphanic 1970s slightly too high, eliding the fact that the same trope is present in aesthetic currents in which Pärt has participated for much longer. Maimets-Volt's concept of the 'sphere of the beyond', more existential than sacred, is most helpful here.[192] Though a reception category, it nonetheless underlines the link between the composer's hard-won faith and a broader twentieth-century experience: the struggle, personified in Olivier's Hamlet, to find external reassurance amid bewildering confrontations with freedom, agency and choice. Unsurprisingly, then, the nutshell paradox is also evident in contemporary Soviet commentary on Pärt. Lacking the discursive contexts of tintinnabuli and overt spirituality, these sources tend to model the freedom-constraint dynamic in terms of the composer's creative processes, stressing in particular his ability to work outward expressively by working inward formally. Soomere's article on Pärt from the early 1970s is illustrative. After discussing individual compositions, Soomere proposes some distinctive features of the composer's overall style, including the meticulous selection of musical ideas through clear and concise starting material, development by accumulation, a 'targeted expressive motion', and a 'carefully weighed-up' approach to formal detail. Finally, Soomere mentions a 'close bond between the rational and the feelingful', and asserts that 'at the forefront of the realisation of [Pärt's] creative thoughts is a strict calculation of the expressive resources'.[193] Similar themes appear in expatriate musicologist Harry Olt's take on Pärt from 1972. Olt calls 'constructive thinking' Pärt's most

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191 See for instance Sandner, liner notes to Arvo Pärt, *Tabula Rasa*.
192 See Maimets-Volt, *Mediating the 'Idea of One'*, 172.
193 Soomere, "Arvo Pärdi Sümfonismist" (see section 2.3.2). Original phrases: 'Muusikaline mõte (idee) on selge, lähtematerjal lakooniline, selle valik (eriti viimastes teostes) hoolikas. Mõtet iseloomustab suunatud ekspressiivne liikumine. Areng toimub sageli uute mõtteniitide (häälte) liitumise kaudu. / Hoolikalt läbikaalutud vormiline külg ... / Ratsionaalse ja tunnetusliku tihe side. Loomingulise mõtte realiseerimisel on esiplaanil vahendite väljendusrikkuse range arvestus'.

characteristic compositional quality, and devotes particular attention to the structure and effect of *Perpetuum Mobile*, which he introduces as 'both music and mathematics'.[194] The same idea goes right back to the EHL's very first discussion of *Nekrolog* in 1960, via remarks of Ants Sõber: 'are not here presented equivalent phenomena to mathematics? … in Pärt's work, I don't seek atonality or tonality, but, precisely, emotionality. And this was there'.[195] And it even appears in the cautiously positive article published by *Sovetskaya Muzyka* in 1966, albeit in language somewhat more conditioned to (ideologically correct) form-content dichotomies. In his Symphony No. 1, the authors write, 'Pärt-the-artist turned out to be stronger than Pärt-the-constructor; his immense talent often subordinates the formal device to the meaningful imagery of content'.[196] This is the language of system and gesture, and – as chapters 3 and 4 will each confirm – not one of these appraisals would look out of place within tintinnabuli criticism.[197] Moreover, much in these writings serves to highlight the turning of constraints into conditions of creative achievement: a phenomenon this chapter has constantly sought to mark culturally through analysis, whether in *Nekrolog*'s incomplete assimilation of serial aesthetics, the self-consciousness with which Pärt mediated *Maailma Samm*'s 'official' context, or the institutional factors affecting his serial film music.

Receptions of Pärt that are dispersed over quite different times, cultures, works and critical practices thus nonetheless converge on the nutshell paradox hermeneutic. There is, moreover, a small body of criticism that expressly invokes this hermeneutic to frame continuities in Pärt's style across 1976. The nearest approach to my own argument is found

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194 Olt, *Modern Estonian Composers*, 11.
195 EHL Protokollid 4 October 1960. Original: 'Kas mitte ei esine siin samasuguseid nähteid nagu matemaatikas, kus üks geomeetria sisaldab endas teist? Ka atonaalne muusika peaks sisaldama endas teiste süsteemide sugemeid. Nii on Pärdi teoses – ma ei otsi atonaalsust, tonaalsust, vaid just emotsionaalsust. Ja seda seal oli' [*sic*].
196 See Nestyeva, Marina and Yuri Fortunatov, "Youth Searches, Doubts, Finds," *Sovetskaya Muzyka* (March 1966): 17-25. Translation by refiner.ee.
197 See especially section 3.3.

in Vaitmaa's 1989 liner note to a CD of his early orchestral music. After sketching the familiar periodisation of Pärt's career, including numerous points of rupture, Vaitmaa affirms the 'immutable characteristics of Pärt's individuality', which include:

> a seriousness searching for the essence of everything, a marked sense of musical drama and the art of bringing the quest for musical expressiveness of the material into harmony with strict rationality: in short, the art of being free in circumstances which themselves are not free.[198]

Estonian writing has also constructed tintinnabuli as a synthesis of serial music and early vocal counterpoint, asserting a formative link that resides precisely in both styles' qualities of strictness. The perceptive Vaitmaa advanced precisely this interpretation in her *Sirp ja Vasar* review of the 'cradle of tintinnabuli' concert from 27 October 1976, although she declined to judge whether or not Pärt had consciously striven to create this synthesis.[199] The idea then echoed through further criticism: Olt's 1980 book *Estonian Music* adopts an identical method of characterising tintinnabuli, as does a 2004 overview of prominent Estonian musicians, which adds that the style is a species of 'new austerity'.[200] It is surely not coincidental that this perspective is most clearly articulated by critics with close knowledge of the ENSV cultural conditions within which Pärt produced both his serial and early tintinnabuli music.[201] Pärt's 1960s music, too, has been a more constant presence in Estonian concert life than elsewhere. At the same time, Estonian literature does not typically pursue experiential narratives of the Soviet past within which the trope of Pärt's creative constraint so clearly

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[198] Merike Vaitmaa, liner notes to Arvo Pärt, *Arvo Pärt* (BIS-CD-434, 1989, CD).
[199] Vaitmaa, "Hortus Musicus – Muusika Aed": 'When Pärt, after several years of silence, came before the public in 1972 with his third symphony, many colleagues at the discussion-meeting of the Composers' Union wished that he would find henceforth some kind of synthesis between his previous and new styles. This synthesis is in the "tintinnabuli" pieces, whether as the result of a conscious application or not'. Slightly further on, Vaitmaa wrote that Pärt's new technique resembled 'in part the old, strict style of counterpoint, in part the strictest of the twentieth century, serial technique'. Original: 'Kui Pärt pärast mitmeaastast vaikimist tuli 1972. aastal avalikkuse ette III sümfooniaga, soovisid Heliloojate Liidu arutluskoosolekul paljud kolleegid, et ta edaspidi leiaks oma senise ja uue stiili vahel mingi sünteesi. "Tintinnabuli" teostes on seda sünteesi, olgu siis teadliku taotluse tulemusena või mitte'. Later: 'Pärdi seekordne kompositsioonitehnika meenutab osalt vana range stiili kontrapunkti, osalt XX sajandi rangeimat, seeriatehnikat …'.
[200] Harry Olt, *Estonian Music* (Tallinn: Perioodika, 1980), 119-20; "Pärt, Arvo" in Mattisen, ed., *Who is Who in Estonia: Music*, 100.
[201] See also Savenko, "Musica Sacra," 165.

resonates. This is not necessarily surprising: Soviet-Estonianness might well be a mixed critical blessing, and should not be received as a decisive viewpoint on tintinnabuli any more than Pärt's own words should be. The difficulty faced by former republics in confronting their Soviet history is well-documented, and greater generational shift may be required before Estonian scholars can more fully address concepts such as 'freedom' in Pärt's musical development.[202]

Accordingly, Vaitmaa's freedom-aphorism is not cited as conclusive proof of the case for a nutshell paradox hermeneutic linking Pärt's serial and tintinnabuli music. Rather, it is an especially strong example of the many responses to his music that collectively suggest such a hermeneutic's potential, and complement this chapter's dominant critical practice of score-based interpretation. I conclude by asking what more might be done with Pärt, the nutshell paradox, and the notion of 'tintinnabuli' as a concept whose history includes Soviet serialism.

2.5.2 'It is dangerous, this freedom': modernism

A number of discursive consequences flow from approaching tintinnabuli through a historicised hermeneutic of constrained creativity that initially took shape through twelve-tone experiments between 1960 and 1963. One of these is the conception of Pärt's 'periods' not as opposites, but as diverse ways of realising a continuous technical attraction to limits and systems. Another is the recognition that his changing musical vocabularies, far from lacking or transcending social narrative, in fact document many shared cultural experiences. Both Pärt's serial and tintinnabuli idiolects took shape in Soviet Estonia, between 1960 and

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[202] See generally Kevin C. Karnes, ed. *Baltic Musics/Baltic Musicologies: The Landscape Since 1991* (New York: Routledge, 2009). The relativity of 'freedom' as a cultural concept is of course a massive topic, and beyond this chapter's scope. Relevant intersections with Pärt discourse include Hakobian and Schmelz's idealisations of the Baltic creative situation within the Soviet Union (see section 2.1.3 above and Hakobian, *Music of the Soviet Age*, 311); imaginary Easts and Wests (see McCarthy, "An Interview with Arvo Pärt," 130 and more broadly Yurchak, *Everything Was Forever*); and Estonian national narratives of occupation and independence (see Engelhardt, "Perspectives on Arvo Pärt After 1980").

1976. Schmelz's generational study gives this observation a wider context: he shows how other 'young composers' shared many of Pärt's stylistic shifts, moving through strict dodecaphony to polystylism, religiosity and simplification.[203] He thus weakens the idea that Pärt's has been a wholly isolated creative journey, whose individuality ultimately lies beyond the reach of any collective.[204] Each single one of these factors – the 1960-3 window, Pärt's long-term technical continuities, his music's ontological articulation of Soviet experiences, and his shared stylistic trajectory – is undernarrated in current literature. There is enormous further potential to pursue each at the local level of primary sources and musical analysis. Such projects, I suggest, might improve the prospects for future, more balanced aesthetic accounts of tintinnabuli.

Most generally and challengingly of all, the 'nutshell paradox' approach demands an ongoing reckoning with the unclear relationship between tintinnabuli and musical modernism. This topic is not undernarrated; indeed, it is highly contested, with many diverse opinions emerging from the available criticism (see also chapter 1). Some writers, such as Hermann Conen, K. Robert Schwarz, and Pärt's fellow-composer James MacMillan, have proposed a primarily oppositional framework in which tintinnabuli rejects, or seeks to escape, modernity.[205] However, as Kirsten Yri persuasively argues, this perspective gives voice to a familiar, archetypal account of tintinnabuli, in which the style is detached from a

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[203] See Schmelz, "Listening, Memory and the Thaw," especially chapter 8 ("Aleatory, Sonorika, and the Dramatic, 1965-1968") and chapter 9 ("Conversions").
[204] My thanks to Sheila Fitzpatrick for this useful phrasing. Some examples of the 'isolation' trope: Schwarz, *Minimalists*, 216 ('composes in absolute isolation'); Hillier, *Arvo Pärt*, 74 ('separated himself from all other musical life'); Church, "Don't Bring All Your Noise," (the claim that Pärt listens to nobody's music but his own). See also sections 1.2.1 and 2.1.3.
[205] Conen cited in Rob Cowan, review of *Litany*, by Arvo Pärt, *Gramophone* (September 1996): 92; (Pärt's mature work 'makes a quiet, wordless protest against the compulsion to be modern'); Schwarz, *Minimalists*, 209 ('refuses to become embroiled in the stylistic turmoil of late twentieth-century music'). For MacMillan, see Robert Sholl, "Arvo Pärt and Spirituality," in *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton (New York: Cambridge University Press, 2012), 148-9. See also Fisk, "The New Simplicity;" Bouteneff, *Out of Silence*, 36-7.

constructed immediate history, and instead linked to a more remote, and equally constructed, medieval past.[206] Other writers have been slower to assume that 'modernism' is negative code for turbulence, wilful complexity, or feelingless rationality, and thus been more fine-grained in dealing with the many diverse 'aesthetic and ethical imperatives' that might characterise its encounter with tintinnabuli.[207] Clarke, for example, also classifies tintinnabuli as an attempt at disengagement, but sees self-consciousness as the key: the style, he thinks, tries to circumvent 'restless modernist critique' by using musical materials that disrupt modernism's historical trajectory.[208] He concludes that tintinnabuli nonetheless constantly falls back within the orbit of such critique. At the other end of the spectrum, beyond the partial negotiations of modernism offered in writing by Hillier and Brauneiss,[209] are those critics who affirm the creation of tintinnabuli as a fundamentally modernist act. These include Quinn, who writes that 'the invention of a personal, private style represents the very epitome of the modernist aesthetic',[210] and Yri herself, who echoes Quinn by pointing to some of the many twentieth-century composers who took this step by codifying their music.[211] Yri construes Pärt's oeuvre as 'modernist' in a variety of ways, although her study does not analytically fulfil the link across 1976. While my sympathies are with her position, what matters for present purposes is that the nutshell paradox is germane to the further critique of all of these perspectives. Clarke's argument could be challenged, perhaps, through

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206 Yri, "Medieval Uncloistered," chapter 5. See further section 4.3.1.
207 Phrase taken from Christopher Chowrimootoo, "Reviving the Middlebrow, or: Deconstructing Modernism from the Inside," in "Round Table: Modernism and its Others," ed. Laura Tunbridge, *Journal of the Royal Musical Association* 139/1 (2014): 188.
208 Clarke, "Parting Glances," 681.
209 Brauneiss's most successful engagement is in "Arvo Pärt's Tintinnabuli-Style," 33, which cautiously partakes in Yri's deconstruction, echoing Vaitmaa's synthesis-concept in writing that the planned nature of tintinnabuli composition allows its description as a 'combination of medieval and modern elements'.
210 Quinn, "The Making of a Style," 194.
211 Yri, "Medieval Uncloistered," 229-30 (mentioning Schoenberg, Cowell, Messiaen and Hindemith). Boulez, Reich and Ligeti might well be added (a highly pertinent source on the latter is Benjamin R. Levy, "'Rules as Strict as Palestrina's': the Regulation of Pitch and Rhythm in Ligeti's *Requiem* and *Lux Aeterna*," *Twentieth-Century Music* 10 (2003): 203-30).

a focus on the self-limiting aspects of tintinnabuli, which seem demonstrably stamped with modernism's 'historical trajectory'. Yri's, meanwhile, could be further probed through attention to the heterogeneous meanings of individual composers' decisions to bind themselves within personal systems, a utopian act capable of signifying on many social and political levels, including that of escape from the perceived 'modern' itself. 'Modernism', as in the case of the *Neue Wiener Schule*, very often signals a struggle for identity that both affirms *and* creates distance from an immediate past. In this light, the nutshell paradox asks difficult questions about which specific strains of 'modernism' Pärt's tintinnabuli music has embraced and dismissed – questions that resist monolithic interpretations of the style, and instead favour investigation, I suggest, through the 'thicker' archaeologies that this thesis is advocating.

The Western music-historical experience of modernism – whatever that was – is especially susceptible to universalisation by anglosphere criticism of tintinnabuli. And yet, as this study has shown, modernism's unruly array of tensions around identity, individuality and society could be refracted in very specific ways within Soviet culture and through the creative practices of Soviet citizens. Indeed, that is precisely why not just *Hamlet*, but Olivier's *Hamlet* and most especially Kozintsev's, matter to this chapter. In this connection, Maria Cizmic's work stands out as a sustained attempt to present tintinnabuli as a style defined by not only modernist histories, but by Soviet modernist histories.[212] She focuses on *Tabula Rasa*, which she interprets as part of a much larger musically-articulated discourse of memory, trauma and loss in the Soviet twentieth century.[213] Cizmic, too, finds elements of stylistic rupture and rejection in tintinnabuli, suggesting that the '1970s and '80s debates regarding the Soviet

[212] See Cizmic; *Performing Pain*; Cizmic, "Transcending the Icon".
[213] Cizmic, *Performing Pain*, 99.

past', characterised by a preoccupation with memory among a 'broader Soviet and East European intelligentsia', provide a more relevant context for the style's attempts to grapple and engage with music history.[214] Once more, the account given in this chapter has questions to ask of this position. In particular, it is not clear how the self-consciousness imputed by Cizmic to Pärt's use of music-historical materials in a tintinnabuli context is any less 'modernist' than his previous serial and collage styles, (especially given the suggested theme of a master social narrative undergoing fragmentation).[215] Nevertheless, the fact that Cizmic maps her historical understanding of tintinnabuli onto particular Soviet experiences makes her work something of a critical model in this area.

'It is dangerous, this freedom' remarked Pärt a few years ago.[216] The comment reverberates through his interrelated experiences as serialist composer, Soviet citizen, and twentieth-century human being. This chapter has sought to mediate between those contexts and explore their implications for tintinnabuli. Its narrative has been strongly against the grain of more familiar interpretative strategies (always too easy) that prefer to approach tintinnabuli through vocabularies of postmodernity and minimalism. Rather, through invoking Hamlet's nutshell paradox of freedom within constraint, it has sought to link tintinnabuli with the major battlegrounds of 'modernist' musical discourse: influence, authoritarianism, utopia, influence, historical progress, post-tonal linguistic collapse, authentic voice, and fragmentation. To assert such links is to promote a conscientious critical approach to the ways in which Pärt has engaged in musical self-fashioning throughout his

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[214] Id., 113-7.
[215] See id., 113 (*Tabula Rasa* as critical commentary on its own stylistic past). Cizmic skirts this by appealing to the composer's own avowed 'rejection' of modernism: id., 117.
[216] Lubow, "The Sound of Spirit". In 2014, he reiterated the idea to me: 'Freedom is not the most important. Freedom as a way to do whatever I want, it's not valuable. But rules are to limit yourself, and your freedom'. (Arvo Pärt, interview with the author at APC, 19 March 2014, translated by Kristina Kõrver).

career, and also to pose open interpretative questions that invite further inquiry into the ways in which the tintinnabuli style is inscribed with the history of the twentieth century.

Chapter Three – Sarah laughed: tintinnabuli and the body*

3.1 The acoustically distributed body

The music opens quietly, with unpitched percussion: three low beats on a large drum, and then a fourth beat, higher, on a tom-tom. The strokes are evenly spaced; they seem measured and deliberate. A brief silence, then the sequence repeats. Then it sounds a third time, and a fourth. Four times four.

Listening, I start anticipating the pattern. But the fifth iteration is different. The high beat has shifted, now arriving third. As the new ordering also sounds four times, what at first seemed disruptive is in turn established as regular. Nothing else changes. I already expect a certain timbre and volume, looking up in surprise when the percussionist mishits the tom-tom.

Further iterations shift the high beat to the second position, then the first. Listening at leisure to the Hilliard Ensemble recording,[1] *it seems obvious, pre-ordained, how the pattern will complete itself – but live performance, I am surprised to find, is quite different. Live, the whole structural edifice seems to hang on the percussionist's movements – methodically switching between drums, silently counting out the rests. Nothing seems determined; the physicality adds theatre, palpable tension. To follow closely requires real focus.*

Once completed, the entire pattern starts again. Now, though, each of the orderings sounds only three times, compressing the second cycle to twelve iterations. As the rate of change begins to quicken, the tempo and dynamic remain obdurately unaffected. The third cycle has eight iterations, the fourth has just four. I begin to sense a logical end, a vanishing point: a musical wholeness that is definably subject to completion – or rupture.

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* A condensed, slightly earlier version of this chapter will appear in Laura Dolp, ed., *Arvo Pärt's White Light:*

[1] On Arvo Pärt, *Miserere* (ECM New Series 1430, 1991, CD).

A single page of score accounts for this passage (Example 3.1). Each sound and silence is neatly plotted. The systematic transformations, and the rigidly geometric attenuation of the cycles, are crystal clear. I can postulate, and confirm with a glance, the music's total regularity – but that denies other kinds of meaning.

'We do not merely experience a musical work and *then* understand and interpret it. Rather, our understanding is woven into the fabric of our experience'.[2] With this, philosopher Mark Johnson joins those who have challenged a framework for musical knowledge in which analytical and empirical modes of articulating 'meaning' are treated as separable alternatives. Johnson's position is grounded in a deep epistemological commitment: his career-long belief that all human cognition, and hence all forms of meaning and knowledge, arise through embodied experience. Mind and body, he believes, have no distinct domains of operation, but are instead continuous and inseparable. For music scholars who take this anti-Cartesian position seriously, as I do throughout this chapter, critical 'voice' – the mode chosen to report on musical meaning – is a highly self-conscious matter. Hence my interlaced descriptions of the chapter's focal work, *Sarah Was Ninety Years Old* (hereafter *Sarah*), which represent one attempt to collapse a distinction between 'understanding' and 'experience'. Assembled from a composite of personal encounters with the piece, these reimagined hearings serve as prolepses for more conventional applications of Johnson's ideas. My study, conducted over several stages, is designed ultimately to write bodies and 'embodiment' into broader theorisations of tintinnabuli and its meanings. I explore how the case study, *Sarah*, has been received as meaningful within a wide variety of contexts, including Hillier's recording, live concert performances, critical reactions, and creative reuses. Though the understandings I consider are often divergent, I claim that corporeal experience is a

[2] Mark Johnson, *The Meaning of the Body* (Chicago: University of Chicago Press, 2007), 256 (original emphasis).

fundamental component of all of them: in other words, that they all hinge upon some recognition of, identification with, or participation in bodily states. I begin with a short critical borrowing from Tom Rice, followed by two scene-setting illustrations.

Rice recently examined the use of electrocardiography and other medical technology to 'mediate and externalise internal bodily events through sound'.[3] An electrocardiograph's beeps track the monitored heart, making audible the rate and rhythm of its systolic contractions. Through these beeps, a patient's body sounds beyond its own bounds – a phenomenon Rice terms 'acoustic distribution'.[4] The sonic sequence broadcasts information to hospital staff, supporting clinical treatment, but Rice shows that such technologised 'heart noises' (my phrase) also possess affective qualities. Patients often use them, when imagining their own condition, in quite personal ways: those he studied 'could not help listening and inferring their own meaning from the sounds. They tended to interpret the sounds [of an echocardiogram, for example] as a direct amplification of events taking place inside their own bodies'.[5] Some were reassured, while others felt threatened, reminded unwelcomely of their own mortality. That even so ostensibly neutral a sound as an electronic beep could prompt such divergent understandings marks the acoustically distributed body as a potent, plastic resource for reflexively constituting identity.

Moreover, an acoustically distributed body is also one whose 'internal events seep and leak into public perception', greatly widening the affective possibilities. Rice describes how many elements of the ward soundscape routinely violate patients' sonic privacy, challenging 'the integrity of the body as a core private space'. Patients noted the inescapability of bodily

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[3] Tom Rice, "Broadcasting the Body: The 'Private' Made 'Public' in Hospital Soundscapes," in *Music, Sound and Space: Transformations of Public and Private Experience*, ed. Georgina Born (Cambridge: Cambridge University Press, 2013), 179. Rice refers to a variety of technologies used in a cardiothoracic unit.
[4] Id., 183.
[5] Id., 182.

sounds, including 'heart noises' – both their own beeps, and those of others nearby. As Rice shows, this sonic disturbance of 'public' and 'private' often aligns with a hospital's broader indicators of power and socio-economic status, demonstrating acoustic distribution to have both ethical and social consequences.[6] Everyday life, too, often involves interpreting bodies sounding beyond themselves, and – by assessing intrusion, abnormality, etiquette – responding appropriately. External hearers are implicated in constructing identities for the heard body, and for their own subjectivity, whether individual or collective, in relation to it. In hearing others, one also defines oneself.

Rice writes that 'in an institution such as a large public hospital … sound makes the materiality of the body both multiple and transmissible across spatial, social and moral boundaries'.[7] When contemplating *Sarah*, similar themes soon emerge. Indeed, in a sequence from Bernardo Bertolucci's *Little Buddha* (1993), Pärt's music is itself turned unmistakably into aestheticised 'heart noise'.[8] Bertolucci's narrative follows Norbu, a Tibetan Buddhist lama who undertakes a long search for the reincarnation of his dead teacher. Having finally succeeded, he retires within his Bhutan monastery, never again to emerge. As Norbu enters this 'final meditation', *Sarah*'s first drumbeats accompany a close-up of his face. In the ensuing, wordless, five-minute sequence, Bertolucci vividly splices shots of Norbu in his solitude (dimly lit, still or slowly panning, tightly focused on the body) with scenes awash with colour and motion, showing ceremonies and public life elsewhere in the monastery. These communal scenes contain their own diegetic music-making – raucous percussion,

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[6] Id., 183-5. The horrific military ward scenes in *Catch-22* capture similar themes (the utterly dehumanised 'soldier in white', the jargonised powerplays of the doctors). See Joseph Heller, *Catch-22* (London: Vintage, 1994).
[7] Rice, "Broadcasting the Body," 185.
[8] *Little Buddha*, directed by Bernardo Bertolucci (Recorded Picture Company, 1993, DVD). See sequence 'Final meditation', 1:54.30-2:00.30. *Little Buddha* is the only filmic reuse of *Sarah* cited in Maimets-Volt, *Mediating the 'Idea of One'*.

singing and dancing. But Pärt's bare drums accompany each return to Norbu – until, eventually, another monk takes his pulse. At that point, there is no percussion cue at all.

The acoustic distribution of Norbu's body, effected through this musical avatar of his heartbeat, helps to constitute at least two different publics. One is Norbu's own community. During the sequence, the beats of *Sarah* come increasingly to resemble the juxtaposed noises from life beyond his meditation. This sonic continuity implies Norbu's ongoing metaphorical place at the heart of the monastery, and thus underlines a key trope of the film: the cyclical nature of human identity and its capacity to pass between and merge within individuals. A second public is Bertolucci's audience. For them, *Sarah*'s absence helps communicate the lama's passing, but the cinematic presentation is scarcely neutral. In *Little Buddha*'s narrative context, it invites the interpretation of Norbu's death as apotheosis: spiritual enlightenment realised, the great quest fulfilled. Bertolucci's sequence, moreover, beautifies trespass into intensely private, bodily realms. The viewer's implied subjectivity smacks of Western exoticism, tinged with the voyeuristic.

UK-based artist Adinda van 't Klooster has linked *Sarah* more strongly still with Rice's 'acoustic distribution' theme. Her performance work *Sarah Was Ninety Years Old* dates from an artistic residency at Gloucester Cathedral in 2003-4, during which she consolidated previous research into the female body and fertility. This yielded several works externalising the inner body, and often also referencing medical imaging technology.[9] One installation, *Receptive Mo(nu)ment*, converted the cathedral's crypt into a dark red 'womb-like interior', filled with jesmonite stylisations of pinopods: 'cellular protrusions that emerge and retreat on the uterine lining within about two days of the menstrual cycle' (Figure 3.i). The space became

[9] See further Adinda Rosa van 't Klooster, "Balancing Art and Technology: The Aesthetic Experience in Body and Technology Mediated Artworks" (PhD diss., University of Sunderland, 2011), and the artist's website, accessed 27 September 2016: www.adindavantklooster.com.

one of immersive encounter with intimate corporeal detail. van 't Klooster's *Sarah* piece pursued parallel themes (an unattributed exhibition preview referred to it as an invitation 'to reconsider the act of creation').[10] The artist's website gives the following account:

> Using Arvo Pärt's musical score as a starting point, Adinda van 't Klooster created a visual storyboard to coincide with the music, based on the individual qualities of the voices and instruments and the musical structure of the score. She then worked with programmers Martin Robinson and David Stevens who used Max/MSP and Jitter to create the interface that would translate the music into the animated graphics of Adinda's storyboard. Each singer and instrument had a microphone linked to the computer so that the slightest change in volume or pitch became 'visually audible'. The resulting animated video was a mixture of obstetrical images, minimal abstract elements and changing colour fields. During the performance the audience members were seated in the slype facing a large projection screen and the musicians were spread throughout the cloisters behind them. The video projection was thus created live by the computer and the musicians.[11]

The work demonstrates the interplay of aestheticised, performing and listening bodies in several ways. Both visually and sonically, van 't Klooster redraws boundaries, deliberately marking and projecting bodily domains usually treated as private. The audience, denied any direct sight of the musicians, is instead given 'beeps': affective resources by which selves are reimagined through bodily information. These include the styling of womb and foetus, as well as the musicians' 'visually audible' efforts, with the sensitive interface registering not only Pärt's slowly transforming patterns, but also the inevitable fragilities and imperfections of live performance (Figure 3.ii). The cathedral setting, too, exploits the capacity of space to socialise sonic experience – encouraging, for example, a physical receptiveness to contexts of prayer, ritual or expectation. The artist thus additionally indicates, without actually telling, the biblical story of Sarah, Abraham and Isaac.

I shall come back to this story's role in Pärt's music. For now, the Bertolucci and van 't Klooster examples serve simply to introduce ways in which creative reuses of *Sarah* have

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[10] See "End of Year Residency Exhibition," accessed 27 September 2016: www.mail-archive.com/ambit@mediascot.org/msg01954.html.
[11] "Sarah Was 90 Years Old," accessed 27 September 2016: www.adindavantklooster.com/sarahwas90yearsold.html. See also van 't Klooster, "Balancing Art and Technology," 182-6. My thanks to the artist for providing me with further materials relating to this performance.

exploited the 'acoustically distributed body'. In both cases, the sonic exteriorisation of an inner body is a central feature of the fresh artistic context within which the piece appears. *Sarah* becomes stylised corporeal process, and is thus implicated in mediating and reconfiguring the multiple, overlapping identities of audience, performer, and aestheticised subject. These mediations take place wordlessly, through embodied affective interactions that go far beyond the obvious mapping of drumbeat to heartbeat. In van 't Klooster's work in particular, they involve the perception of both pulse and breath, physical anticipation generated by 'visualised' musical structure, the bodily comportment dictated by contexts of performance etiquette and place, and other elements besides. Blending critical theory with personal description and reception material, this chapter develops these kinds of experience in connection with *Sarah*. However, as with chapter 1, my aim is to deliver not a fixed reading but a thick and plural one, and also to ask what the meanings surrounding one specific work could imply more broadly for understandings of 'tintinnabuli'. Like *Wenn Bach*, *Sarah* was played at the 'cradle of tintinnabuli' concert: in fact, it was the first tintinnabuli piece ever written. And, like *Wenn Bach*, it shares numerous characteristics with other works in the style, including a construction that is both process-based and highly dramaturgical. Accordingly, in formulating an 'embodied' understanding of *Sarah* that takes account of these shared features, I also indicate possibilities for a more general, experientialist hermeneutic of tintinnabuli. In short, this chapter works towards the claim that, through bodily mediation, understanding of Pärt's music really is 'woven into the fabric' of experience. I begin, in the next section, with a more detailed account of Mark Johnson's ideas.

3.2 Music and embodied cognition

Next an open fifth, sung by two tenor voices to a simple 'ah'. After so spare an opening sequence, the sound seems rich and full. The interval heralds a homophonic legato phrase, moving in parallel through smooth, euphonious thirds and fifths. Dotted figures add rhythmic profile. Similar phrases follow, a silence demarcating each. As with the drums, they gradually transform themselves, always beginning where their predecessor ended. The process is intricate, yet somehow aurally intuitive. Score in hand, I parse it as an eight-note color *intersecting a twelve-duration* talea.[12] *Note-repetition achieves additional phasing, such that eight unique versions sound successively, their overall pitch sequence forming a palindrome with a central high point.*

The Hilliard recording irresistibly evokes religious ceremony, with a strong spatial resonance underscored by modal pitch resources, an organum-like texture and an ideal, almost impersonal vocality. A live chapel performance, carefully choreographed, has a similar effect. Associations wordlessly, fluidly suggest themselves: perhaps the singers are pleading, perhaps praying, but perhaps too just singing.

Live, a sense of physical exertion also impinges. There is rhythmic unevenness; there is imprecise tuning. The long phrases test the singers' breath control. In sympathy, I find myself holding my own breath in the phrases, exhaling in the pauses. As the fixed pitch pattern becomes familiar, I start to anticipate the highest notes, along with their vocal strain. Without really meaning to, I imagine myself in the singers' place.

This cyclical passage, unlike the first, is not dramatised by compression. It just unfolds. In turn, I breathe in and out, and I wait.

Johnson's book *The Meaning of the Body*, published in 2007, supplies the primary theoretical framework for my account of *Sarah*. In it, Johnson pursues a philosophy that offers a

[12] Compare Hillier, *Arvo Pärt*, 76-7.

'visceral connection to lived experience'.[13] Ranging across both science and the creative arts (music in particular), he makes an expansive argument for the embodied foundations of all human meaning. This argument's central tenet, as already mentioned, is the epistemological rejection of a mind-body dualism. Johnson develops instead the principles of ontological continuity advanced by pragmatist John Dewey, under –

> … the fundamental understanding that thinking is doing, and that cognition is action. Pragmatism recognises that thought can be transformative of our experience precisely because thought is embodied and interfused with feeling. Thinking is not something humans 'bring' to their experience from the outside …[14]

Johnson presents Cartesian dualism as a dominant force in the history of Anglo-American analytical philosophy, and repeatedly casts himself as an outsider. This configuration translates adequately into music scholarship, insomuch as a mind-body gap certainly underlies numerous influential music-historical and music-analytical ideologies. However, in crafting this chapter around Johnson's ideas, I am not primarily trying to evaluate or defend him within these broader critical paradigms. Instead, I treat *The Meaning of the Body* as an aesthetics of music capable of insightfully guiding inquiries into my own main subject matter: Pärt, *Sarah*, and tintinnabuli. In any event, it will quickly become apparent that Johnson's work – in common with any other aesthetics of music – has weaknesses and areas of incompleteness. Accordingly, various sections of this chapter supplement his theories of embodied meaning by drawing on other (largely sympathetic) critical literature.

Although Johnson has been known within musicology for at least 25 years, and has a number of music-critical acolytes, it is useful to set out the broad parameters of his approach. *The Meaning of the Body* is in three parts. In the first, Johnson seeks to demonstrate the 'nonconscious interactive processes' that 'make possible and are continuous with all

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[13] Johnson, *The Meaning of the Body*, 263.
[14] Id., 92.

conscious grasp of meaning'. These processes begin with the prelinguistic, thoroughly corporeal learning methods used by infants and neonates: mutual gaze, imitation and mimesis, gestural displays, and the accumulation of sensorimotor experience. Johnson contends that these learning methods persist into adulthood, enabling – rather than yielding to – 'our mature acts of understanding, conceptualisation, and reasoning'.[15] It is lived, embodied action, in other words, on which 'mental' processes such as logic and reason ultimately depend. Moreover, since this learning takes place through situated interaction between bodies and environments, selves and worlds are not constituted immanently, but rather mutually and relationally. These aspects of Johnson's work owe much, as he acknowledges, to the discipline of phenomenology.[16] Part 2 of *The Meaning of the Body*, by contrast, highlights his specialism in cognitive linguistics. Here Johnson further develops his account of how phenomena such as symbolic meaning, language, and abstract thought can emerge from embodied experience.[17] He draws especially on conceptual metaphor theory, which proposes that human understanding of abstract experiential domains (such as LOVE) is fundamentally structured by metaphorical mappings from more concrete experiential domains (such as JOURNEY).[18] Such 'cross-domain mappings' are themselves corporeally grounded through the operation of underlying, preconceptual 'image schemas'. Johnson regards image schemas as 'shared generic dimensions of embodiment'; more specifically, they are 'dynamic recurring pattern[s] of organism-environment interactions'.[19] A SOURCE-

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[15] Id., 25 and 33.
[16] See further Mark Johnson, "What Makes a Body?" *The Journal of Speculative Philosophy* New Series 22/3 (2008): 159.
[17] See Johnson, *The Meaning of the Body*, 112.
[18] For conceptual metaphor see further George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: Chicago University Press, 2003). An important conceptual metaphor for Johnson's musical followers has been the understanding of TIME in terms of SPACE. Complex abstract domains such as LOVE may be partly structured by numerous different concrete domains. See further Mark L. Johnson and Steve Larson, "*Something in the Way She Moves* – Metaphors of Musical Motion," *Metaphor and Symbol* 18/2 (2003): 80.
[19] Johnson, "What Makes a Body?" 161-2; Johnson, *The Meaning of the Body*, 136.

PATH-GOAL image schema, for instance, helps structure the logic of the conceptual metaphor LOVE IS A JOURNEY (and many others). Another important image schema is the CONTAINER, whose logic, Johnson writes, is learned through constant physical interaction with boundaries, interiors and exteriors, and, once learned, is recruitable for conceptualising more abstract 'containers' such as institutions, theories, and categories.[20] Johnson's account thus takes attributes of experience conventionally associated with each side of the mind/body dichotomy – symbolic meaning, and embodied environmental interaction – and seeks to render them continuous.

Johnson, as noted above, denies the separability of 'understanding' and 'experience'. In fact, he describes as 'fateful error' the equation of an experience's 'meaning' with its conceptualisation or abstraction.[21] One aspect of this position is especially important: its challenge to the notion that propositions framed through natural language are privileged or basic bearers ('units') of meaning. Without embodied, affective, and nonlinguistic dimensions of experience, Johnson argues, representational systems such as language would not be possible at all. It is on this basis that part 3 of *The Meaning of the Body* appeals to aesthetics. For Johnson, the creative arts offer 'heightened, intensified and highly integrated experiences' that use 'all of our ordinary resources for meaning-making' without necessarily operating on a representational level.[22] He discusses literature and painting, but nominates music in particular as exemplary. His chapter on music attacks propositional epistemologies of musical meaning (especially those founded on music-language analogy). Johnson associates such epistemologies with an unfortunate deprecation of aesthetics in mainstream philosophy, leading to music's misidentification as a 'second-class citizen of the intellectual

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[20] See Johnson, *The Meaning of the Body*, 139.
[21] Id., 80.
[22] Id., 208; see further the analysis of Pablo Neruda's *Gentleman Without Company* (219-21).

world' (since it cannot be as semantically specific as language).[23] Fairly recent work by Peter Kivy confirms the ongoing currency of such a viewpoint, in effect Kantian.[24] By contrast, since Johnson holds that semantic specificity could not even exist without an embodied foundation, music need not 'represent' anything in order to be meaningful. Rather, he claims, music functions as the 'presentation and enactment of felt experience'.[25] Indeed, he has written that the 'very *experience* of musical meaning is fundamentally shaped by conceptual metaphors that are grounded in our bodily experience'.[26] Within my work, Johnson's argument about music has a double significance. It directs this chapter's approach to *Sarah*, but, equally importantly, it bears upon chapter 4's study of word-music relationships in texted tintinnabuli, which will look closely at both semantic and non-semantic types of meaning.

The Meaning of the Body helps to explain how the affective encounters with *Sarah* constructed by Bertolucci and van 't Klooster are characterised by rich, yet wordless, corporeal identification. Indeed, Johnson's case accords significantly with van 't Klooster's own practice-based doctoral work, which endorses Deweyan thinking and asks, as a primary research question, how 'biosignals' – that is, measurable physiological signals, like systolic contraction – may be 'used in art to highlight the embodied character of aesthetic experience'.[27] However, Johnson's ideas equally aid the understanding of Pärt's music 'on its own'. A survey of extant criticism on the two-tenor passage – section 2 of *Sarah*, Example 3.2 – serves to illustrate this claim briefly. At least four anglophone descriptions exist. Most recently, Anabel Maler and Thomas Robinson offer largely analytical accounts: Maler

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[23] Id., 260.
[24] See Peter Kivy, *Music, Language and Cognition: And Other Essays in the Aesthetics of Music* (New York: Oxford University Press, 2007), 149.
[25] Johnson, *The Meaning of the Body*, 238.
[26] Johnson and Larson, "Metaphors of Musical Motion," 78.
[27] van 't Klooster, "Balancing Art and Technology," 20.

unearths a prototype of a later tintinnabuli technique, while Robinson describes the music's maximal permutational variety.[28] By contrast, Leopold Brauneiss's discussion of tintinnabuli and time (a complex topic) inclines toward the metaphysical, using section 2's myriad internal symmetries and cyclicities to illustrate Pärt's use of 'inevitably finite forms to produce the sense of eternity'. He suggests the composer's goal to be 'the aesthetic conjunction of timelessness and time as the image of a struggle enacted within man'.[29] Lastly, Marcel Cobussen's post-structuralist description conceives the hearing experience mainly as a play of sound and silence: 'Sounds on the verge of the audible. Sounds surrounded by silence. From the figure of sound to the ground of silence which is its condition of possibility. Or *vice versa* …'.[30] Each of these accounts is uniquely insightful, and each serves its intended purpose. However, all four bypass corporeal meaning. Only Brauneiss acknowledges – in passing – the sole irregularity of section 2: its first note, held double-length. Yet, to my mind, the issues Johnson pursues are best crystallised by this very feature – for surely Pärt is here pausing to allow the listener to assimilate rich new musical stimuli, before embarking on a fresh set of musical patterns. It is a detail most readily accommodated, I suggest, by an embodied, interactional account of musical experience.[31]

To situate and appraise *The Meaning of the Body* within wider music-critical discourse would be a huge task: the points of intersection are manifold and complex. However, Leonard B. Meyer's remarkable *Emotion and Meaning in Music* (1956) offers a useful early point of reference for tracing those musicological texts that lie closest to Johnson's themes. Meyer, too, was influenced by Deweyan pragmatism. He believed that meaning was interactional,

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[28] See Maler, "Compound Tintinnabulation," 32-5; Robinson, "Analyzing Pärt," 95.
[29] Leopold Brauneiss, "Time and Timelessness in Pärt's Tintinnabuli Style," trans. Robert Crow (paper presented at "Arvo Pärt: Soundtrack of an Age," Southbank Centre, London, September 2010).
[30] Marcel Cobussen, *Thresholds: Rethinking Spirituality Through Music* (Aldershot: Ashgate, 2008), 109.
[31] Pärt reprises this device at the start of section 6 (on a related pitch-sequence).

social and learning-dependent, and questioned the privileging of so-called 'designative' meanings. His book's main hypothesis was that affect in music is aroused when a tendency to respond is arrested or inhibited.[32] Meyer's work deeply influenced scholars such as Susan McClary, who, in *Feminine Endings* (1991), was among the first to perceive and assert musical implications for Johnson's conceptual metaphor theories and their foundation in embodiment.[33] Interest in Johnson grew throughout the 1990s within American musicology, thanks largely to Lawrence Zbikowski, who first read his work at McClary's instigation, responded at a Society for Music Theory session on Johnson in 1996, introduced the resulting special issue of *Theory & Practice*, and eventually applied a number of Johnson's ideas in the ambitious *Conceptualizing Music* (2002).[34] Naturally, however, Johnson has not had a monopoly on embodied, relational and anti-Cartesian accounts of musical meaning. Nor is his work the only way of critically approaching the many cultural practices that bring music and the body into dialogue. A diverse literature on all these topics now exists, ranging from any number of ethnographies,[35] through neurological and 'ecological' studies such as those by Albert Bregman, John Sloboda and Eric Clarke, to the more aesthetic and sociological constructions of musical subjectivity that characterise work by scholars such as Georgina Born and McClary herself.[36] Given Johnson's decision to promote music as an exemplary

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[32] Leonard B. Meyer, *Emotion and Meaning in Music* (London: University of Chicago Press, 1956). See 2-39 and especially 33-5.
[33] See Susan McClary, *Feminine Endings: Music, Gender and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 23-4.
[34] Lawrence M. Zbikowski, *Conceptualizing Music: Cognitive Structure, Theory, and Analysis* (New York: Oxford University Press, 2002). Zbikowski's relationship with Johnson's ideas may be further traced through "*Der Herzraums Abschied*: Mark Johnson's Theory of Embodied Knowledge and Music Theory," *Theory & Practice* 22-3 (1997): 1-16; "Conceptual Models and Cross-Domain Mapping: New Perspectives on Theories of Music and Hierarchy," *Journal of Music Theory* 41/2 (1997): 193-225; and "Metaphor and Music Theory: Reflections from Cognitive Science," *Music Theory Online* 4/1 (1998), accessed 7 September 2016: http://www.mtosmt.org/issues/mto.98.4.1/mto.98.4.1.zbikowski_frames.html.
[35] See for instance Steven Feld and Aaron A. Fox, "Music and Language," *Annual Review of Anthropology* 23 (1994): 38.
[36] See Albert S. Bregman, *Auditory Scene Analysis: The Perceptual Organization of Sound* (London: MIT Press, 1990); John A. Sloboda, *Exploring the Musical Mind: Cognition, Emotion, Ability, Function* (Oxford, Oxford University

medium for his ideas, his low degree of engagement with this specialist literature is a frustrating and limiting element of his work. More than this, Johnson's account must always be read against a background of continuing skepticism, from some quarters, towards the critical shift from 'reason' to 'affect' that has characterised much recent work in the humanities and social sciences. In 2011, Ruth Leys elaborated a broad suspicion that affect scholars' claims to move beyond Cartesian dualism – usually claiming a Deleuzian or Spinozist lineage – have been less substance than liberational rhetoric, and John Cromby voiced the same concern when reviewing *The Meaning of the Body*.[37] While wholly legitimate, this line of critique is ultimately beyond the scope of this chapter, which is less invested in proving Johnson's philosophy correct than in the insights about Pärt that flow from 'mining' his work.

However, one particular weakness in Johnson's ideas is important, even for this chapter's more limited purposes. Joseph N. Straus explains the issue in a 2006 article focused on music and the aestheticisation of disability. 'Disability', in this context, is understood broadly as 'any culturally stigmatised bodily difference'.[38] Much of Straus' article is devoted to arguing that various conformational musical forms, and theories about those forms, 'may be understood to be metaphorically about normal and deviant bodies, and thus to participate in the construction of the culture and history of disability'.[39] Organicist vocabularies such as

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Press, 2005); Eric F. Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (Oxford: Oxford University Press, 2005); Georgina Born, "Introduction – Music, Sound and Space: Transformations of Public and Private Experience," in *Music, Sound and Space*, ed. Georgina Born, 1-69; McClary, *Feminine Endings*.

[37] Ruth Leys, "The Turn to Affect: A Critique," *Critical Inquiry* 37/3 (2011): 434-72; John Cromby, "Where is the Social Body?," review of *The Meaning of the Body*, by Mark Johnson, *Journal of Health Psychology* 13/1 (2008): 961-3.

[38] Joseph N. Straus, "Normalizing the Abnormal: Disability in Music and Music Theory," *Journal of the American Musicological Society* 59/1 (2006): 119. Consequently, as Straus observes, femaleness, non-whiteness, and gayness can all be understood as forms of disability, 'and that is how they have often been described in the history of Western thought' (120).

[39] Id., 131. The sense of 'conformational' here is from Bonds, *Wordless Rhetoric*, 13-4. See further chapter 4 on Bonds.

Schoenberg's, for example, commonly use bodily metaphor to associate the praiseworthy with the nondisabled, through notions like wholeness, balance and symmetry.[40] So far, Straus' argument is in sympathy with Johnson's, and Straus takes an explicitly conceptual-metaphoric approach in pursuing it. However, precisely because of his interest in bodily difference, Straus repudiates the tendency of Johnson, and 'experientialist literature' in general, to universalise bodies through 'the blithe assumption that we all inhabit the same kind of body, a normatively abled body, and thus all experience our bodies in pretty much the same way'. Johnson, for instance, describes image schemas such as CONTAINER in terms of 'shared generic dimensions' of embodiment. For Straus, though, it follows from the basic hypothesis of embodied meaning that 'significant bodily difference and more generally available experience of non-normative bodily states should unavoidably inflect our understanding'.[41] Aesthetic valorisations of deformity, which often appear within larger narratives of overcoming or accepting some perceived threat to bodily integrity, illustrate this point well: Straus comments that disability must be 'vigorously present in order to be satisfyingly contained'.[42] The CONTAINER image schema hence forms partly through experience with actual and possible RUPTURE.[43] Heterogeneous, subject-specific aspects of embodiment must therefore always be crucial in mapping the social, cultural and ethical implications of the conceptual metaphors to which such schemas give rise, whether in musical aesthetics, in the soundscapes of infirmity described by Rice's 'acoustic distribution' study, or elsewhere.[44]

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[40] Id., 137-9. See also section 1.2.3 on unity-assumptions.
[41] Id., 123.
[42] Id., 145 (see also 152 for the well-known idea of the chromatic interloper that requires normalisation).
[43] Id., 129.
[44] A critical illustration: Blake Howe's use of the experience of bodily infirmity as a key hermeneutic in "The Allure of Dissolution: Bodies, Forces, and Cyclicity in Schubert's Final Mayrhofer Settings," *Journal of the American Musicological Society* 62/2 (2009): 271-322.

This is an important diagnosis, with significant implications for musical meaning as articulated by Johnson. The tools of cognitive linguistics suit music's generalised, shared terminologies well: they are effective, for example, in mapping conceptual logics of 'musical motion'. However, they also tend to posit totalised, not individuated, accounts of musical experience. The actual discussion of musical examples in *The Meaning of the Body* is representative. Johnson selects two popular songs, 'Something' and 'Over the Rainbow', and concentrates mostly on their melodic properties. His notational bias already sits uncomfortably alongside his commitment to deny the primacy of symbolic forms in bearing meaning. More than this, though, Johnson's descriptions are overdetermined, invoking the operation of various generic musical 'forces' that assume certain types of affective response to the two melodies in question.[45] As Straus suggests, similar tendencies are apparent in much of the music-critical literature most directly influenced by Johnson.[46] In the context of *The Meaning of the Body*'s attempt to elevate musical practice and experience to exemplary meaning-making status, this prescriptiveness bespeaks more than a lack of musical specialism. In fact, it paradoxically minimises the features of Johnson's philosophy most responsible for its initial appeal to progressives such as McClary, for whom restoring 'the body' to musicology mattered precisely because of its capacity to found challenges to universalising constructions of musical subjectivity. Straus' own work puts scholars on notice, then, that attempts to theorise embodied meaning within music will work best when calibrated to particular experiences, not generic ones. In the following sections, I try to turn

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[45] See Johnson, *The Meaning of the Body*, 235-62; Johnson and Larson, "Metaphors of Musical Motion". 'Something' is from the Beatles' *Abbey Road*; 'Over the Rainbow' (Arlen/Harburg) from *The Wizard of Oz*.
[46] Further examples: Candace Brower, "A Cognitive Theory of Musical Meaning," *Journal of Music Theory* 44/2 (2000): 323-79; Janna Saslaw, "Forces, Containers, and Paths: The Role of Body-Derived Image Schemas in the Conceptualization of Music," *Journal of Music Theory* 40/2 (1996): 217-43. However, compare Robert Adlington's provocative challenge to certain hegemonic assumptions in this corpus in "Moving Beyond Motion: Metaphors for Changing Sound," *Journal of the Royal Musical Association* 128/2 (2003): 297-318.

Johnson's main weakness into a strength, citing numerous empirical reactions and responses to *Sarah* that range from its year of composition through to the present day, across multiple versions and different discursive contexts. This approach is partly a response to Straus, but also reflects the critical practice already advocated for tintinnabuli music in earlier chapters.

Few writings have made corporeal experience an explicit point of reference in considering how tintinnabuli music comes to bear meaning.[47] And yet bodies are seldom far away, turning up constantly – though unsystematically – in diverse metaphorical and metaphysical affective understandings of the style. The strand of Pärt discourse that concerns itself with aesthetic links between tintinnabuli and Orthodoxy, for example, has invoked the fundamentally physical practice of hesychasm often enough to court cliché.[48] Another near-cliché is the cinematic use of Pärt's music in narrative contexts dealing with physical suffering and mortality (as in Michael Moore's *Fahrenheit 9/11*), while several critics have noticed anecdotal evidence of tintinnabuli's especial significance to hearers experiencing terminal illness or bodily infirmity.[49] The composer himself has spoken of 'proceeding from the incorporeal to the corporeal',[50] and, when asked to discuss his music, habitually offers remarks that seem to endorse semantically imprecise and bodily modalities of meaning. (An especially recurrent metaphor is that of breathing, which, in Pärt's native Estonian, shares its etymology with the word for 'soul').[51] All of this material, I suggest, could be plausibly and

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[47] Maria Cizmic's work probably comes closest. See also Sholl, "Arvo Pärt and Spirituality," 153-7.
[48] Examples: Hillier, *Arvo Pärt*, 7-8; Whiteman, "*Passio*: The Iconography of Arvo Pärt," 35-6. See also Shenton, "Arvo Pärt: In His Own Words," 120.
[49] See Alex Ross, "Consolations: The Uncanny Voice of Arvo Pärt," *The New Yorker*, 2 December 2002, accessed 4 September 2016: http://www.newyorker.com/magazine/2002/12/02/consolations; see also Maimets-Volt, *Mediating the 'Idea of One'* and Bouteneff, *Out of Silence*, part 3 ("Bright Sadness").
[50] See Ivan Moody, "Arvo Pärt: Aspects of Spirituality, Music and Text in the 21st Century" (paper presented at "Principles of Music Composing," Vilnius, 20-22 October 2010). Moody is translating from Espen Mineur Saetre, "Microcosmo Nella Cattedrale. Intervista ad Arvo Pärt," in *Arvo Pärt Allo Specchio,* ed. Restagno, 249.
[51] 'To breathe' is *hingama*; 'soul' is *hing*. Some examples of Pärt's use of breathing metaphor: Elste, "An Interview with Arvo Pärt," 338; Smith, "Sources of Invention," 22; Quinn, "The Making of a Style," 106 and 173; Brauneiss, "Tintinnabuli: an Introduction," 118.

fruitfully critiqued by approaching tintinnabuli in Johnson's terms – that is, as a stylisation of meanings grounded in embodied experience. Hence, while I focus on *Sarah* throughout, this piece ultimately represents only one of many possible starting points for the elaboration of a more general, and perhaps much-needed, experientialist hermeneutic of 'tintinnabuli'. In the next section, which deals with musical process in *Sarah*, I begin to draw out these broader connections.

3.3 Abstraction and programme

The percussion resumes, with its now-familiar sequence of three low, one high. But the unit sounds quicker than before, and louder. And the second cycle brings another, more radical change, as the high beat splits into two, forming a Scotch snap (Example 3.3). Caught unawares at first, I hear this as a mistake, an inaccuracy in performance. But it persists – and with the third cycle comes a further subdivision. By the terse fourth cycle, compressed as before, the high beat is subdivided into four.

Though the attacks are now much denser, the pace of transformation is gradual, and I still hear each sequence as a version of the very first. Even before I fully grasp them, I never doubt the rules. But I also make sense of what I hear in other ways. Whereas the opening had seemed calm and steady, I now sense agitation, frustration, an increase in urgency, a quickening pulse. I am caught between repetition and difference. Live, the percussionist keeps repeating the same motions, over and over, more and more intricately.

With the Hilliard *Sarah* recording, ECM issued a booklet reproducing excerpts from the Book of Genesis (chapters 16, 17, 18 and 21).[52] The story begins with Sarah's barrenness in

[52] See Pärt, *Miserere* (1991, CD); compare Rosma, Kõrver, and Kutman, eds., *In Principio*, 46-8.

her marriage to Abraham, who is visited by God. He is told that he will father nations – and that Sarah too will be blessed, and the mother of his son. He responds with laughter, saying in his heart: 'Shall a child be born unto him that is an hundred years old? And shall Sarah, that is ninety years old, bear?' When messengers of the Lord later reaffirm the prophecy to Abraham, Sarah overhears, also laughing inwardly, then demurring when questioned. But Sarah, aged ninety, duly conceives and gives birth, establishing the fabled lineage of hundred-year-old Abraham. The name of their son, Isaac, means 'he laughs'[53] – and, after the birth, the laughter theme recurs one last time, as Sarah says 'God hath made me to laugh, so that all that hear will laugh with me'.

The ready availability of this narrative has inevitably affected the responses of modern listeners to Pärt's composition. Geoffrey Turner, for example, offers the following programmatic reading:

> There is a text about the miraculous birth of Isaac taken from various chapters in Genesis but not a word of it is sung. The listener must read it and hold it in memory while the music represents the passage of time, anticipation, and eventual childbirth. The wordless choir … alternates with the drum rhythms until the music moves through a sort of painful pregnancy to a peal of joy, expressed by the singers supported by organ and percussion.[54]

This passage bears a complex relationship to ideas from *The Meaning of the Body*. On one hand, it associates the meaningful experience of *Sarah* directly with embodied processes. On the other, it specifies the mediation of such experience through language, treating Pärt's musical resources as symbolic representations of corporeal states described in the Genesis narrative. Hillier takes a similar position when considering the prominent laughter motif that lends affective structure to the biblical story. (Like Rice's 'heart noises', laughter is a form of acoustic distribution, and in this story, it publicly projects a variety of different states, from disbelief to sacred joy and shared faith). Pärt 'encoded' laughter in *Sarah*, Hillier suggests –

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[53] Or 'he will laugh'. See Hillier, *Arvo Pärt*, 77.
[54] Turner, "Sounds of Transcendence," 62-3.

not in its sonic resources, but rather within its original score, in the form of concrete poetry. Example 3.4 shows the relevant excerpt, in which the beaming seems to form repeated sequences of the two letters H and I, forming 'a visual pun (HI = hee)'.[55] Both Turner and Hillier, then, interpret *Sarah* in ways that fulfil Johnson's claim that music functions as 'presentation and enactment of felt experience'. Yet they simultaneously privilege propositional meaning in a nonverbal musical context – precisely the fallacy attacked by Johnson as holding back music's acknowledgment as an exemplary instantiation of human meaning-making. While it is certainly available, and at times unavoidably important (see section 3.6), the programmatic interpretation is therefore only a partial indication of how body-based cognition might contribute to hearing *Sarah* meaningfully. This section's task is to describe more fully the work's interplay between structure, affect and narrative.

In showing how Genesis need not be a universal framework for understanding *Sarah*, the piece's early historical reception provides a useful starting point. The exigencies of Soviet culture initially precluded any official discussion of religious elements in Pärt's music. However, *Sarah*'s probable first performance on 27 April 1976 – exactly six months before the 'cradle of tintinnabuli' concert – was not 'official'.[56] It took place as part of an avant-garde music festival spearheaded by pianist Alexei Lubimov. According to Latvian musicologist Boriss Avramecs, this festival came together 'quickly and by chance'. The venue was the Anglican Church in Riga – at the time, used as premises by the student club at Riga Polytechnic. Recollections pieced together from various overlapping sources suggest that

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[55] Hillier, *Arvo Pärt*, 77.

[56] 'Official' and 'unofficial' are used here in Schmelz's sense (see section 2.1.3). Pärt's musical diaries give the best evidence for this date. A surviving page (shown to me on a visit to APC) reads '26.iv.76 Riia', and, further down, 'Saara kontsert 27.iv Anglikaani kirikus'. This page seems to underpin the claims that *Sarah* was premiered 'semi-secretly' in Riga found in Mihkelson, "The Cradle of Tintinnabuli," 16 and Kai Kutman, programme notes for "Pärdi Päevad 2015: Albumid," Nargenfestival 2015, 97.

music by Cage and Riley featured, along with at least one Happening.[57] Alongside this, ETMM holds archival evidence that Hortus Musicus performed a 'Trecento' concert on 26 April, consisting mainly of music by Francesco Landino.[58] It is also likely that another 'unofficial' performance of *Sarah* took place at a later iteration of this Riga festival, held at the same venue over ten days in October 1977. This is Vladimir Martynov's memory, and Avramecs confirms that Hortus Musicus gave an all-Pärt concert at the 1977 festival – most likely, some version of the ever-changing 'tintinnabuli suite'.[59] He adds that a highlight of this second festival was the illegal performance of Pärt's *Missa Syllabica* (given without prior warning at the conclusion of an instrumental bracket).[60] However, it remains an open question whether or not attendees of these performances were made explicitly aware of *Sarah*'s underlying 'narrative'. Both the 1976 and 1977 festivals took place without approval of the programmes, meaning that nothing was printed.[61] Nor, of course, did any official reviews appear. Nonetheless, many aspects of these fragmentary source materials suggest an apparent willingness to test prohibitions on both religious and avant-garde music (and also point to the unique convergence of these categories in the Soviet Union of the 1970s). The

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[57] As is normal for unofficial Soviet music events, the surviving documentation is poor, and the oral history is inconsistent. Riga hosted more than one of these festivals in the mid-1970s, and it is not always clear which festival was associated with a given event; however, the account here appears likeliest given Pärt's records and the other available evidence. The most important source on the Riga festivals seems to be Boriss Avramecs, "Neoficiālie Laikmetīgās Mūzikas Festivāli 1976. un 1977. Gados Rīgā" ('The Unofficial Festivals of Contemporary Music in Riga in 1976 and 1977'), available in the online archive of the Latvian Centre for Contemporary Art, accessed 30 December 2015: http://static.lndb.lv/lmc_texts/texts_collection.html. Closely related to this is Anton Rovner, "Riga – Moyo Muzïkal'noye Prizvaniye," *Muzïka I Vremya* 5 (2000): 60-5. Other sources are Daiga Mazvērsīte and Māra Traumane, "Avant-Garde Trends in Latvian Music, 1970s – 1990s," accessed 30 December 2015: http://www.soundexchange.eu/#latvia_en?id=43, and Māra Žeikare and Diāna Popova, "Hardija Lediņa Diskotēkas," accessed 30 December 2015: http://www.satori.lv/raksts/8779/Mara_Zeikare_Diana_Popova/Hardija_Ledina_diskotekas. My thanks to Kevin Karnes for sharing his research on the Latvian and Russian sources in this area, and for his translations. Schmelz reports that, while Lubimov's personal notebooks have no date for the 1976 Riga festival, they do record a performance of *Sarah* in Dubna (outside Moscow) on 21 May 1976. (Peter Schmelz, email to the author, 13 February 2016). See further Schmelz, "Listening, Memory, and the Thaw," 524 and 614.

[58] Typed programme (possibly a planning document) held at ETMM MO20, file dated 1972-82.

[59] Martynov quoted in Mazvērsīte and Traumane, "Avant-Garde Trends in Latvian Music."

[60] Avramecs, "The Unofficial Festivals," 29-30. Avramecs here also records that 'to save money, some performers flew in for just the day, and all the Estonians, including Pärt, slept together in a single room'.

[61] Id., 25-9.

Riga concerts offer a fascinating context for engagement with Pärt's wordless yet sacredly-conceived composition, and it is unfortunate, though inevitable, that so little evidence has survived of how *Sarah* was heard by these first audiences.

Within an official music-critical setting, state-enforced atheism meant that listeners – whether aware of *Sarah*'s 'programme' or not – had to find other ways to articulate their experiences publicly. On 14 September 1976, when Pärt presented the piece on tape at an EHL listening session (alongside *Für Alina*), there was certainly no biblical allusion.[62] The work bore its neutral Latin title, *Modus*. The minutes of the meeting confirm that Pärt's new music was not discussed as a representation of specific narratives or events. Instead, his colleagues delivered a series of responses that brought certain other affective topics into focus. Notably, these included both Pärt's use of process and his dramaturgical construction. Eino Tamberg, for instance, stated that 'Pärt has here carried out a strict accounting, so to speak, which has always secured for him a perfect dramaturgy. ... The emotional worth of *Modus* is relatively large, given the high self-limitation'. Jaan Rääts referred to a 'strange effect, which does not let go', agreeing that Pärt 'has never failed the listener with his dramaturgy', while Villem Reimann indicated that the music 'would certainly also work well from the stage'. Other colleagues emphasised acts of listening: Ofelia Tuisk referred to 'great economy, leading to a wholly inward experience', while Hortus Musicus' leader Andres Mustonen stressed the need for 'appropriate concentration' from both listeners and performers. Finally, both Reimann and Veljo Tormis mentioned the comprehensibility – or otherwise – of Pärt's 'rules of the game'.[63] As chapter 2 described, the perceived confluence

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[62] The recording used was likely the one made by Hortus Musicus on 8 June 1976 for Estonian Radio (APRA 002001-03; see section 1.1.1, note 10).

[63] Source: EHL Protokollid 14 September 1976. Original texts as follows. Tamberg: 'Pärt on siin läbi viinud n.ö. range arvestuse, mis on taganud talle alati perfektse dramaturgia ... "Moduse" emotsionaalne väärtus on küllaltki suur, antud suure enesepiiramisega'. Rääts: 'Pärdi teostel on kummaline mõju, mis ei lase lahti. Ja Pärt

of process-based construction and affective strength was a common trope of music-critical writing on Pärt from within the Soviet Union. This meeting – and Tamberg's comment in particular – marks perhaps its earliest occurrence in a tintinnabuli context. As Kautny's commentary rightly observes, the puzzling nature of the structure-affect relationship has never left Pärt reception since: 'how can such a mathematically formalised music, which seeks to be "upon a single tone" (*mono-tony!*) … actually work emotionally, and not boringly or *monotonously*?'.[64] Certainly this EHL material should not be overread: Toomas Siitan has suggested that no-one knew quite what to say about this unexpectedly simple music, and yet someone had to say something.[65] Nevertheless, the detachment of *Sarah* from its 'programmatic' context – however artificial – does seem to have yielded immediate experiential accounts in which more readily generalised elements of Pärt's compositional style became an alternative framework for approaching the work.

Early *Modus* reception, therefore, usefully illustrates how experiences with *Sarah* can operate at a variety of different levels, and not merely on the representational plane suggested by its association with the Genesis story. It also indicates how sections of *Sarah* that are not obviously interpretable in narrative terms may nonetheless be important in listeners' responses to the work. The long, early alternations between percussion and tenors, for example, resist exact representational reading, and yet their systematically designed cycles of compression and stasis still emerge as focal resources for affective identification. There is, hence, a spectrum of possibilities for meaningful engagement with *Sarah*, ranging from

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ei ole oma dramaturgiaga kunagi kuulajat alt vedanud'. Reimann: 'Lavaliselt mõjub ta ka kindlasti hästi'. Tuisk: 'Meeldis suur ökonoomsus elamuse täieliku sissepoole viimisel'. Mustonen: 'Kuulaja peab kurssi jõudma selle läbiviimise joone ja süsteemiga, mis nõuab ka vastavat konsentratsiooni'. Reimann and Tormis: 'mängureeglid'. Compare Kautny, *Ost und West*, 115-8, which offers slightly different translations of Tuisk in particular: 'hinreißende, sparsame und verinnerlichte' are his German adjectives.

[64] Kautny, *Ost und West*, 116: 'Wie kann eine derart mathematisch formalisierte Musik, die ‚nach dem einen Ton' (*mono-ton!*) suche … überhaupt emotional und nicht langweilig und *monoton* wirken?'

[65] Toomas Siitan, email to the author, 28 August 2014.

Turner's heavily narrativised version, which requires the listener to read the Genesis text and 'hold it in memory', to the abstract world of musical structures suggested in the remarks of Reimann and Tormis. The work's two titles aptly symbolise these extremes: *Sarah* is a clear statement of programmatic association, while the historical alias of *Modus*, though variously translatable, may be rendered as 'method', speaking to the ideals of economy, concentration, and process captured visually in the published score from 1977 (Examples 3.4, 3.6).[66] My claim, following Johnson, is that embodied experience is foundational not merely to those meanings in the work that rely on textual mediation, but to the full spectrum. In pursuing this, I turn next to the question of theorising, more precisely than hitherto, the kinds of embodiment that might found experiences of *Sarah* in terms of abstract musical constructions of process and shape. That is, I examine those features of the piece least directly representational of Genesis, yet most connected to Pärt's other tintinnabuli music.

Two pieces of writing with quite different origins deal explicitly with *Sarah* as a species of process music. One, mentioned already in section 3.2, is Robinson's chapter on tintinnabuli analysis. Robinson regards *Sarah* as a prototype for later, more sophisticated tintinnabuli compositions, and cites it primarily to demonstrate its systematic exhaustion of permutational possibilities (in his phrase, the 'machine-in-motion'). Interestingly, however, he also characterises *Sarah*'s first section in strongly experiential terms, writing that 'one process … proceeds matter-of-factly, while another … superimposes a dramatic shape, forcing anticipation of an impending conclusion'. There is, I suggest, an implicit phenomenology at work in all of these comments, and also in Robinson's more general description – which indicates a conceptual debt to Steve Reich – of process music as 'in

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[66] Arvo Pärt, *Modus* (Tallinn: NSVL Muusikafondi EV Osakond, 1977). A recently published page from Pärt's notebooks appears to show that he also considered *Ortus* for *Sarah*'s 'neutral' title. This Latin word translates as 'rise', 'beginning', or 'origin', presumably pointing to *Sarah*'s status as the first-written tintinnabuli work. See APC, "Arvo Pärt: Notebooks and Manuscripts," 23.

essence, an invitation'.[67] More specifically: the sensations of drama and anticipation to which Robinson refers cannot be realised unless a listener 'accepts' the music's invitation by actively engaging with its unfolding processes. In the case of *Sarah*'s opening, this engagement might involve multiple stages: an initial unfamiliarity, followed by the gradual recognition of local and global patterns, and eventually a precise ability to predict both the music's immediate continuation and its probable endpoint. Such development of control and expertise through increasingly fluent interaction with environmental affordances, of course, is just what Johnson maps in part 1 of *The Meaning of the Body*. Indeed, very similar stages of musical understanding are described in Meyer's work, and in the scene from Proust's *À La Recherche du Temps Perdu* with which Zbikowski chooses to open *Conceptualizing Music*.[68] Moreover, they are specified in the clearest terms for *Sarah* itself by the second piece of writing on its processes: Nora Pärt's 1976 programme note, already encountered in chapter 1. One paragraph in particular suggests the conceptual link between process music's 'invitation' and Reich's classic formulation of 'a compositional process and a sounding music that are one and the same thing':[69]

> The constructive simplicity and restraint are easily "read" by the brain; the logic of the process is laid bare, as it were ("Modus"). This visibility becomes one of the factors of the common aesthetic effect. *The person sitting in the audience is being invited to participate in the process of composition*. He cannot not notice the common principle used by the composer – the principle of reduction concerning all components of the artistic piece.[70]

With its endowment of compositional agency, this formulation explicitly endorses a relationship between structure and affect in which the listener's own role is active and formative, and in which musical meaning is interactional, not immanent. However, there is a tension here with the agency-removing phrases used by both Robinson ('forcing

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[67] See Robinson, "Analyzing Pärt," 95-8.
[68] See Zbikowski, *Conceptualizing Music*, 3.
[69] See Steve Reich, "Music as a Gradual Process," in *Writings on Music 1965-2000*, ed. Paul Hillier (Oxford: Oxford University Press, 2002), 35.
[70] See APC et al., "Original October 27, 1976 Program," 21.

anticipation') and Nora Pärt ('cannot not notice'). Such prescriptive language universalises the hearing process, accommodating only the ideal listener. It invokes, in effect, the kinds of generic experience of musical meaning towards which Straus' work on disability shows skepticism. Hence, for all their compatibility with Johnson's work, these accounts are not fully convincing as embodied descriptions, falling foul of Johnson's own warning not to equate the meaning of an experience with its conceptualisation or abstraction. When asked about the 'listener-as-co-composer' conceit, Hillier made this point plainly: 'I mean obviously you're going to notice certain things going on, but you're not necessarily going to reason out every detail. Because most people don't listen to music analytically, they listen to it at a very physical level, and I think that's absolutely right'.[71] Sure enough, more individuated descriptions of *Sarah* begin to reveal a somewhat different perspective: it is not at all clear that actual listeners register and assimilate the piece's patterns as thoroughly, uniformly, neatly, or inevitably as the two above accounts suggest. Rather, such engagement is repeatedly flagged up as difficult and effortful, and has been ever since Mustonen's 1976 comment about the 'appropriate concentration' demanded by the piece of both listeners and performers. One friend, for whom a live performance of *Sarah* was his first exposure to Pärt's music, commented to me afterward on the pressure he had felt to 'keep track'. Jacob Siskind's one-line review of the piece simply states that 'listening to this is like wearing a hair shirt'.[72] Meanwhile, Estonian percussionist Madis Metsamart has echoed Mustonen's words, describing his overall experience of preparing and performing *Sarah* in 2015 as 'a lesson of concentration'. Metsamart especially stressed the taxing nature of the very passage to which Robinson refers, namely the opening solo: 'I started from the top, and tried to

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[71] Paul Hillier, interview with the author, 16 May 2013. Hillier was responding directly to the idea raised in the programme note.
[72] Jacob Siskind, "Religious Music Withstands Test of Time," *The Ottawa Citizen* (20 February 1993): F2.

survive'.[73] At one rehearsal, he skipped a line and was indeed immediately lost: an experience matching my own as a listener, whenever my focus has wavered.

These responses, especially Hillier's, reveal the interpretative value of Straus' subject-specific approach. It is through the acknowledgment of concentration, effort, and partial assimilations that the corporeal aspects of engagement with *Sarah*'s musical processes emerge most clearly.[74] These links are further clarified by the deceptively simple 'mimetic hypothesis' developed by Johnson's student Arnie Cox in the course of investigating how spatialised conceptual metaphors structure numerous fundamental understandings of music.[75] Cox's mimetic hypothesis reflects a more widespread millennial critical interest in 'vicarious kinaesthetic experience', exemplified by writers such as David Lidov and Naomi Cumming.[76] It is essentially a refinement of Rice's 'acoustically distributed body' conceit, and of the notion that music's meanings arise interactively, not intrinsically. As Cox presents it, the hypothesis transforms humans' ability to recognise other humans' states into a fundamental plank of musical meaning. Each of its two limbs emphasises the comparison of present experience with past experience. First, the hypothesis states that 'we understand sounds heard, and seen produced, in terms of sounds and gestures we have produced ourselves'. Secondly, and most crucially, it claims that this process involves imagined imitation of, and participation with, the sound source. While these forms of imagined participation may be unconscious or covert, they always involve a physical dimension (recall Dewey's ontological

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[73] Madis Metsamart, interview with the author, 16 September 2015. The performance had taken place under Paul Hillier in Tallinn's Jaani Kirik on 9 September 2015.
[74] Compare generally Jimenez, "Textural Depth, Structural Depth, Expressive Depth".
[75] Arnie Walter Cox, "The Metaphoric Logic of Musical Motion and Space" (PhD diss., University of Oregon, 1999). For the mimetic hypothesis see especially 60-9.
[76] See for example David Lidov, *Is Language a Music? Writings on Musical Form and Signification* (Bloomington: Indiana University Press, 2005), 210; Naomi Cumming, "The Subjectivities of *Erbarme Dich*," *Music Analysis* 16/1 (1997): 5-44.

continuity: 'thinking is doing, cognition is action').[77] Like Johnson, Cox believes that human learning through bodily mimesis persists well beyond infancy, and he notes that without the recognition of these corporeal foundations, even such everyday music-affective phenomena as toe-tapping become difficult to explain. His evidence for the mimetic understanding of sound and music thus includes not only the prelinguistic imitative behaviour in infants to which Johnson's work also refers, but also subvocalisation, the gestural elements of speech, and descriptions of non-vocal music in terms of vocal music.[78]

Cox's hypothesis thus suggests that properties attributed by humans to music are, in fact, properties of their own embodied, mimetic experiences. Within this framework, the abstract processes found in *Sarah*'s early movements cease to seem so abstract, and Nora Pärt's trope of the listener as co-composer acquires a new dimension of meaning. The drumming cycles, for example, are not merely symbolic heartbeats (as in *Little Buddha*'s reuse), but are resources for actual, physical entrainment.[79] Pierre Favre, percussionist on the ECM recording of *Sarah*, later described Pärt's response to his first take: 'I don't know where you play it to me', the composer said, 'some things I feel in my stomach, some in my chest, some in my forehead'.[80] Raymond Williams recognised such effects long ago in language bearing a clearer kinship to Johnson's ideas, writing that rhythm 'is a way of transmitting a description of experience, in such a way that the experience is re-created in the person receiving it, not merely as an "abstraction" or an "emotion" but as a physical effect on the organism …'.[81] The specific features of these cycles include various intensifications: accelerating rates of

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[77] See Cox, "Musical Motion and Space," 89.
[78] Id., 72-104. On speech and gesture see further section 4.1.
[79] Compare Nora Pärt's comments in Smith, "Sources of Invention," 22-3.
[80] Pierre Favre, untitled, in Steve Lake and Paul Griffiths, eds., *Horizons Touched: The Music of ECM* (London: Granta Books, 2007), 191-2. A similar anecdote involving organist Christopher Bowers-Broadbent appears in Kimberley, "Starting From Scratch".
[81] Raymond Williams, *The Long Revolution* (Cardigan: Parthian, 2011), 43-4.

change achieved through compression, and a progressive increase in tempo and dynamic throughout the piece. Understanding such systematisations in terms of one's own heightening pulse helps to explain not only the elements of drama and anticipation registered by Robinson, but also why listeners and performers might experience *Sarah* as demanding and physical. Still more directly, I suggest that Pärt's static tenor passages invite imagined participation through their correspondences with the structure of breathing. Andrew Mead has vividly described this exact listening experience, while Johnson's book approvingly quotes a passage in which composer Roger Sessions derives a variety of music-affective phenomena from the 'prototypes' of inhalation and exhalation.[82] Silence, too, plays a crucial affective role in *Sarah*'s early sections: for Robert Sholl, it implies a 'contingent and unfulfilled state of being, of expectation, that implies tension and release, waiting and receiving'.[83] The work's performance history under Hillier, as recounted by Metsamart and Favre, has involved more than one careful negotiation of the exact length of the pauses in relation to concepts of regularity and irregularity.[84] All of this material, whether directed specifically at Pärt's piece or not, usefully indicates the ways in which Cox's mimetic hypothesis, and related critical theory, connects productively with listeners' (and performers') experience of *Sarah* as musical process. In short, this material converges on one key claim: that hearing *Sarah* meaningfully involves not just a hearing 'of' the body, in Turner's narrative sense, but also a hearing 'through' the body.

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[82] Andrew Mead, "Bodily Hearing: Physiological Metaphors and Musical Understanding," *Journal of Music Theory* 43/1 (1999): 1-2; Roger Sessions, "The Composer and his Message," in *The Intent of the Artist*, ed. Augusto Centeno (Princeton: Princeton University Press, 1941), 108.
[83] Sholl, "Arvo Pärt and Spirituality," 230-1.
[84] Favre proposed following each four-beat unit with three beats of silence; Pärt agreed (see Lake and Griffiths, eds., *Horizons Touched*, 191). In 2015, Hillier asked Metsamart to leave *between* three and four beats. The percussionist was initially opposed, but eventually found the deliberate inexactness 'humanising' (interview with the author, 16 September 2015).

In performances of the piece, these embodied processes mediate the constant mutual reconfiguration of several different subjects. Early in the work, the question 'whose body?' is not easily answered. The 'programmatic' states of Sarah herself are, of course, available as points of reference. But there is also the body evoked music-aesthetically through stylised pulse and breath – 'acoustically distributed', marked for attention, yet narratively far more ambiguous. The performers' own bodies offer still further resources for imagined participation through both sight and sound, as van 't Klooster's work illustrates clearly. (Metsamart, too, recounted deliberately setting himself to project a still, meditative state when playing the opening solo in concert).[85] And then there are listeners' bodies, in which affective experiences of all of the others move and collide. These processes are partial and inexact, but that inexactness is not an artistic deficiency: rather, it is a quality that highlights just why Johnson nominates aesthetic practices, rather than propositional language, as exemplary modalities of human meaning, and why he sees music as the 'presentation and enactment of felt experience'. At the same time, corporeal mediation in *Sarah* is not random, but is carefully structured by Pärt's compositional choices. While an individual listener might experience any combination of monotony, calm, anticipation, tension, doubt, frustration or impatience during the first five sections,[86] it is notable that all of these states correlate with states imputable, through the Genesis narrative, to Sarah herself. One might suggest that much of Pärt's artistry lies in having constructed a site of wordless music-affective experience that bridges the gap between abstraction (*Modus*) and programme (*Sarah*) in this way.

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[85] Metsamart, interview with the author, 16 September 2015. Metsamart also recounted a lengthy discussion about how best to use the musicians' physical entry to make the audience receptive to *Sarah*'s unusual opening.
[86] For receptions suggesting monotony and impatience see Fisk, "The New Simplicity," 403; Martin Anderson, "London, RAM: Pärt in Profile," *Tempo* 214 (2000): 49-50.

The above argument denies the completeness, not the validity, of understandings of *Sarah* that reach for its associated story. Section 3.6 considers the relationship anew, taking account of the much-altered affective resources in the work's final stages. Before that, however, come two further perspectives on *Sarah* and embodiment that complement this section's focus on process, empirical hearing, and the mimetic hypothesis. The next section examines the fresh contexts for understanding offered by Pärt's own chronological and intertextual diffusion of the work's musical material (a similar project to section 1.3), while section 3.5 explores further creative reuses of *Sarah*, focusing especially on physical theatre settings in which the work has facilitated wordless, corporeally-mediated enactments of subjectivity.

3.4 Affective layering

This time only one tenor answers, entering with a short wordless melisma. He ascends three notes by step, and follows with a fourth note, more sustained, in a lower register. After a pause, another melisma, slightly altered. Then another, and another – six in all.

A seventh phrase starts as the first did – but then something happens. Instead of dropping in pitch, the singer places his last note up the octave. Suddenly, his colleague is singing too, overlapping with him, reiterating his full phrase. With this added echo, the whole complex repeats. Then a second cycle of pitch-sequences unfolds, fixing a new note as its origin. And over long minutes – four cycles in total – the patterns methodically continue to exhaustion.

I find the echo passages especially poignant to listen to. They prompt an abundance of associations. I hear existential drama, and the anguish of calls left unanswered. The echoes also introduce doubt – a dialogue, or a lone body's reverberating cries? Sometimes there is diatonic dissonance, sometimes not. Live, the performers' efforts to homogenise vocal timbre tangibly amplify the ambiguity.

Despite these imaginative possibilities, the passage is an arduous listen. Its process is utterly uncompromising. Once more, I regulate my breathing; once more, I wait.

In 1995, Pärt made 'visual sketches' of some of the best-known tintinnabuli works. His representation of *Sarah*, shown in Figure 3.iii, is dominated by two elements: 'fourness' and cyclicity.[87] These elements do indeed pervade the work's musical structures, as the fourth section clearly shows. In essence, this section takes four pitch-classes (A, B, C, E) and slowly works through all 24 of their possible orderings. Each ordering appears twice, with the second appearances all displacing one pitch-class, E, by an octave.[88] Both the initial and repeat orderings always appear in smaller subgroups of six that exhaust the permutations available from a fixed starting note. Pärt's precise choices yield numerous internal patterns and symmetries, including an 'acrostic' macrostructure reminiscent of *Wenn Bach*'s use of B-A-C-H, and a final permutation that is a retrograde of the first.[89] These formal features connect section 4 strongly with *Sarah*'s percussion passages, which display extremely similar systematisations. However, as Brauneiss points out, Pärt's sequence is also calibrated to a precise balance of variety and repetition:

> One simple rotation, according to the pattern 1234, 2341, 3412, 4123, 1234, certainly would not change the melodic outline decisively from one appearance to the others, and also would not include all possible combinations. In order to attain a greater variety in the immediate succession, there must be the counterweight of notes which remain in their place; in order to maintain all possible variants, several rotations must be interleaved.[90]

In other words, the orderings are justified on *affective* grounds. This is an important observation, and is borne out by other details of Pärt's setting, which write affective resources into section 4 that are not found earlier in the piece. The richest of these is the

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[87] See Shenton, "Arvo Pärt: In His Own Words," 115-6.
[88] Pärt exchanges the register of the Es at the halfway point, moving from low initial and high repeat pitches to high initial and low repeat pitches.
[89] Compare sections 1.1.2, 2.3.2.
[90] Brauneiss, "Grundsätzliches zum Tintinnabulistil," 47.

two-tenor effect featured in the repeat appearance of each subgroup of six pitch-class orderings. In these 'echo' passages, *Sarah* becomes a series of wordless calls into reverberant space, each answered only by itself. One might argue, invoking the mimetic hypothesis, that Pärt introduces the experiential possibilities of solitude and loneliness, as well as 'magnitude'.[91] Moreover, the score asks for the echo subgroups to be subtly quickened and loudened, thereby creating further epicycles of tension and release within the section as a whole (Example 3.5).

Given all of this, I suggest that section 4 illustrates a broader trajectory within *Sarah*. Put simply, the work accumulates affective layers as it unfolds. In *Sarah*'s first sections, the music's structural processes receive their most open-ended treatment. While these early sections never reach the 'pure' abstractions of Pärt's sketch, it is through them that the basic elements of 'fourness' and cyclicity appear in their most transparent, simplified, and stripped-down forms. By section 4, however, several additional features encrust these basic elements. Pärt's stylisation of echoing, with its wide affective spectra, is a focus for imagined participation that adds to the ambiguous play of musical subjectivities to be negotiated by *Sarah*'s listeners ('how many bodies?' now joins 'whose body?'). The 'acoustic distribution' of the echo passages also evokes various spatial settings, from desert to church, suggesting inchoate social frameworks for the piece's untexted processes. These new resources are partially determined and incomplete, lying somewhere between the poles of abstract musical process and programmatic representation. The section's gradual transformation of cyclicity and 'fourness' is a hence an important aspect of the wordless, physical momentum that gathers during the first five movements of *Sarah*. The odd-numbered sections announce this process most obviously, through the steady intensification within and between the three

[91] Compare section 2.5.1 on tintinnabuli's spatial magnitude.

percussion solos. However, section 4's more muted and static cycle is no less interpretable as an affective buildup, and displays the calibration of rational and expressive material that has been marked throughout this thesis. (Below, I shall consider section 6's role as the decisive point of fulfilment in *Sarah*'s dramaturgy).

This chapter focuses by default on the 'official' version of *Sarah* – the version revised by Pärt in 1990, published by UE in 1991 and recorded by Hillier on ECM. However, as with *Wenn Bach*, the work's history is fragmented. It has existed not just under multiple titles, but in multiple forms, and its music – especially the pitch-sequences in sections 2 and 4 – is also diffused through a number of Pärt's other compositions. This chronology of revision and reuse, I suggest, offers a second context within which Pärt may be understood to have added affective, corporeally-mediated 'layers' of meaning to material that started out as highly simplified. Comparison with the 1977 *Modus* score, tabulated in Figures 3.iv and 3.v, is especially instructive. As Example 3.6 shows, the original version of section 4 entirely lacked the echo passages. In fact, the passage was not even sung, being assigned instead – along with section 2 – to the cembali of Hortus Musicus.[92] The extent to which Pärt wrote bodily affect into the 1990 revisions is thus striking. By using two tenors, he not only facilitated metaphorical understandings of the passage in terms of human utterance, but also ensured the presence of vocal 'grain' (in Roland Barthes' more unmediated sense).[93] Ancillary elements of the newer score confirm its specific attention to vocality: Pärt's dynamics, of course, could not have been executed by cembali, while the dramatic downward tempo revision – from ♩ = 116 in *Modus* to ♩ = 70 in *Sarah* – is clearly better suited to lingering *legato* phrases than percussed onsets. In view of the 1977 score, it is unsurprising that the

[92] Of course, the earliest tintinnabuli works were sometimes not conceived in terms of precise scorings: see chapter 1 (on *Wenn Bach*) and Brauneiss, "Tintinnabuli: An Introduction," 144 (note 69).
[93] See Roland Barthes, "The Grain of the Voice," in *Image – Music – Text*, trans. Stephen Heath (London: Fontana Paperbacks, 1977), 188.

other early traces of *Sarah* also occur in instrumental contexts that do not obviously privilege embodied musical affect beyond meanings related to the exposition of process. The earliest example I have found is in Pärt's score for the 1974 film *Värvilised Unenäod* ('Colourful Dreams') (see Figure 3.vi). Here section 2 appears in its most basic version of all, devoid of dotted rhythms, and with a less sophisticated staggering of duration and pitch patterns (Example 3.7).[94] The *Modus* version itself represents an affective evolution of this prototype. Meanwhile, the first movement of the *Itaalia Kontsert* ('Italian Concerto,' 1978, now withdrawn) incorporates section 2 of *Modus* in an instrumentation for strings.[95] Pärt's comment that he reused material because the 1970s were 'poor times' for musical creativity underlines this theme of affective non-specificity.[96]

However, examples postdating the 1991 score reveal quite different uses of these same pitch-sequences. In *The Woman With The Alabaster Box*, Pärt sets the disciples' text to material originating in section 2 of *Sarah* (Example 3.8). Here the element of vocality is retained, but Pärt dispenses with the *color/talea* process, substituting instead a quite different (and very clear) corporeally-affective structure derived from text-painting, tessitura and speech inflection, through which the male singers are temporarily understood to embody characters from the parable. Meanwhile, *Lamentate* presents four melodic excerpts from section 4 of *Sarah* over the course of a pensive slow movement featuring the solo pianist.[97] As Example 3.9 shows, this succession of fragments maintains certain qualities of compression and permutation – and yet any overriding sense of systematisation is lost, I suggest, amid Pärt's

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[94] *Värvilised Unenäod*, directed by Virve Aruoja and Jaan Tooming (Tallinnfilm, 1974), held at EFA 5173. Score materials held at ETMM M238:2/38. Compare Karnes' discussion in *Tabula Rasa*, chapter 4 ("*Tabula Rasa*: Listening, Reading"). However, even this earliest version may have been conceived in terms of specific affective convention: it uses a funeral-march rhythm; and the word *matus* ('funeral', 'burial') is seen in Pärt's manuscript.

[95] Sööt's film *Arvo Pärt Novembris 1978* (see section 2.5.1) contains footage from the rehearsals and premiere of this piece. Score materials held at ETMM M238:2/54.

[96] See section 1.3.3.

[97] Compare Hillier and Tormis, *On Pärt*, 63.

truncations of the original pitch sequences and interpolations of other material, including chordal string punctuations. Among all of the refashionings of *Sarah*, this example is especially intriguing and contestable. The Romantic concerto conventions embedded within *Lamentate* encourage readings of the passage as an inward reflection on subjectivity (indeed, Pärt gives the instruction *Solitudine – stato d'animo*).[98] Using the mimetic hypothesis, one might argue that such an understanding founds itself in embodied experience via ritual focus on, and imagined participation with, the gestures of the soloist. On the other hand, the quotation might be symbolic (a musical allusion to tintinnabuli's point of origin?), or otherwise deliberately self-referential. Whatever Pärt's intentions, *Lamentate* effectively illustrates his 30-year progression, when employing the *Sarah* pitch-sequences, towards increasingly prescriptive and 'affect-laden' uses. It is worth noting, in passing, that this trajectory is also consistent with chapter 1's notion of a 'millennial' tintinnabuli in which global process is less important than in the style's early years.[99] However, for present purposes, the intertextual perspective matters most because it develops an implication drawn out from *Sarah*'s 'echo' passages, and touched upon also in section 3.3. This is the proposition that, while listeners do indeed possess meaning-making agency in their encounters with *Sarah*, their range of available experiences is nonetheless strongly defined by Pärt's compositional choices. While this idea might seem obvious, it is an important clarification of how the dialogue between 'poietic' and 'aesthesic' levels results in musical meaning that is interactive, not immanent. In Johnson's terms, the diverse guises taken by *Sarah*'s pitch sequences are ways of specifying

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[98] The passage also directly follows music whose form derives from a troparion text in Church Slavonic, translated as follows: 'With eyes of compassion, O Lord, look upon my low estate. For my life is gradually passing away, and there is no salvation for me from the works I have done. Wherefore I pray: with eyes of compassion, O Lord, look upon my low estate, and save me'. (See Rosma, Kõrver, and Kutman, eds., *In Principio*, 364).

[99] See section 1.3.2; compare Cargile, "An Analytical Conductor's Guide," 106-11, which uses a tonally functional vocabulary to discuss *The Woman With The Alabaster Box*.

and altering the environmental resources available to the listening subject and recruitable for the corporeally-founded processes of meaning-making. It is from that perspective that I shall eventually approach the work's conclusion.

At this point, my attempts to discuss *Sarah* and embodiment reach a difficult juncture. Critical theory is not unanimous as to how far such discussions ought to be grounded in empirical evidence. One specific controversy is the assumption that bodily experience is fungible, for which Straus takes Johnson and his adherents to task. However, the issue is more general, and has a longer history. Meyer's work, for example, was essentially non-empirical: he believed that, given the existence of stylistic norms and habituated response-patterns, musical affect could be studied through musical structure 'without continual and explicit reference to the responses of the listener or critic'.[100] Tia DeNora's sociological study *Music in Everyday Life*, on the other hand, commits to the dictum that 'music's semiotic force – its affect upon hearing – *cannot* be fully specified in advance of actual reception'. The book's centrepiece is DeNora's well-known conceit of music as 'technology of the self', which approaches music 'in terms of its (non-verbal) capacities for enabling and constraining its user(s)'. She treats music as a 'a building material of "subjectivity"', and musical practice as 'a means for creating, enhancing, sustaining and changing subjective, cognitive, bodily and self-conceptual states'. Like Johnson's work and Cox's mimetic hypothesis, DeNora's study is grounded in the viscerality of lived experience and the mutual, relational constitution of 'self' and 'world'. However, she does not *theorise* such instrumentalised musical meaning; rather, she repeatedly *demonstrates* it through 'everyday' case studies of specific, socially situated musical subjects. These range from interviewees' descriptions of domestic musical habits to sustained fieldwork on the musical affordances of aerobics classes and high street

[100] Meyer, *Emotion and Meaning in Music*, 32.

retail outlets. Through this work, DeNora argues that music realises the reconfiguration of the self as a 'social-emotional agent' for purposes of concentration, socialising or romance, regulates public behaviour (recall Rice's ward soundscapes), functions as a prosthesis for the self-expression of disabled patients undertaking therapy, and – often through corporeal processes such as tension and relaxation – facilitates the recognition and elaboration of emotional states.[101]

When working with *Sarah*, there are practical impediments to an approach such as DeNora's. 'Actual reception' of this piece is not plentiful: live performances are relatively rare, and it has been discographically overshadowed by *Miserere*, the title track of the ECM album.[102] Nevertheless, it is appropriate to stress DeNora's methods at this stage of the chapter, as they provide a useful pivot from this section to the next. Looking back, the 'technology of the self' conceit – as I understand it – offers a way of framing the mediations between composer-provided affective resources and heterogeneous listening experiences. Although the foregoing discussion of affect in *Sarah*'s section 4 may fall short of the empirical standards DeNora demands, and perhaps strays towards the voice of the omniscient analyst-critic, its conclusions are nonetheless consistent with her overall theoretical approach. Looking forward, DeNora's work also helps to orient the next stage of my inquiry, which examines three instances of *Sarah*'s creative reuse within the performing arts. In considering how these reuses reflect actual, body-based experiences of Pärt's music, the 'technology of the self' will be my major theoretical platform.

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[101] See generally Tia DeNora, *Music in Everyday Life* (New York: Cambridge University Press, 2000). Specific quotes taken from 7, 16, 33 (my emphasis), 49, 57.
[102] See for example the ECM New Series catalogue from 1992, excerpting a number of reviews of the disc (held at ETMM M238:1/25).

3.5 Reuse and reception

The drums enter a third time, louder and quicker than ever. Immediately, I hear a new intensification to the pattern: the low beat has now split as well, into unequally accented halves. The compressing cycles now are forthright, insistent. My anticipation builds. As the percussionist hammers away, everything indicates an imminent culmination. And at last, in the fourth cycle, a breakaway crescendo, leading to a fortissimo final sequence, barely recognisable as the hundred and twentieth iteration of the very first. Its dramatic force fills the ensuing, slightly shocking silence (Example 3.10).

Later, score in hand, I compare Pärt's suggested percussion tempi. ♩ = 54, indicated for section 1, reflects the lowest part of the resting heart rate spectrum for adults. In section 3, it is ♩ = 80 – and here, the designation rises to ♩ = 94, something more characteristic of exercise, activity or motion, and heard, through its subdivisions, as more frenetic still. Live, the tensive, commanding power of this final burst seems undeniable. A soprano rises from her chair, and I sense renewed expectation from the audience, some of whom have had a long twenty minutes.

Early in 1992, Manhattan's Joyce Theatre hosted its *Altogether Different* dance series, presenting 'storyless dramatic scenes' from several choreographers. Among the premieres was Molissa Fenley's *Place*, a solo danced to the Hilliard recording of *Sarah*. This work, Fenley reports, explored the concept of 'place' through five different states, each with its own distinct vocabulary of movements (see Figure 3.vii). These states were at once geographical and psychological: place as seen on a line of action, left and returned to,

encircled, as the crux of a crossroads, and 'place itself'.[103] Reviewing *Place* for *The Record*, Joseph Mazo described it as follows:

> In "Place," … the dancer begins with her feet held tightly together; her body curved sharply to the side and one arm held straight out, sweeping the surrounding territory like a searchlight. She begins to measure out the space, circling backward with her arm out straight to the side, then she retreats upstage with the arm curving high and wide around her head.
>
> During the first sections of the dance, Fenley often comes to a complete stop, feeling her weight sink deep into the floor, before continuing her journey. Toward the middle of the dance, we begin to realise that her movement has become continuous.
>
> In "Place," Part's [*sic*] music alternates between simple, four-beats-to-the-measure drumming (with a shifting accent) and a liturgical-sounding choir. Fenley's choreography, too, is distinctly ritualistic. She seems to be performing a ceremony of her own devising that focuses her attention on her spiritual center. Watching, we are caught up in the gently changing shapes and rhythms and begin to find a center of our own.[104]

This emphasis on bodily detail is unsurprising of itself in a dance review. Nonetheless, Mazo's account speaks to the ways in which multiple subjectivities, not just Fenley's, are corporeally mediated in this performance. His language is especially suggestive of the 'imagined participation' theorised in Cox's mimetic hypothesis. The audience, entrained ('caught up'), reconfigures itself ('find[s] a center') through identification with Fenley's publicly rendered body. It is the affective states imputed to her through her movements ('ritualistic', 'performing a ceremony', 'spiritual center') that ground this process of self-centring. The transformation is partly conscious and partly not ('we begin to realise …'). Pärt's music is given a physical understanding through the implied interconnection of 'shapes and rhythms'. In addition, Mazo's more specific musical descriptions, such as 'liturgical-sounding choir', indicate his interpretation of the *Sarah* soundtrack as a social framework for Fenley's actions. Simplicity and liturgy easily become ritual and ceremony – first Fenley's, but ultimately everybody's. Suzanne Carbonneau's briefer *Washington Post* review of *Place* was in accord with Mazo's, dwelling on the 'redolence' of Fenley's bodily

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[103] Fenley answered my questions about *Place* across multiple emails (11 March, 13 April and 15 April 2015).
[104] Joseph H. Mazo, "Astonishing Artistry on a Meditative Trip," *The Record* (20 January 1992).

detail. Fenley, wrote Carbonneau, 'projects within this sensuousness profound emotional and spiritual truths that are all the more compelling for being unnameable'.[105] Through such reviews, it is apparent that *Place* joins other creative appropriations of *Sarah* (Bertolucci's, van 't Klooster's) in preserving the body as a focal site for the wordless, yet affectively rich, public performance of identity. Fenley, who choreographed the piece in the isolation of her studio, and before knowing Sarah's story and its relevance to Pärt's music, writes that 'the body is in effect the one link that we have to our ancient selves, the body is the constant'.[106] *Place* and its reviews thus exemplify an implicit reception consensus: that *Sarah* is not only itself apt to be experienced 'through the body', but also facilitates further possibilities for exploring and enacting the modalities of corporeal experience.

Fenley's work also illustrates the reception of *Sarah* in terms of the broader hermeneutic I have been developing throughout this chapter, and which the foregoing section outlined in terms of DeNora's 'technology of the self'. More specifically: critics of *Place* give descriptions that suggest partially determined music-affective resources whose operation is neither fully programmatic nor entirely abstract. The clearest example is in Jack Anderson's review of *Place*:

> Because human beings can't stop being human, abstract dances can't be totally abstract. Choreographers who purport to tell no stories still make dancers seem like distinct individuals … Whatever [dancers] do, their movements are somehow connected to joys, sorrows, fears and aspirations known to everyone. Dance cannot stop presenting images of human behavior.
> …
> Mr. Part [*sic*] based his composition "Sarah Was 90 Years Old" on the biblical story of Sarah, who, though she feared that she was barren, gave birth to Isaac in her old age. Nothing in the choreography literally retold that Old Testament narrative, and you didn't have to know the composer's source material. Nevertheless, choreography and music were spiritually allied.
> …
> Ms. Fenley [and other *Altogether Different* choreographers] knew precisely what they wanted to bring from the outside world to the world of the stage. Their abstractions were clear in both choreographic patterning and human significance.[107]

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[105] Suzanne Carbonneau, "Molissa Fenley," *The Washington Post* (12 October 1992): d07.
[106] Fenley, email to the author, 15 April 2015.
[107] Jack Anderson, "Abstractions Have Their Human Side, Too," *The New York Times* (9 February 1992).

Another *New York Times* reviewer of *Place*, Anna Kisselgoff, likewise characterised the Genesis narrative's role as ambiguous. 'The choreography does not refer to the idea that Sarah, at the age of 90, bore Abraham a son, Isaac', she wrote. 'But the ecstatic dance toward the end matches the exultation of the score'.[108] In this sense, too, Fenley's work is consistent with other appropriations of *Sarah*, such as those by Bertolucci and van 't Klooster, whose fresh affective contexts also tend to work both 'within' and 'beyond' Pärt's associated programme. While these artists all retain recognisable tropes from Genesis (fertility, solitude, the sacred, the female body as creative or performative focus), none approaches the story with representative symbolism. Taken together, these responses to *Sarah* illustrate both the meaning-making 'agency' of Pärt's listeners and the precise affective structuring afforded by his compositional choices. It might be objected that cross-medium bodily aestheticisations, such as Fenley's dancing, cannot be truly probative of empirical, embodied meaning in hearing *Sarah* itself. However, '*Sarah* itself', as the mimetic hypothesis shows, is never detachable from 'extramusical' performing bodies: recall the visual projections of physicality in van 't Klooster's work, or Metsamart's anecdote about gestural comportment. Accordingly, a critical approach focused on multimedia reuse is not an artificial way of shoehorning 'bodies' into *Sarah* reception. Rather, *Sarah*'s ready accommodation within such reuses indicates the strength of the basic propositions for which Johnson and DeNora argue – namely, that musical meaning is not ontologically unique, immanent or disembodied, but interactive, identity-forming, and richly corporeal.[109]

In fact, the association between *Sarah* and dance is almost as old as the composition itself. At the EHL listening session in September 1976, colleagues had already declared its

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[108] Anna Kisselgoff, "Dance in Review," *The New York Times* (20 January 1992).
[109] See further Cox, "Musical Motion and Space," 111-3 (on amodal perception).

suitability for the stage, and it seems that the work (then *Modus*, of course) received such an adaptation before the year was out, in the form of Mai Murdmaa's short ballet *Kirgastumine* ('Transfiguration'). Kautny's passing mention of this production implies Pärt's possible conception of *Modus* as a ballet *ab initio*: he reports that the autograph score held at ETMM bears the description 'ballet' in its subtitle.[110] This is slightly misleading, since the entire cover page (see Figure 3.viii) is clearly a later addition (as are all other elements of the *Modus* autograph pertaining to *Kirgastumine*). Pärt has confirmed *Modus*' conception as concert music, and it seems that Murdmaa simply adapted it very quickly.[111] The premiere of *Kirgastumine* took place no later than December 1976, when it was staged at Leningrad's Small Opera and Ballet Theatre.[112] Its first Estonian performance was on 30 June 1977, as part of a hastily-assembled *Kammerballett* evening that also featured music by the unlikely combination of Chopin, Arhimandritov, and Beethoven.[113] Beyond these details, information about the first run of *Kirgastumine* is scarce. As Siitan has noted, it was on stage only briefly, and would have been off-limits once Pärt became *persona non grata* in 1980.[114] However, Murdmaa's ballet was revived in 1989 as part of *Nostalgia*, another diverse programme that featured music by Eduard Tubin, as well as Bartók's *Miraculous Mandarin*.[115] The revival is

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110 Kautny, *Ost und West*, 115.
111 Kristina Kõrver, email to the author, 27 November 2015. Pärt's self-reporting of activities from 1976 lists *Kirgastumine* and *Modus* consecutively but separately, and gives 27 December 1976 as the date of *Kirgastumine*'s premiere (report held at EHL Pärt 1976). The separate listing also appears in EHL Looming 1974-78, 17 and 24. Merike Vaitmaa has dated the idea for the ballet as far back as the 'cradle of tintinnabuli' concert: Merike Vaitmaa, programme notes to *Kirgastumine*, 1989 revival (programme held at ETMM M238:1/36). Original: '*Modus* ehk *Saara oli 90-aastane* ... ehk – balletipealkirjaga – *Kirgastumine* oli Pärdi hilisstiili esimesi teoseid, esmakordselt kõlas ansambli "Hortus Musicus" esituses Tallinnas 1976 aastal sügisel. Juba tollal pidasid Arvo Pärt ja Mai Murdmaa silmas võimalust tuua teos ka balletilavale'.
112 The source here is ENSV cultural almanac *Teatrimärmik*. See "Kroonika," in *Teatrimärkmik 1976-77*, by Eesti NSV Teatriühing (Tallinn: Eesti Raamat, 1977), 294-303.
113 Ibid. Programme held at ETMM M238:1/4. Hortus Musicus played Pärt's score.
114 Toomas Siitan, email to the author, 4 September 2015.
115 Merike Vaitmaa, email to the author, 2 October 2015.

better documented than the original production, and is preserved in a recording made for television.[116]

Kirgastumine and *Place* have much in common, despite one using *Modus* and the other *Sarah*. Most importantly, Murdmaa's choreography – like Fenley's – clearly illustrates the mimetic hypothesis. Each individual section of the music corresponds with a physical repertoire that is easily understood in terms of 'imagined participation' with Pärt's music-affective resources. Jagged and discontinuous motions characterise the percussion sections, for example, while much smoother gestural contours are used when the cembali play. *Kirgastumine* also parallels elements of van 't Klooster's response to *Sarah*, most notably by providing its audience with visual analogues of the music's transforming processes (see Figure 3.ix). Murdmaa's own programme note for the 1989 revival marks the importance of these processes, recording that Pärt's 'numerical formula' was the starting point of the dance. In other respects, the ballet is more unusual among the reuses discussed in this chapter, and certainly among those featured in this section. *Kirgastumine* does not foreground a female subject, for example, but is a piece for male troupe, including one main soloist, who dances alone for the first two sections of music, and is thereafter joined by the others. However, even with this change, there remains perceptible within *Kirgastumine* an archetypal drama whose trajectory closely resembles the structure of the Genesis narrative associated with *Sarah*. Murdmaa's commentary on the main protagonist is especially suggestive: 'the man has gone down a long and arduous road', she writes, 'and reached an enormous culmination, which resolves as a transfiguration'.[117] Here, the presence or absence of any intended connection between *Kirgastumine*'s choreography and Sarah's own biblical 'transfiguration' is

[116] The recording from Eesti Rahvusringhääling is viewable online at http://arhiiv.err.ee/vaata/kirgastumine (accessed 30 December 2015). Also held at APRA 100097. Probably first broadcast on 16 September 1991.
[117] Murdmaa, programme notes to 1989 revival. Original: 'Inimene on pika vaeva tee läbi käinud, jõuab tohutusse kulminatsiooni, mis laheneb kirgastumisega'; 'arvu valem'.

beside the point: what matters is the correlation. I proposed above that Pärt's musical processes are affectively structured so as to encourage a range of physical responses that reflect states imputable, via the Genesis narrative, to Sarah herself. Murdmaa's ballet, I think, achieves an equivalent calibration of process and affect. Accordingly, *Kirgastumine* offers further insight into how Pärt's precise dramaturgy in *Sarah*, itself experienced through the body, has been realised and amplified through creative reuses whose meanings are equally dependent on embodied mediation. Some of these features, perhaps, contributed to Lea Tormis' early response to *Kirgastumine*: in 1977, she commented on the Estonian audience's respect for 'such emotionally uncompromising ballet compositions, with philosophical undertones'.[118] Certainly, *Kirgastumine* seems to bear out Mark Johnson's basic commitment to the arts, and music in particular, as exemplary media for the 'presentation and enactment of felt experience'.

Complementing the foregoing case studies is *Sign Language*, an hour-long, one-woman show presented in 2007 by Canadian dance theatre artist Denise Clarke. In this show, Clarke takes the role of a character whom she describes as an 'everywoman', someone 'acutely in need of a spiritual tune-up'.[119] The performance opens with a short monologue, in which this figure grapples with the 'ironic credo for modern living' heard in the celebrated Radiohead track 'Fitter Happier'.[120] Eventually, however, she subsides into a confession of doubt about 'angels and devils, and where I fit in', and from there into silence. The remainder of *Sign Language* is a wordless routine: an hour-long 'physical conversation' of mime, dance and

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[118] Lea Tormis, "Kusimusi ja Arvamusi Balletihooajast 1976/77," in *Teatrimärkmik 1976-77*, 82. Original: '*Estonia* ballett on jõudnud juba endale publikut kasvatada, kes mõistab lugu pidada sellistest emotsionaalselt kompromissitutest, filosoofilise alatooniga balletikompositsioonidest'.

[119] Denise Clarke, email to the author, 6 March 2015. Clarke also kindly gave me access to performance footage of *Sign Language*.

[120] For 'ironic credo' see Adrian Chamberlain, "Passionate Effort Brings Rich Results," *Canwest News Service* (10 March 2011). For 'Fitter Happier' see Radiohead, *OK Computer* (Parlophone, 1997, CD).

gesture whose soundtrack consists of both *Miserere* and *Sarah* in their entirety. The very structure of Clarke's piece is thus consistent with Johnson's basic aesthetics in that it challenges verbal primacy, asserting the capacity of body-based experience to bear meanings beyond those conveyable through language. Critics explicitly received *Sign Language* in this way. Adrian Chamberlain understood the show to place at stake 'what it means to be human in the twenty-first century',[121] while Paula Citron wrote that –

> the bulk of the piece is performed in silence with only her body doing the talking. … Slowly over time, one realises that Clarke is using physicality to take us deep into the psyche of her not-so-cheerful character. She is clearly delving more deeply into the issues she raised in the monologue.[122]

Clarke uses the Pärt recordings to elaborate this performance in a number of ways that illustrate DeNora's concept of music as 'technology of the self'. During *Sarah* in particular, she presents her character's inner world through escalating physical intensifications that directly harness Pärt's music-affective resources. A struggle with nameless forces that unfolds during the opening percussion section, for example, leaves her lying, beaten, as though dead. However, just as the tenor voices enter in section 2, her protagonist experiences a sudden revival, marked by a huge intake of breath, and seems to begin the process of discovering herself anew. To experience the link between music and movement within such sequences as meaningful is, I suggest, to recognise music's use in what DeNora describes as the reconfiguration of the self as a 'social-emotional agent'. Moreover, music's capacity to 'enable and constrain its users' is, in *Sign Language*, charged with social and even ethical implications. Here Citron's account is again instructive, presenting Pärt's music as a literal force that acts upon Clarke:

> [Clarke] uses dramatic moments from the score to dictate physical actions. At one point, she seems to be actually beaten up by the power of the music and is forced to execute a very bad formal ballet routine. In reality, she chafes in this public imprisonment and we see hints of her

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[121] Chamberlain, "Passionate Effort."
[122] Paula Citron, "With Few Words, Clarke Says It All," *The Globe and Mail, Canada* (4 October 2007): R6.

> trying to break free as the ballet transforms itself into disco moves. Telling metaphors such as this abound in *Sign Language* …[123]

Multiple reviewers in fact mention this same moment of incongruity, which uses dance genres to indicate the thorough socialisation of all embodied gesture.[124] At the risk of overreading Citron, I suggest that what leaps out of this sequence is a confrontation between rival public and private selves, circumscribed by musical resources that 'dictate' and 'force'. Clarke's 'bad formal ballet' symbolises learned but unnatural modes of 'proper' bodily behaviour, corresponding with her character's more self-conscious and tightly regulated social self (hence 'public imprisonment'). Disco, by contrast, indicates a less constrained subjectivity, natural and unconcerned with propriety (hence 'break free'). Other elements of *Sign Language* – Clarke's varying states of dress and undress, for example – seem to confirm her interest in questioning ways in which the public comportment of female bodies can mark those bodies as public property. I suggest that sonic affect functions here in a manner comparable to the acoustic distribution of 'heart noises' in Rice's hospital ward study: heard and hearing bodies in mutual constitution. In *Sign Language*, though, it is music – not beeps – that plays a key role in mediating the performed transgressions of bodily boundary that ultimately problematise categories of 'public' and 'private' identity.

Creative reuses are themselves complex reception documents. Clarke's treatment of *Sarah*, along with Fenley's, Murdmaa's, and others featured in this chapter, implies a strong understanding that 'embodied experience' is a crucial site of meaningful encounter with Pärt's piece. These appropriations refract such encounters through diverse corporeally-oriented performance media (mime, dance, 'biosignals'), and they also each explore embodied subjectivity in their own specific ways. DeNora's 'technology of the self' conceit is

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[123] Ibid. This specific sequence in fact takes place during *Miserere*, not *Sarah*.
[124] Compare Susan Walker, "In The Palm of Her Hands," *Toronto Star* (12 April 2007): A23.

a helpful way of theorising these points of difference, since it accommodates both the individual meaning-making agency of listeners and the capacity of composers to structure affective understandings. This experiential diversity-within-unity is precisely what Straus calls for in refining Johnson's ideas, and is a phenomenon that even Pärt has also metaphorically contemplated, commenting that –

> Moments of recognition between composer and listener happen somehow like sitting in two passing trains. You only make out the person in the other train during a fleeting glance through the window. We composers have our path to follow, and the listeners theirs …[125]

On one point, however, all of the above case studies converge: they each mark the particular affective significance of *Sarah*'s conclusion, in which austere drums and tenors give way to a dazzling intervention from soprano and organ. In *Sign Language*, Pärt's ending is answered by a spotlit Clarke whirling around, as though physically buffeted by far greater forces, but finally reaching a point of stillness. This meshes with descriptions by Murdmaa and especially Fenley of their respective choreographies: *Place*'s ending, Fenley writes, is geographically centred, with 'a sense of accumulation of experiences that result in calm and quiet and wellbeing'.[126] In the next section, I consider this passage's interpretation in more detail, through a return to the themes of process, narrative, and music-affective layering.

3.6 Culmination

At first, a sonorous perfect fifth. Soon, it becomes a rising figure, reminiscent of the lockstepped tenor duet. But there are many differences – the new timbre of an organ, the changed mode of the music, and the lack of any answering descent. This music seems new. When the highest notes are released, another sound emerges: a

[125] Smith, "Sources of Invention," 21.
[126] Fenley, email to the author, 15 April 2015.

soprano, resonating wordlessly on a long, low note. On disc, her entry is entirely unprepared. Live, though, I am already expectant, alert to her presence.

The organ re-enters with an added stop, and the process repeats itself (Example 3.11). The second iteration is pitched higher, and a soft drumroll accompanies the singer. More stops, higher intervals, the soprano approaching middle voice, a quiet tam-tam strike. I hear the pitch transformations, but register little beyond the simultaneous and steady increases in texture, volume, tempo, and range. Things happen too swiftly to parse: suddenly, I am caught in a relentless upward sweep without intervening silences or contemplative moments. By phrase number five, the soprano is well into an exhilarating upper range. The organist prepares her entry with an expansively registered fifth; the percussionist affirms it. By the sixth and seventh phrases, I sense the approach of physical limits. The organ booms out its organum on tutti manuals and pedals. The singer reaches a piercing high note, and then another, still higher, which I hear almost as a scream. Then all at once it is over: a mighty tam-tam blow dies away; silence slowly reasserts itself.

For listeners aware of *Sarah*'s biblical associations, the work's erumpent climax is almost inevitably heard as the *deus ex machina* foretold in Genesis. In Turner's account, the musical stylisation of Sarah's body is unambiguously representative: Pärt's music turns from 'painful pregnancy' to 'peal of joy', signalling the miraculous transformation from barrenness to childbirth.[127] Other critics articulate similar responses on a more archetypal level. Jeffers Engelhardt, for example, writes that section 6 is 'more liberal', and refers to its 'rare operatically charged moment'.[128] Merike Vaitmaa, meanwhile, called section 6 a 'true breaking point' in 1989, having written a year earlier that –

> the ascetic sound-atmosphere and the concentration of the first five sections … and their slowly developing monotony almost touch the limits of the listener's perceptive faculty. The

[127] Turner, "Sounds of Transcendence," 62-3.
[128] Engelhardt, review of *Solfeggio* and other works, 990.

> essence of the musical figure (pattern), its message is revealed at the end of the piece by a breaking-free from the strict system, crowned with a soprano solo.[129]

Choreographic reuses of *Sarah* also make this passage a dramatic focus, with Clarke's *Sign Language* even evoking the possibility of divine intervention. I suggest that such responses are primarily organised through fairly straightforward music-affective devices. Pärt first builds expectation in the *crescendo* of the last percussion cycle, with which a large-scale rhetorical use of threefold repetition reaches its endpoint. Next come the staged and revelatory entrances of the new timbres, organ and soprano. Fresh momentum builds through rapid registral and dynamic ascents, punctuated by increasingly audible drumrolls. Ultimately, this sequence leads to a well-defined high point, consisting of a 'perfect cadence' in the organ, capped immediately by the singer's top B and a powerful gong strike. These numerous cascading cues stand in marked contrast to the slow and gradual pacing of musical resources from the first five sections. As the remarks of Engelhardt and Vaitmaa show, they are most readily perceived in terms of breakthrough: a release from structural confinement.

However, this passage is much more than a decisive rupture. A closer look demonstrates that Pärt not only introduces new musical material, but also transforms material already used within the work. Of particular note here is the close relationship within *Sarah* between sections 6 and 2. As Robinson describes, the original tenor pitch-sequences from section 2 also pervade the organ part of section 6 (Figure 3.x).[130] In the latter passage, however, they are distributed in a new manner, whose details are very revealing. While systematic and cyclical in itself, the new process is decidedly atypical of *Sarah* as a whole. Its structural units

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[129] Vaitmaa, "Eluhoiak, Stiil, ja Tehnika," 42-3. My thanks to APC for additional help with this trickier translation. For 'true breaking point' ('murranguline', also translatable as 'revolutionary') see Vaitmaa, programme notes to 1989 *Kirgastumine* revival. Even in 1976, Vaitmaa had written that 'most intriguing' in Pärt's new works was the 'the constructional simplicity, even rigidity, of *Modus*, until, at the end of the work, a melody released from the rules sounds out, with stunningly fresh effect'. See Vaitmaa, "Muusika Aed," (original: 'kõige intrigeerivam on *Moduse* konstruktsiooniline lihtsus, isegi jäikus, kuni – teose lõpul kõlab reegleist vabanenud meloodia ja mõjub jahmatavalt värskena').

[130] See Robinson, "Analyzing Pärt," 96-8.

are no longer based on multiples of four, but on multiples of five. One regular element, the 'chromatic inflection' mapped by Robinson, involves the introduction of C♯ and D♯, two pitch-classes heard nowhere else in the work. A second regular element, the soprano's sequence of answering pitches, reciprocates this feature by using F♮ and G♯. And, uniquely within the piece, the pitch-cycle initiated in the organ never reaches completion: Pärt truncates it after seven of the full ten phrases. To me, all this suggests neither strict process nor complete liberation. Instead, it indicates a process so radically altered that its new features are as fundamental and constitutive as its old ones. In short, I suggest, section 6 presents process as its own transcendence. It is thus still a breakthrough, but a breakthrough that explicitly fulfils past musical identity.

The above analytically-founded reading readily fits programmatic understandings, of course, but also translates into this chapter's wider conceptual frameworks for embodied experience. It situates section 6 within the trajectory outlined earlier, whereby *Sarah* proceeds via the addition of music-affective 'layers' that transform material first presented in more basic, simplified versions. Section 6 does not start from nowhere, but is rather a culmination of the momentum built up through this layering around cyclicity and 'fourness'. Relative to earlier sections, its transformations are greatly intensified, and hence tend to be felt less in terms of perceptible process and more in terms of dramatic contour. No longer is the listener invited to join the act of composition: in section 6, the musical resources are far less conducive to open-ended 'imagined participation' involving the unconscious or ambiguous interplay of corporeal subjectivities. Instead, Pärt uses a series of conventional affective signifiers (gong, *crescendo*, tessitura) that closely reinforce an explicitly performed stabilisation of a single identity, embodied clearly by the soprano. Pärt, with section 6, thus reconfigures *Sarah*'s material in a fashion that determines the experiential possibilities far more

prescriptively than elsewhere in the piece. As always, these possibilities reflect states imputable via Genesis to Sarah herself, and the top B, with its massive physical effort, is an especially suggestive candidate for reception, via the mimetic hypothesis, in terms of euphoria, pain, or both. However, this account also helps show how *Sarah*'s conclusion can be understood, quite *independently* of any linguistic mediation by the biblical narrative, as an affective fulfilment. The 'sense of accumulation of experiences' in Fenley's *Place* is one instance of such independent understanding being reached; Murdmaa's 'long and arduous path' is perhaps another. Both choreographies respond to section 6 not as sheer emancipatory rupture, but rather through some more sustained perception of emerging subjectivity. In Metsamart's words, it all 'makes sense at the end'.[131]

In trying to expand section 6's meaning beyond dependency on Genesis, I return here to one of Johnson's basic aesthetic positions, namely that the fullness of an experience can never be equated with its reduction to concepts.[132] Consider, for instance, the diversity of timbres and performing forces within *Sarah*'s known versions. In *Modus*, the 'organ' material was usually played on electric guitars or bowed strings. Pärt also withholds the soprano, using low piano clusters instead (see Example 3.12), and introducing her only in section 7.[133] Different again is the version of *Sarah* scored for two pianos and soprano, commissioned for a 1984 Pärt retrospective in New York, and at one point seemingly considered for publication alongside the 1991 score.[134] As all five extant reviews remark, Pärt here directed

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[131] Metsamart, interview with the author, 16 September 2015.
[132] See section 3.2.
[133] Consistently with the *Modus* score (see Figure 3.iv), the historical recordings use a variety of instrumentations for section 6. Electric guitars were used for the 'cradle of tintinnabuli' performance (Vaitmaa, "Muusika Aed") and the *Kirgastumine* revival broadcast. However, bowed strings are heard in the Hortus Musicus studio recordings from 1976 and 1977 (APRA 002001-03, 002017-05).
[134] Programme held at NLE (see chapter 2, note 23); see further Kautny, *Ost und West*, 164-6. This seems to have been the first performance with an undisguised title (*Sarah Was Ninety-One Years Old*). A UE 'new release' brochure dated 1991-92 is held at ETMM M238:1/31. In addition to the *Sarah* score eventually published, it lists a version for two pianos 'with trumpet or soprano solo', dated 1983. Both are listed as 'in Vorbereitung'.

the soprano to sing into the piano strings, with the resulting resonance electronically amplified through the hall.[135] Both these versions reconceive section 6 (and *Sarah* as a whole) according to the resources of specific ensembles, namely Hortus Musicus and Continuum. The *Sarah* score eventually published by UE is likewise pragmatically adapted for the musicians who recorded it. For instance, the idea of using tenors came originally from Hillier himself,[136] while Favre has described in detail how the percussion timbres he used – which are completely different to those of *Modus* – were collaboratively determined during the ECM sessions.[137] Other musicians have made further rearrangements of *Sarah*: three examples are Mustonen's entirely instrumental 1997 version, Hillier's 2005 version for male choir, and Tõnu Kõrvits' 2008 arrangement for voice and chamber orchestra.[138] This plurality is significant, as it shows how *Sarah*'s compositional detail has always developed in tandem with performance requirements. It is therefore wise to avoid interpretations that hinge too much on those performative elements of the 1991 score that most explicitly seem to represent biblical events: the soprano's physical cries, the 'voice-of-God' organ trope. While this version's 'authorised' status may lend it some claim to affective primacy, Pärt's

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The two-piano version of *Sarah* survives at APC, and is very different to other versions of the work, but has not been made available for copying.

[135] The five reviews: Bernard Holland, "Music: Continuum," *The New York Times* (12 March 1984); Bill Zakariasen, "Red Composer at Tully Hall," *Daily News* (12 March 1984); K. Robert Schwarz, "Continuum: Arvo Pärt Retrospective," (publication details unknown, 1984, held at APC); J. K., "Arvo Pärt – Estonian Genius," *Vaba Eesti Sõna* (22 March 1984): 5; Mardi Valgemäe, "Pärdi Pärlimäng," (publication details unknown, 1984, held at APC). Sachs' programme note draws a long bow in asserting a narrative interpretation for this gesture, claiming that the amplified vocalise 'reflects the multiplicity that was born of God – that Sarah would be the mother of nations' (Sachs, "Notes on the Program").

[136] Hillier, interview with the author, 16 May 2013. Hillier stressed that his suggestion involved no changes to the actual notes (email to the author, 15 January 2016).

[137] See Lake and Griffiths, eds., *Horizons Touched*, 191.

[138] Mustonen's arrangement held at APRA 002021-02 (performance from Tallinn's Niguliste Kirik on 26 November 1997). It is also seen in rehearsal in *24 Preludes for a Fugue*, directed by Dorian Supin (F. Seitse, 2002, DVD). Hillier's arrangement held at APRA 100034 (Eesti Rahvusringhääling broadcast dated 23 December 2006 of concert entitled *Arvo Pärt ja Varajane Muusika*). I have only heard music from section 2, to which Hillier adds a drone. Kõrvits' arrangement held at APRA 000930-09 (Eesti Rahvusringhääling broadcast dated 24 February 2008 of concert celebrating 90th anniversary of the first Estonian republic). It adds strings to the organ material in the concluding sections.

construction of its culminating passage is only one of the possibilities he has considered over time. Other such constructions, especially the one in *Modus*, are quite differently placed along the spectrum between abstraction and programme. However, I suggest that they all share a common compositional architecture in which structure and affect are calibrated to realise a dramatic fulfilment. Accordingly, section 6 may be accommodated to one of my most important claims: that *Sarah* affords its listeners possibilities for meaningful experience to which exact narrative is dispensable, whereas embodied experience is always crucial.

In closing the chapter, it is worth briefly reviewing the three main ways in which it has placed *Sarah* into dialogue with Johnson's aesthetics of bodily meaning. First, I considered experiences of its basic musical processes, using Cox's mimetic hypothesis in particular to illustrate their corporeal foundations, and citing empirical material wherever possible. Secondly, I moved through *Sarah* section by section, giving thick and even intertextual accounts of its musical material designed to demonstrate the work's affective shape, but also to respond to Johnson's view that experience and understanding are interwoven. Thirdly, I discussed *Sarah* as 'technology of the self', citing various creative reuses that interpret the piece 'through the body' in this way. Numerous avenues of inquiry raised tangentially within the chapter could be far more fully explored: the phenomenology of religious faith, for example. Nothing offered here, however tinged with sacred association, is cognate with theorising *Sarah* as religious experience (any more than Hillier theorises this by hearing in it a knocking semantron).[139] Among these unaddressed issues, however, bodily propertisation and its ethics seem to me of especial interest. The public transgression of private bodies,

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[139] Hillier, *Arvo Pärt*, 21. This is one clear way in which neither Johnson's work nor DeNora's offers an interpretative panacea: within this critical territory, commentators such as Bouteneff, Sholl and Moody are best-qualified. As Alf Gabrielsson's work shows, music's agency in constituting religious and/or spiritual experience is readily validated and catalogued, but nonetheless extremely hard to explain. See Alf Gabrielsson, *Strong Experiences With Music: Music Is Much More Than Just Music* (Oxford: Oxford University Press, 2011).

raised squarely in Rice's work on ward soundscapes, also arises in aestheticisations of *Sarah* such as Bertolucci's *Little Buddha*. In Clarke's *Sign Language*, it becomes explicitly gendered. Even within Genesis, Sarah's body becomes a site of *communal* significance, be it through faith rewarded, collective marvel, or later exegesis. The handmaid's tale, moreover, is not so remote. In a thread of his work that I have not engaged directly, Cox sets out how the 'mimetic hypothesis' might be used to theorise gendered understandings of musical meaning.[140] Straus' own work on the cultural stigmatisation and normalisation of bodily states – including, of course, 'femaleness' – is one fulfilment. Accordingly, insofar as it acknowledges aspects of difference, this chapter sets up many further questions regarding *Sarah* the piece, Sarah the woman, and the role of gender in the musicalisation of bodily experience.[141]

Is *Sarah*, of all Pärt's tintinnabuli works, especially suitable for study in terms of embodied musical meaning? Perhaps so:

> … I conceived the whole piece [*Sarah*] as something that evolves solely on the basis of melodic-rhythmic phases without reaching any tangible result. At the end of the various combinations one can indeed do nothing other than begin all over again and follow exactly the same path as before: the path of Sarah's sterility. The result is always zero, an arid desert, until the angels sent by God appear and everything comes to a close. In the finale of the work a melody arises spontaneously – a sort of lullaby for Isaac. As you see, this is a music based purely on numbers, and I may add that this concentration, this encapsulation within a mathematical formula was something that fascinated me from the beginning … Anyway, the formula I used in *Sarah* … is connected to a human story and so it was not just a purely theoretical case …[142]

This passage confirms beyond doubt Pärt's intention to orient *Sarah* towards bodily experience. So too does the often-told story of his obsession with finding a pregnant, Jewish

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[140] See Cox, "Musical Motion and Space," 49-51.
[141] Cizmic's work on music and trauma theory, which encompasses tintinnabuli and cites Mark Johnson, is worth marking here. Her dissertation argues consistently that 'embodied musical events represent metaphorically experiences associated with pain, trauma, and mourning'. Towards the end, Cizmic discusses historical links between female suffering and sanctity. (See Cizmic, "Performing Pain," 5-8 and 232-3). There is clear potential to explore these ideas in relation to *Sarah*.
[142] From Restagno, "Arvo Pärt in Conversation," 37.

soprano for the 1976 Riga concert.[143] The composer's reflections also suggest that such a corporeal orientation might be atypical within his canon of works. I can propose, nonetheless, at least five ways in which this chapter's critical practices could be usefully applied in a broader study of tintinnabuli music and its meanings. Most importantly, the tintinnabuli style (as this thesis has often remarked) contains many works besides *Sarah* in which musical process and dramatic shape are defining features. The mimetic hypothesis, therefore, offers a way to approach all such works through imagined corporeal participation by their listeners. Secondly, Pärt's tintinnabuli music is not infrequently structured by unheard texts. In Bouteneff's account, knowledge of these texts is not always necessary for meaningful listening experiences (see further section 4.3.3), and his position is supported by this chapter's logic around *Sarah*, the detachability of its programme, and the non-primacy of propositional epistemologies of music. Johnson's work thus offers resources for developing tintinnabuli's complex music-language aesthetics. Thirdly, an express focus on the body as a site of musical meaning seems to complement a number of different existing descriptions of tintinnabuli aesthetics, ranging from Nora Pärt's original programme note to Brauneiss' 'Jungian archetype' account.[144] Fourthly, empiricist methods such as the 'technology of the self' are powerful critical tools for demystifying tintinnabuli's effects, since they emphasise the interactive, subject-specific and socially situated aspects of musical meaning. It is here that this chapter becomes particularly relevant to the nexus of associations between tintinnabuli, bodily infirmity, trauma, suffering and mortality, described in various contexts by Maria Cizmic, Kaire Maimets-Volt, Alex Ross, and others.[145] And, finally, the listener-agency embraced by an embodiment hermeneutic offers useful resistance to totalised and

[143] He eventually succeeded in finding one. The Pärts have related this anecdote several times, and it was told to me in their absence at APC on 16 October 2015. Compare Hillier, *Arvo Pärt*, 77.
[144] See Brauneiss, "Musical Archetypes," 49-53.
[145] For Cizmic see above (note 141); see also Maimets-Volt, *Mediating the 'Idea of One'*; Ross, "Consolations".

authorial-intention descriptions of tintinnabuli, a number of which – as chapter 1 described – continue to circulate within the critical discourse that surrounds Pärt. Accordingly, this chapter has made only a preliminary investigation of a rich topic that extends well beyond *Sarah*, and many diverse possibilities exist for further work on tintinnabuli and embodiment.

Some of these possibilities are relevant to chapter 4's study of *Miserere*, one of the most complex tintinnabuli structures. Much of this final chapter will explore how Pärt's now-familiar dramaturgical tools of process, arc, and rupture operate meaningfully within an elaborate text-music artefact. This involves a detailed approach to music/language relationships in tintinnabuli, which I frame with a hermeneutic of 'musical rhetoric' – a conceit chosen precisely because it lays emphasis on the gestural, non-propositional, and relational elements common to verbal and musical forms of communication. Hence, while I do not expressly make the argument there, a great deal in chapter 4 will point back to Johnson's basic position that all forms of human meaning, from the most visceral to the most symbolic, share their origins in embodied experience. Before embarking upon *Miserere*, however, it remains to mark the *dénouement* of *Sarah*.

3.7 Epilogue: Isaac's lullaby

The soprano again: middle register, leisurely pace, soft dynamic. She sings what seems to be a freeform melody, moving up and down, by step and by leap. There are repeated pitches, whose onsets provide additional texture; there are chances to breathe. When she settles on a longer note, I hear a very gentle answer from some chimes.[146] *A second meandering phrase then unfolds, just like the first: this time, the organ issues a soft*

[146] In *Modus*, these are indicated as 'tintinnabuli' – Pärt's only known use of the word as a performance instruction. Compare Figure 3.iv and Conen, "Annäherung an den Kern der Musik," 23.

response. So it continues, with each new phrase lengthening the vocalise by a few extra notes. It all seems calm, stable, complete.

After five such offerings, the organ notes fade out amid a last tinkle of chimes. Then a crowning surprise: the soprano embarks a sixth time, but her phrases are broken up into shorter segments. The tessitura is high, and all at once, she reaches an electrifying vocal peak – but counters it immediately, with an equivalently low-set echo. There is no further instrumental commentary. There is just the voice, spanning its full compass, summarising its vast journey.

In *The Meaning of the Body*, Johnson discusses infant cognition at length. So does Cox, as he sets out the mimetic hypothesis. DeNora, too, spends time in the neonatal ward. In particular, she contemplates one crucial aspect of newborn babies' wellbeing – their achievement of bodily homeostasis, often termed 'state integrity'. Indicators of homeostasis include regularised heartbeat and breathing, and entrainment to environmental recurrences. The soundworld of the unborn child – its 'intrauterine symphony' of maternal blood-flow, pulse and voice – affords predictable regularities. But the postnatal care unit radically changes the neonate's sonic environment, potentially throwing homeostasis into jeopardy. This, of course, is where DeNora's interest in music comes in. Music, she writes, is an increasingly esteemed resource 'for delineating a patterned and stable or predictable environment'. Pragmatically and semi-consciously, neonates exhibit physical responses to its properties, ultimately 'modulating the array of physiological states and micro-behaviours associated with instability into an array associated with stability …'. This phenomenon, for

DeNora, illustrates 'music's role as a device of corporeal ordering, at *all* stages of human life, as a medium that may have effects long before it is "meaningful" in a cultural sense'.[147]

To me, *Sarah*'s closing passage strongly evokes this description of neonate homeostasis. Within a narrative understanding of the work, section 7 takes place after Isaac's birth. The soprano – Sarah – begins her vocalise, seeming to introduce an entirely new musical order. Her melodic line is rhythmically unconfined and registrally disjunct, like nothing else hitherto in the piece.[148] And yet it is not entirely new, for beneath its freedom is another transformation of earlier material. Pärt brings back the four-note pitch-sequence so rigorously permuted in section 4 (echo, breath, 'intrauterine symphony' …), alongside the dotted rhythms from section 2 (Example 3.13).[149] Once more, the fresh affective layers signal fulfilment through presenting both continuity and rupture, process as its own transcendence. Pärt immediately repeats the line, then repeats it again: a gradual reimposition of process and regularity begins. From the third iteration, though, the soprano's utterance begins to lengthen incrementally. The hearer is thus invited to comprehend more and more, in an open-ended expansion resisting any fixity or endpoint. Each repetition consolidates the material already introduced, affirming its dependability. *Sarah*'s final moments thus gradually pace the provision of new resources – as, one might say, in tending and nurturing a young child. Indeed, Pärt speaks of the finale as a lullaby for Isaac – and what better musical genre to exemplify the sonic entrainment of the newborn infant?

'Music is not a narrative', writes Jean-Jacques Nattiez, 'but an incitement to make a narrative, to comment, to analyse'.[150] Finding ways to discuss musical embodiment and affect, though, is painful and often personal. Of all the passages in this thesis, the

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[147] See DeNora, *Music in Everyday Life*, 77-85. Original emphasis.
[148] Pärt marks *tempo rubato* in the 1991 score.
[149] There is also a revised interplay between the Es in different octaves here (compare section 3.4).
[150] Nattiez, *Music and Discourse*, 128.

performative and descriptive elements of this chapter have been among the hardest to write. Written without them, though, the chapter would have been less true to its own critical commitments. In that spirit, I end it with this liberal, associative uptake of DeNora's ideas. Understood this way, Pärt's conclusion points back to the intimacy of Rice's acoustic distribution. It illustrates hearing *of* and *through* the body, and the relationship between process and affective structure. It shows the 'technology of the self' at work, and it suggests how music, as the 'meaning of the body', really can be an exemplary instance of the 'presentation and enactment of felt experience'. In short, it recalls all of the key aspects of this chapter, and caps how I choose to hear *Sarah Was Ninety Years Old.*

Chapter Four – The sermon in sound: *Miserere* and musical rhetoric

4.1 Developing the music-rhetorical analogy

4.1.1 Historical elements: blemish, exegesis, periodicity

In his 1477 treatise *The Art of Counterpoint*, Johannes Tinctoris first concentrates on concordant intervals. He describes the concords as the 'principal elements' of counterpoint, and, over the course of his lengthy Book One, he presents them in turn, exhaustively indicating how they may be approached and quit correctly in two-part homophonic writing (*contrapunctus simplex*).[1] Through this process, he establishes basic technical norms for contrapuntal composition, against which his discussion of discords in Book Two may be understood. Discords, Tinctoris indicates from the outset, are not to be conceived as independent of concords, nor as oppositional to them.[2] Rather, they are expressive departures from the norm, whose relationship to concords within 'florid' counterpoint is therefore complementary and symbiotic.[3] Tinctoris clarifies this idea with numerous musical examples that illustrate the appropriate placement of discords within successions of concords. Most effective, however, is his metaphorical summary. Tinctoris first rebuffs the notion that musicians use discords arbitrarily, simply to sweeten the effect of surrounding concords. 'Is some fatuity to be inserted into an articulate and artistic speech', he writes

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[1] See Johannes Tinctoris, *The Art of Counterpoint*, trans. and ed. Albert Seay (s.l.: American Institute of Musicology, 1961).
[2] Id., 17.
[3] Compare Patrick Macey, "Josquin and Musical Rhetoric: *Miserere Mei, Deus* and Other Motets," in *The Josquin Companion*, ed. Richard Sherr (Oxford: Oxford University Press, 1999), 489-90. Macey comments that the rules of note-against-note counterpoint formed 'the basis of composition from the thirteenth to the sixteenth centuries'. For 'florid counterpoint' see Albert Seay, "Introduction," in *The Art of Counterpoint*, by Johannes Tinctoris, (s.l: American Institute of Musicology, 1961), 5.

sarcastically, 'so that the rest of it may seem the more elegant?' He then explains that the proper use of discord involves aesthetic judgment: 'musicians sometimes permit slight dissonances to be adopted in the ways aforementioned just as grammarians permit reasonable figures of speech, for the sake of artistry or necessity'.[4]

Speeches and figures: Tinctoris' analogy here is not merely between music and language, but between music and *rhetorical* language. The passage bears comparison with Quintilian's *Institutio Oratoria*, which describes 'figures of speech' in much the same way as Tinctoris describes discords. In Quintilian's account, figures are expressive 'blemishes', or deliberate departures from normal modes of speaking, whose 'special merit' lies in 'reliev[ing] the tedium of everyday stereotyped speech and sav[ing] us from commonplace language'. Just like the musical discords, such figures acquire their meaning and effect through judicious use within broader, less marked progressions: Quintilian stresses that 'economy in their use, no less than variety, will prevent the hearer being surfeited'.[5] Patrick Macey makes a conceptual connection here between Tinctoris and Quintilian, and the link is plausible for several reasons. First, there is rhetoric's central status within humanistic education in the late 1400s. Tinctoris was undoubtedly grounded in the subject, as his direct reference to the anonymous *Rhetorica Ad Herennium* confirms.[6] Secondly, there is the particular ubiquity of Quintilian's treatise. One of the best-known and most authoritative Classical texts on rhetoric following its rediscovery, *Institutio Oratoria* was published in some eighteen editions between 1470 and

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[4] Macey, "Josquin and Musical Rhetoric," 489-90 (translation by Leofranc Holford-Strevens). For Seay's translation see Tinctoris, *The Art of Counterpoint*, 127.
[5] Quotations taken from Macey, "Josquin and Musical Rhetoric," 487-8; Patrick Macey, "Josquin's *Miserere Mei, Deus*: Context, Structure, and Influence" (PhD diss., University of California, Berkeley, 1985), 41-2, citing Marcus Fabius Quintilianus, *Institutio Oratoria*, trans. Harold Edgeworth Butler (London: W. Heinemann, 1921-22), IX.iii.3-4 and IX.iii.27.
[6] See Tinctoris, *The Art of Counterpoint*, 140. This treatise was formerly attributed to Cicero.

1500.[7] And finally, there is a terminological parallel: both Tinctoris and Quintilian employ the same term, *vitium* ('blemish'), in their respective discussions of discords and figures.[8] The norm-departure model of two-part counterpoint, then, represents one way in which music-rhetorical analogy was explicitly 'thinkable' in the late fifteenth century.

After 1500, links between music and rhetoric became increasingly regulative. Musical writers began to idealise rhetoric's methods, vocabulary, and pedagogical transmission. Joachim Burmeister's 1606 treatise *Musica Poetica* made one of the earliest and most important systematic attempts to adopt rhetoric as an intellectual model for composition.[9] Many other theorists of the German Baroque followed Burmeister's example, sedimenting music-rhetorical analogy within a sub-discipline known as *musica poetica*, and producing the body of writings known as the *Figurenlehren*.[10] These developments, like Tinctoris' more fragmentary allusions, were consistent with rhetoric's high standing in Renaissance thought: indeed, rhetorical theory was widely applied throughout the nonverbal arts.[11] However, as Dietrich Bartel explains, Martin Luther's influence also lent crucial stimulus to the particular 'integration of rhetorical and musical disciplines' pursued by Burmeister and his successors. Luther expected preachers to be orators, and to use techniques of persuasion to 'admonish and edify' congregations. He also maintained that such oratorical preaching could occur 'specifically through music, particularly when music is combined with a sacred text'. The combination of music and text was to yield a 'sermon in sound', in which music played a twofold role, both orienting the listener towards a receptive state and imparting potency to

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[7] Brian Vickers, "Figures of Rhetoric/Figures of Music?" *Rhetorica: A Journal of the History of Rhetoric* 2/1 (1984): 4. Compare Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (London: University of Nebraska Press, 1997), 69.
[8] Macey, "Josquin and Musical Rhetoric," 489.
[9] See Bartel, *Musica Poetica*, 73-6.
[10] See id., vii-xiii.
[11] See id., 57.

the textual message. Music, under Luther's mandate, was not to be a 'passive reflection' of its associated text, but a 'tireless advocate'.[12] Within this theology, it was music's affective qualities that made it suitable for rhetorical comparison. This listener-oriented conception, in which music-rhetorical analogy is relocated from contrapuntal abstraction to exegetical imperative, is a second element of historical 'thinkability' that I want to stress immediately.

Texted music, of course, opens up its own analytical possibilities for exploring the shared expressive resources of music and language. In a 1983 article, Ritva Jonsson and Leo Treitler discuss word-music interaction in examples drawn from the medieval monophonic repertory. In essence, their argument links melodic features of the chants to structural features of the texts, such as accent, morphology and syntax. Jonsson and Treitler first describe segmentation into 'a hierarchy of sense-units called commas, colons and periods' as 'the most important analytical strategy for the Latin language'. They then propose that 'the composition and analysis of melodies' follows this segmentation, 'establishing a phrase-hierarchy articulated by the counterparts of the commas, colons and periods, namely the cadential formulas and the pitch hierarchies of the melody-types and modes'.[13] The phenomenon of musical architectures (here melody-types) that parallel linguistic forms is sometimes termed 'periodicity'. It has a long history of discussion in musical literature, which the authors trace as far back as Johannes' manual *De Musica*, dated circa 1100.[14] Jonsson and Treitler's appeal to periodicity is especially significant, however, because it clearly understands the concept as pointing to medieval musicians' decisions about – and enactment

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[12] Id., 7-9. Compare Michael Spitzer's account in *Metaphor and Musical Thought* (Chicago: University of Chicago Press, 2004), 171-2.
[13] Ritva Jonsson and Leo Treitler, "Medieval Music and Language: A Reconsideration of the Relationship," *Studies in the History of Music* 1 (1983): 7.
[14] On periodicity see further Bonds, *Wordless Rhetoric*, 71-2 and section 4.1.2. For Johannes see Jonsson and Treitler, "Medieval Music and Language," 8-10; Harold S. Powers, "Language Models and Musical Analysis," *Ethnomusicology* 24/1 (1980): 50.

of – effective textual communication. Some periodic strategies, for instance, facilitate comprehensibility of the text's basic sense. Jonsson and Treitler demonstrate how surviving melodies for particular metered verses, whose Latin word-order tended to be 'mannered' and unwieldy, generically exhibit tighter syntactical reinforcement than the melodies attaching to the prose texts with which the verses alternate.[15] Other decisions seem to reflect more calculated interpretative responses to a text's internal progression, as Jonsson and Treitler show by comparing the musical emphases of divergent sources preserving melodies for a shared text.[16] Their approach, in short, affirms that melodic strategies influence and are influenced by the 'meanings' of their associated texts. The authors write that the medieval musician 'must choose *where* to place a caesura or a cadence, *when* to pose a modal contrast, *how* to open a phrase (with what intervals or formulas) and *how* to close it, and *when* to make associations between and among phrases'.[17] Since these choices are ultimately performative, an analogy with *rhetorical* language once more seems appropriate, and is indeed precisely what Jonsson and Treitler reach for in their summary, referring to 'the rhetoric of the melody'.[18] Moreover, their periodicity-based analysis enables them to make a much broader point: that expressive text-setting was not a 'Renaissance invention', as numerous musicologists had then been suggesting.[19] Rather, the new techniques of the sixteenth century – including many of those eventually systematised in the *Figurenlehren* – overlapped with much more longstanding and continuous traditions of music-text interaction in medieval liturgical music.

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[15] See Jonsson and Treitler, "Medieval Music and Language," 12-6.
[16] Id., 16-20.
[17] Id., 22 (original emphasis).
[18] Ibid.
[19] Id., 1-3, singling out especially Howard Mayer Brown, *Music in the Renaissance* (Englewood Cliffs: Prentice-Hall, 1976). Jonsson and Treitler's argument, which is effectively an attempt to revise the model of music in the medieval West held up by older and more structuralist music-critical traditions, was of course more radical in 1983 than it seems today.

Periodicity, therefore, is the third major component of historically 'thinkable' music-rhetorical analogy used within this chapter.

My major claim will be that these elements of music-rhetorical technique feature decisively in Pärt's *Miserere*, composed in 1989. I pursue this argument by analysing Pärt's music, and also by comparing it with *Miserere Mei, Deus* – a 1503 motet on the same text by Josquin des Prez, which has long been understood through a hermeneutics of rhetoric. The diverse materials glossed above prepare this comparison in two ways. First, they begin to particularise music-rhetorical analogy, reducing it from amorphousness to something more manageable. While 1500 is not necessarily a privileged date in the history of music-rhetorical practice, it is certainly privileged for this chapter's purposes. The above sources each help to illustrate what it might mean to associate music from this time with rhetoric.[20] Secondly, these opening materials pre-empt features of texted tintinnabuli music that will be especially important to the chapter's music-rhetorical analysis, notably homophonic M/T-voice pairings and their variation (Tinctoris' norms) and hierarchised melodic periodicity (Jonsson and Treitler). I will also associate Pärt's characteristic calibrations of system and gesture with Luther's sermon-in-sound. However, this chapter ultimately seeks to move beyond *Miserere* into a more general investigation of 'rhetoric' and the tintinnabuli-concept. Accordingly, before shifting towards music-analytical terrain, I next try to discipline my intended use of music-rhetorical analogy.

4.1.2 Conceptual elements: suasive and semantic

Music-rhetorical analogy is a species of music-language analogy, and music-language analogy is both ubiquitous and diverse. Kofi Agawu attests to its ubiquity, writing that it is

[20] See also sections 4.1.3 and 4.3.1 (on the issue of composer-intention and rhetoric).

'unavoidable as a creative challenge (composition), as a framework for reception (listening) and as a mechanism for understanding (analysis)'.[21] This sense of inevitable encounter is amplified by the realisation that many of music's most basic terms and concepts are metaphorical appropriations from the literary arts: 'theme', 'period', 'phrase', even 'composition'.[22] Meanwhile, Steven Feld and Aaron A. Fox indicate the diversity of music-language analogy in a 1994 article, which, although aimed at a social-sciences readership, also surveys hundreds of sources across many other critical disciplines. Feld and Fox taxonomise this diversity through a wider set of four 'predications' used to approach music-language relationships: music as language, language in music, music in language, and language about music.[23] Within this array of possibilities for associating the two concepts, what is the particular salience of music-rhetorical analogy? The question is by no means easily answered, especially since music-rhetorical metaphor has waxed and waned historically in both texted and untexted contexts. However, I suggest that the Feld/Fox predications provide useful orientation. Merely on the basis of the historical materials already introduced, 'musical rhetoric' combines elements of the first two: 'music as language', which Feld and Fox associate with analogies between musical structures and 'grammatical categories or processes that can be analysed using linguistic approaches to syntax, morphology, and phonology', and 'language in music', which attends to the 'phenomenological intertwining of language and music in verbal art, song texts, and musical performance'.[24] Put more reductively, the music-

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[21] Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (Oxford: Oxford University Press, 2009), 20.
[22] See Bonds, *Wordless Rhetoric*, 6-8. Bonds here refers to conceptual metaphor theory: scholars such as Mark Johnson would describe these appropriations as mappings from language (concrete domain) to music (abstract domain).
[23] See Feld and Fox, "Music and Language," 25-9.
[24] Id., 27.

rhetorical analogies already seen appear to coalesce neither around form nor around performance, but around some conception of form-*in*-performance or form-*as*-performance.

Whether or not this composite identity is an ontological problem, it certainly indicates the need for invocations of historically 'thinkable' musical rhetoric to reckon simultaneously with the technical (formal) and affective (performative) aspects of both music and language. As previous chapters have shown, this is also a classic challenge for Pärt scholarship. I will not, of course, attempt a comprehensive theorisation, but instead will invoke categories that I have found helpful in mediating these concepts when considering Pärt's texted tintinnabuli works. Put briefly, I will here approach musical rhetoric in terms of 'semantic' and 'suasive' levels of meaning. These levels constantly cross and overlap. However, their relationship is also asymmetrical, since the 'suasive' may be detached more easily from the 'semantic' than *vice versa*. This perspective is not universal, as a 1984 article by Brian Vickers demonstrates. Vickers' discussion of music-rhetorical analogy is marked by an insistence on semantic primacy. The rhetorically-informed development of musical 'figures' in the *musica poetica* of the German Baroque, for example, strikes him as conceptually compromised, since these *Figuren* rarely function identically to the verbal figures whose names they take. He is frustrated by music theorists' inexact uses of rhetorical terms, and professes a general skepticism towards elaborate comparisons between musical works and orations. More fundamentally, Vickers holds that the viability of music-rhetorical analogy is severely limited by the lack of precision, and consequent loss of 'meaning', involved in transferring rhetorical methods from language to music.[25] He does not, in other words, embrace the analogy on a wider, 'suasive' level. Against this polemical position, a range of critical writings may usefully be cited. Bartel, for example, explains that the applications of rhetorical vocabulary to music

[25] See Vickers, "Figures of Rhetoric/Figures of Music?" 15-9, 26-7, 32, and 44.

within the *Figurenlehren* do not necessarily reflect a wish to assert the congruence of musical and linguistic 'figures'. Rather, they illustrate the need for a terminology by which *musica poetica* could articulate its own particular 'intent and methods', according to its unique aesthetic and theological mandate.[26] Michael Spitzer likewise writes that 'nothing could be more wrongheaded than to seek an identity between the musical figure and its rhetorical label; on the contrary, *Figurenlehre* gains its leverage as an imaginative practice precisely from the gap between the two terms'.[27] Meanwhile, another observation from Agawu usefully tempers Vickers' bald claim that in music 'the semantic level does not exist'.[28] 'To deny music a semantic essence comparable to language', Agawu writes, 'is not to claim that semantic meanings cannot be imposed on a nonsignifying musical structure', despite the fact that music's vocabulary exhibits the 'more precarious morphology'.[29] In different ways, these three writers all resist the idea that the semantic level of meaning represents an absolute distinction between language and music that could defeat analogy via rhetoric.

In what, then, does the 'suasive' level of musical rhetoric consist, and what do its interactions with the 'semantic' level look like? These, too, are difficult questions, and I follow Mark Evan Bonds' lead in negotiating them. Early on in his study of the oration as a historical metaphor for the musical work, Bonds invokes rhetoric-as-persuasion. Within this analogy with suasive speech, he writes, musical form may be understood as 'the manner in which a work's content is made intelligible to its audience'.[30] This idea is deceptively simple and highly insightful. On one hand, through the core notion of intelligibility, it aligns the

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[26] See Bartel, *Musica Poetica*, 22-3, 57-8, 83-8, 95. He makes it clear that the phenomenon of the 'affective musical-rhetorical figure, with name and content … common to both music and rhetoric' was only one of many possible conjunctions (87-8).
[27] Spitzer, *Metaphor and Musical Thought*, 183 (commenting on both Bartel and Vickers).
[28] Vickers, "Figures of Rhetoric/Figures of Music?" 17.
[29] Agawu, *Music as Discourse*, 26.
[30] Bonds, *Wordless Rhetoric*, 5.

concept of musical suasiveness with the full spectrum of untexted music-affective techniques and conventions. This moves the 'suasive' level of meaning beyond self-defeating 'word-painting' approaches to textual interpretation that ultimately collapse back into semantics. On the other hand, Bonds makes no decisive break from semantic meanings, since the notion of 'intelligible content' implies that such meanings, should they be present, are no more or less valid than any other kind. Bonds thus concisely invokes a flexible conception of music-rhetorical suasiveness that is capable of application to both texted and untexted music, and which may both engage with 'semantic' meanings and proceed independently of them. Within this conception, it becomes possible to understand musical techniques such as periodicity in suasive terms, as Bonds himself illustrates. He describes periodicity – defined here as 'small-scale units concatenated into increasingly larger ones' – as a 'key link between the grammar and rhetoric of both language and music':

> On the smallest scale, periodicity falls within the realm of syntax, for it is concerned with the construction of brief and relatively discrete units. On the largest scale, it merges into the broader idea of rhetoric, for it addresses the totality of an oration or movement, that is, the ordering and disposition of all the periods that together constitute the whole.[31]

Much as 'speaking well' both depends upon and exceeds 'speaking correctly', then,[32] the suasive concept of rendering content intelligible through form clarifies how higher hierarchical levels of periodic musical structures may be founded on lower levels, and be understood partially through this overlap, yet may also acquire and bear independent meaning.[33]

Relying on Bonds' framework, I will associate periodic architecture with suasive meaning in music by both Pärt and Josquin. Likewise, I treat the other elements of historical

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[31] See Bonds, *Wordless Rhetoric*, 71-2.
[32] Ibid.: '… a work must be correct before it can be eloquent'.
[33] See id. 78 (associating periodicity with intelligibility), and 71-80 generally. A differently insightful approach to this topic (using Bach's music) is taken in Douglas R. Hofstadter, *Gödel, Escher, Bach: an Eternal Golden Braid* (New York: Basic Books, 1979). See further section 4.3.3 on Pärt's semi-texted music.

'thinkability' cited above as specific entailments of musical rhetoric's suasive level. Pärt's norms and expressive departures in *Miserere*, for example, are formal features that mediate encounters with text through the addition of vital interpretative and performative dimensions. It is worth emphasising here that expressive departure is not necessarily to be understood as an incident of syntactical rupture. Within certain contexts, such as Tinctoris' discord presentation (or *Für Alina*'s famous 'flower' note – Example 4.1),[34] there is a degree of convergence. Within the tradition of verbal rhetoric, however, 'expressive departure' has a broader reach. Quintilian, for example, appealed to the relief of 'everyday stereotyped speech'.[35] He distinguished between two main categories of embellishing device in Classical rhetoric – trope and figure. 'While the trope lends novel content to familiar language,' Bartel clarifies, 'the figure uses novel language construction'.[36] This important distinction shows how wholly syntactical strategies, such as intensifications and inflections, fall within the scope of the *vitium* ('blemish') no less than syntactical transgression: once more, the suasive level of meaning both overlaps with and exceeds the semantic. Moreover, it is precisely this suasive level that establishes the norm-departure relationship as symbiotic, not oppositional: both elements combine in consideration of an overall affective whole in which content is rendered intelligible through form. As I shall show in detail with *Miserere*, this model permits the conception of complex musical structures as rhetorical in their entirety, rather than confining rhetorical understandings to individual moments of heightened expression.

Bonds' formulation is additionally useful because it does not presume a relationship between musical and verbal rhetoric in which the latter is axiomatically regarded as a model for the former. While such a relationship may be indicated in some music-historical contexts,

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[34] See also section 1.1.1.
[35] See section 4.1.1.
[36] See further Bartel, *Musica Poetica*, 68-9. Compare Vickers, "Figures of Rhetoric/Figures of Music?" 20-1.

such as the German Baroque, it is by no means universal. For instance, as Bartel notes, there was a longstanding association within both the medieval university and the Lutheran *Lateinschule* between practical musicianship and the trivial arts (grammar, logic, rhetoric).[37] The same figure, the *cantor*, was often an exponent and teacher of both. It is additionally worth recalling, as both Vickers and Bartel do, that the vastly influential *Institutio Oratoria* extolled music, citing its 'power to excite or assuage the emotions of mankind'. Quintilian regarded musical knowledge and study as indispensable to oratory, and in this regard laid particular importance on such matters such as vocal inflection and bodily gesture, whose value he described exactly in terms of persuasion.[38] This is a perception of shared resources between music and language directed far more towards suasiveness and affective strength than semantic precision. Similar observations attach to the two means by which music was to 'advocate' for its text within Luther's thinking: orientation towards receptiveness, and imparting potency to the message. Indeed, I suggest – marking the critical theory from chapter 3 as relevant here – that non-propositional meanings are crucial to music-rhetorical analogy, precisely because they implicate the expressive techniques that most directly translate between the two arts. Words aspire to the condition of music no less than *vice versa*. Bonds' appeal to 'intelligibility to an audience' is thus highly appropriate to musical rhetoric's 'suasive' level, since it places overall experiential effect ahead of any particular modality of meaning.

In summarising the above observations, two points are worth reiterating. First, this chapter is concerned not with the vast topic of music-rhetorical analogy in a general sense, but with historically 'thinkable' aspects of that analogy that could usefully frame an analytical

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[37] Bartel, *Musica Poetica*, 12 and 65.
[38] See id., 73 (note 37); Vickers, "Figures of Rhetoric/Figures of Music?" 5-8. Bodily gesture is discussed (with several extracts from Cicero and Quintilian) in Judy Tarling's short manual *Speaking With Quintilian: Text, Voice, Performance* (Milton Keynes: AuthorHouse UK, 2009), 102-10.

and hermeneutic dialogue between tintinnabuli music and music from 1500. Secondly, the very legitimacy and salience of singling out rhetoric and likening it to music lies in recognising that rhetorical technique is not a mere adjunct to propositional meaning, but rather involves fundamental mediation of the entire experience of linguistic communication. As Agawu succinctly puts it, 'rhetoric does not merely adorn – it defines'.[39] With these points in mind, my main theoretical claims are as follows. Music, whether texted or untexted, is to be understood as operating rhetorically when its formal and performative elements interact. Both 'semantic' and 'suasive' levels of meaning may be used to map these interactions, with the 'suasive' level to be approached through Bonds' notion of a musical form by which content is rendered intelligible. This wide concept of music-rhetorical 'suasiveness' reflects ways in which music and language share expressive resources in aesthetic, gestural, purposive, and dramaturgical registers within which semantic mediation is not necessarily required. Lastly, periodicity and norm-departure symbiosis are each assimilable within the model of an overlapping but asymmetrical relationship between suasive and semantic levels of musical rhetoric. Both compositional techniques are found in Josquin's music, which – as I have foreshadowed – offers a basis for substantive comparison between music-rhetorical composition in 1500 and Pärt's texted tintinnabuli constructions. Accordingly, I next turn to Josquin to complete this chapter's conceptual setup.

4.1.3 Josquin and *Miserere Mei, Deus*

In 1503, Josquin wrote a five-voice polyphonic setting of Psalm 51 – one of the so-called 'penitential psalms', in which David makes supplication in repentance for his conduct

[39] Agawu, *Music as Discourse*, 31.

involving Uriah and Bathsheba.[40] *Miserere Mei, Deus* was no ordinary composition. It was one of the earliest large-scale 'psalm motets', thus pioneering what was to become an 'important new genre'.[41] It also became extremely well-known: Heinrich Glarean's 1547 treatise *Dodecachordon* records that Josquin's piece was 'in everyone's hands',[42] and composers including Willaert, Gombert, Lassus, and Palestrina directly acknowledged it through quotation.[43] Macey has written on this motet several times, and it is his contention that *Miserere Mei, Deus* incorporates 'in a revolutionary way several techniques from the discipline of rhetoric'.[44] Macey is by no means the first to have proposed a rhetorical interpretation of the piece, and such understandings of Josquin's music go back to some of the earliest *Figurenlehren*, such as Johannes Nucius' *Musices Poeticae* of 1613.[45] However, Macey's extension of music-rhetorical analogy to *Miserere Mei, Deus* is especially detailed. What follows is a curated account of his work, intended both to complement the as-yet inchoate historical model towards which this chapter has been working and to ground later comparisons with Pärt's technique in *Miserere*.

Undoubtedly the most singular feature of *Miserere Mei, Deus* is Josquin's use of the psalmist's first cry – 'Have mercy upon me, O God'. As Macey indicates, Josquin sets this opening phrase with imitative pairings involving four of the five voices, using a prominent

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[40] Psalm 50 in the Vulgate numbering. See further Thomas Holm, "Analysis and Comparison of Three Major Vocal/Instrumental Works of Arvo Pärt: *Passio, Miserere* and *Litany*" (DMA diss., University of Illinois at Urbana-Champaign, 1998), 24.
[41] Macey, "Josquin's *Miserere Mei*, *Deus*," 2. See further Edward Nowacki, "The Latin Psalm Motet 1500-1535," in *Renaissance-Studien: Helmuth Osthoff zum 80. Geburtstag*, ed. Ludwig Finscher (Turzing: Frankfurter Beiträge zur Musikwissenschaft, 1979), 159-84; Edward E. Lowinsky, ed., *The Medici Codex of 1518*, Monuments of Renaissance Music III (Chicago: University of Chicago Press, 1968), 196.
[42] Henricus Glareanus, *Dodecachordon*, trans. Clement A. Miller (Rome: American Institute of Musicology, 1965): 259.
[43] See Macey, "Josquin's *Miserere Mei, Deus*," 159. See further Patrick Macey, *Bonfire Songs: Savonarola's Musical Legacy* (Oxford: Clarendon Press, 1998), part II: "The Art Tradition: Musical Settings of Savonarola's Meditations on Psalms 50 and 30".
[44] Macey, "Josquin's *Miserere Mei, Deus*," 137. I refer here both to his dissertation and to his publications.
[45] For Nucius on Josquin see id., 66-7; Macey, "Josquin and Musical Rhetoric," 494-5.

two-note motive characterised by a semitonal inflection (Example 4.2).[46] He then proceeds to recall the phrase repeatedly throughout the motet, always set to this same motive, and always in the fifth voice (the second tenor). This refrain, or *soggetto ostinato*, is the element of *Miserere Mei, Deus* that later composers usually quoted.[47] It is all that the second tenor sings, and is subjected, moreover, to rigorous structural organisation that is perhaps best captured visually in Ottaviano Petrucci's 1519 printing of the part (Figure 4.i).[48] The *soggetto* appears at the end of all 19 verses, and additionally interrupts two verses (1 and 13) partway through. This yields a total of 21 occurrences. In the *prima pars* (verses 1-7), the *soggetto* appears on successive degrees of a scale descending from e' to e, with the semibreve as its basic durational value. The *secunda pars* (verses 8-14) reverses the process, using ascending scale degrees as well as rhythmic diminution. Finally, the *tertia pars* (verses 15-19) sees the scale descending once more – this time through the fifth from e' to a – and the original durations restored. This systematisation is tabulated in Figure 4.ii (see also Example 4.3).

Macey describes this structure as 'a kind of musical capitalisation of the text',[49] and the *soggetto* is fundamental to his rhetorical interpretation of *Miserere Mei, Deus*. Aspects of the motet's history certainly support this view. The Ferrarese court for which Josquin composed it, that of Duke Ercole I d'Este, was strongly associated with reformist preacher Girolamo Savonarola.[50] Savonarola's writings included 'Latin meditations on the psalms',[51] notably *Infelix Ego*, a meditation on Psalm 51 which also emphasises the opening utterance, making refrain-like iterations whose similarity to Josquin's *soggetto* is obvious (see Figure 4.iii).

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[46] Musical examples from the Josquin use Macey's own edition in "Josquin's *Miserere Mei, Deus*."
[47] Id., 157: 'Josquin's *soggetto* established itself as a kind of musical *topos* during the sixteenth century'.
[48] For the Petrucci printing see Macey, "Josquin and Musical Rhetoric," 494.
[49] Macey, "Josquin's *Miserere Mei, Deus*," 25. Compare Lowinsky, ed., *The Medici Codex of 1518*, 196 ('music as an artistic projection, elevation, and intensification of the spoken word').
[50] See Macey, *Bonfire Songs*, 184-91 for much more detail on this connection.
[51] See id., 153-8.

Savonarola wrote *Infelix Ego* in 1498, shortly before his execution for heresy, and the text was known and published in Ferrara well before 1503.[52] A direct link between Savonarola's rhetorically charged psalm meditation and Josquin's psalm motet therefore seems not only plausible, but likely.[53] As for the *soggetto* itself, Macey draws attention to its simple melodic formula – recitation and 'plaintive' semitone – which he associates with directness of expression.[54] He also notes that the composer, by frequently repeating this *soggetto*, both departs from and intensifies the liturgically prescribed form of the psalm text.[55] A similar intent may be inferred from Josquin's other textual modifications in the motet: the omission of the opening two (introductory) psalm verses, and the prefixture of *Audi!* ('Listen!') to verse 8, which ensures that all three *partes* commence with a direct, dramatic imperative.[56] These compositional features – speech-inflection and intensification through repetition – are already 'suasive', in that they exhibit a clear performative and interpretative relationship to the text.[57] It is additionally notable, I suggest, that the *soggetto ostinato* is an example of periodicity in musical text-setting. At a low level, its design reflects textual structure via the motivic contour, whose pitch change coincides with the most stressed syllable in the phrase (the agogic accent in *Deus*). At higher levels, it marks the 'sense units' of the text by appearing as a regular punctuation at the end of each verse, while its changes of direction and rhythm mark the overall tripartite structure. Josquin's organisation of the *soggetto* hence illustrates Bonds' conception of periodicity as a systematic link between 'grammar' and

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[52] See id., 28, 186-8. *Infelix Ego* itself became a motet-text; Byrd's is an especially notable setting.
[53] See for instance id., 192; Macey, "Josquin's *Miserere Mei, Deus*," 26.
[54] See Macey, "Josquin and Musical Rhetoric," 493-5; Macey, "Josquin's *Miserere Mei, Deus*," 78-9, citing Lowinsky, ed., *The Medici Codex of 1518*, 197.
[55] See Macey, "Josquin's *Miserere Mei, Deus*," 81-2.
[56] See Bernhard Meier, "The Musica Reservata of Adrianus Petit Coclico and its Relationship to Josquin," *Musica Disciplina* 10 (1956): 79.
[57] The *soggetto* is compared with the rhetorical figure of *epiphora* in Macey, "Josquin and Musical Rhetoric," 493.

'rhetoric', and Macey's analysis spends some time considering ways in which the *soggetto*'s individual entries mediate the dramatic trajectory of the work.

In discussing *Miserere Mei, Deus* more generally, Macey draws on the music-rhetorical figures associated with *musica poetica*.[58] One of the many *Figuren* he identifies is *anadiplosis*. *Anadiplosis*, in spoken rhetoric, involves opening one phrase with the closing words of the last. The 1719 *Figurenlehre* of Mauritius Vogt attempts to give the term an analogous musical content ('the *anadiplosis* occurs', Vogt writes, 'when we form a beginning out of the previous ending'). In Macey's analysis, Josquin uses *anadiplosis* in Vogt's sense as a further device of periodicity, by creating musical links across verse boundaries. These help to articulate verse-groups as structural subunits occupying an intermediate hierarchical position between single verses and the three *partes* (see Example 4.4).[59] At first glance, this argument may seem anachronistic and overly convenient. After all, Vogt was writing over 200 years after Josquin, while Burmeister's typology of figures – which lies more than a century closer – defines *anadiplosis* quite differently.[60] However, to make this objection is to follow Vickers in misapprehending the *Figurenlehren* project, which was less concerned with specific word-music isomorphism than with a terminology for describing 'composition devices which deviated from the ordinary or regular manner of musical expression'.[61] As this phrase of Bartel's makes clear, what matters most in Macey's analysis is not the detailed, specific mapping of individual *Figuren*, but the identification of a basic principle that the *Figuren*

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[58] See id., 490-1 (reproducing Burmeister's full set of sixteen harmonic, six melodic and four hybrid figures).
[59] On Vogt's *Conclave Thesauri Magnae Artis Musicae* generally see Bartel, *Musica Poetica*, 127-31 (for Vogt on *anadiplosis* see 182). Compare Macey, "Josquin's *Miserere Mei, Deus*," 69-70, 97, 103; Macey, "Josquin and Musical Rhetoric," 497-9, 519-20.
[60] On *anadiplosis* through the *Figurenlehren* see Bartel, *Musica Poetica*, 87-8 and 180-3. Compare Macey, "Josquin's *Miserere Mei, Deus*," 110.
[61] Bartel, *Musica Poetica*, ix.

sought to codify: expressive departure.[62] The passages Macey describes with terms such as *anadiplosis* are, I suggest, best understood on this more general level.[63] Like Tinctoris' discords, they are expressive departures whose meaningfulness and sense relates to and relies on their context of surrounding 'norms'. I also suggest that this perspective partially mitigates the historical problems of discussing music from 1500 in terms of *Figuren*, adding support to other perfectly legitimate observations made by Macey: that compositional practice often precedes theory (especially in the Renaissance), and that Josquin was in all likelihood versed in Classical rhetoric through a clerical education.[64] Macey's *anadiplosis* example, as clarified through Bartel's work, is thus very instructive for this chapter's purposes, since it indicates how specific compositional moments may be interpreted as part of a music-rhetorical whole in which 'suasive' and 'semantic' levels interact. I will also refer to Pärt's music occasionally in terms of *Figuren* – not in order to claim his knowledge of *musica poetica*, but rather to articulate concisely details of his affective structuring.

Macey finds various strategies of musical intensification within the *tertia pars* of *Miserere Mei, Deus*. For instance, the *soggetto* in this *pars* frequently appears in conjunction with long stepwise descents that are heard far less often earlier in the motet. Bernhard Meier long ago noted these descents, associating them with the figure of *catabasis* and the textual message of self-debasement before God.[65] In Example 4.5, the descents are themselves dramatised through concentrated imitative counterpoint and high ranges (including a transgression of the upper *terminus* of the bassus' modal *ambitus*).[66] More broadly, Josquin intensifies the *tertia pars* by economising and repeating its musical material. Macey describes how verses 16-18 all

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[62] See also Warren Kirkendale, "*Circulatio*-Tradition, *Maria Lactans*, and Josquin as Musical Orator," *Acta Musicologica* 56/1 (1984): 69.
[63] Compare Macey "Josquin and Musical Rhetoric," 520.
[64] See id., 485-6 and 492. Compare Kirkendale, "*Circulatio*-Tradition," 83.
[65] Meier, "The Musica Reservata," 81. For *catabasis* through the *Figurenlehren* see Bartel, *Musica Poetica*, 214-5.
[66] See Macey, "Josquin's *Miserere Mei, Deus*," 130-1; compare Macey, "Josquin and Musical Rhetoric," 495-6.

follow a similar pattern: imitative duets to open, followed by transitional duets and concluding phrases leading to a *fauxbourdon* passage. Josquin uses concentrated, syllabic melodies in these verses, and also begins to set consecutive textual phrases to identical motives (Example 4.6).[67] The *tertia pars* hence represents a culmination of his tendency to privilege certain motivic patterns throughout the work (see Example 4.7).[68] In an article on a different motet, Joshua Rifkin reaches for rhetorical analogy when discussing precisely these motivic aspects of Josquin's writing, which he associates with 'speechification'.[69] Rifkin's further remark that Josquin 'perceived the need for a means of establishing within the space of simultaneous conception [of parts] a coherent syntax over and above the bedrock grammar represented by rules of consonance, the modes, and the like' closely reflects, I suggest, Bonds' concept of musical form as the means by which content is rendered intelligible. Likewise, it is possible to understand each of the other devices just listed in terms of the 'suasive' level of musical rhetoric. While their degrees of semantic representation vary, they all converge in an affective sense, marking the *tertia pars* as a dramatic culmination.

In verse 19, the last verse, *Miserere Mei, Deus* reaches its peak. All of the motet's most recurrent motives are prominently recapitulated, and Josquin also harnesses repetition and homophonic texture in service of a final, climactic appeal (Example 4.8). Macey writes that Josquin 'holds these effects of summary and repetition in reserve until the conclusion of the motet so that he can truly "stir the theatre"'.[70] Such a conclusion is readily understood as

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[67] See Macey, "Josquin and Musical Rhetoric," 507-11.
[68] See id., 495-505.
[69] Joshua Rifkin, "Motivik – Konstruktion – Humanismus: Zur Motette *Huc Me Sydereo* von Josquin des Prez," in *Die Motette*, ed. Herbert Schneider, Neue Studien zur Musikwissenschaft 5 (Mainz: Schott, 1992), 105-34. I am grateful to Professor Rifkin for sending me his own unpublished English version of this paper in 2006 ("Motivicity, Constructionism, Humanism: On Josquin's *Huc Me Sydereo*"), from which all quotes are taken.
[70] Macey, "Josquin's *Miserere Mei, Deus*," 126; compare Macey, "Josquin and Musical Rhetoric," 523.

rhetorical, and Macey, in making this point, draws a further direct analogy with the discipline of spoken rhetoric. The Classical subdivision of the speech, he explains, was into three parts:

> an introduction (*exordium*) that arouses the audience's attention and makes an appeal to its sympathy, followed by the central part of the oration, the facts of the case (*narratio*) and arguments pro and contra (*confirmatio* and *refutatio*). The speech closes with a peroration (*peroratio*) or summation of the case, including a rousing appeal to the audience.[71]

Verse 19, in which the 'full torrent of [Josquin's] eloquence' is released,[72] clearly matches this prescription for the *peroratio*. Likewise, the opening of *Miserere Mei, Deus* (Example 4.2) makes for an effective *exordium*. Macey (citing the Classical authorities) comments that the sympathy and attentiveness of the listener will best be won through simple, apparently unpremeditated language and self-effacement, and Josquin's melodic and textual sparseness, combined with the 'direct' quality of the *soggetto* motive's appeal, are consistent with this use of 'art to conceal art'.[73] The music in the outermost verses of *Miserere Mei, Deus* thus performs and interprets the psalm text, but does not necessarily 'represent' it. Rather, it functions in the Lutheran sense of orienting towards receptiveness and imparting potency. It is this disciplined, rational approach to framing an overall affective structure that I want finally to emphasise as a significant feature of Josquin's motet.

These techniques, assembled from Macey's commentaries on Josquin, usefully illustrate compositional rhetoric in practice. However, they all also closely approach strategies in Pärt's *Miserere*, written almost half a millennium later. The remainder of this chapter is devoted to a music-rhetorical interpretation of Pärt's piece. Section 4.2 makes the analytical case, concentrating especially on *Miserere*'s long central structure. Section 4.3 then uses the work to explore the wider implications of a music-rhetorical hermeneutic for the tintinnabuli style and its meanings. I first use *Miserere*'s parallels with Josquin to attempt to demystify the status

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[71] Macey, "Josquin and Musical Rhetoric," 486-7.
[72] Macey, "Josquin's *Miserere Mei, Deus*," 126.
[73] Id., 124-5; compare Macey, "Josquin and Musical Rhetoric," 524-5.

of 'early music' within tintinnabuli's critical discourse. I then compare the piece briefly to *Passio*, arguing – against Paul Hillier – that 'rhetoric' is not an exceptional but rather a standard element of texted tintinnabuli.

4.2 Rhetorical structure in *Miserere*

4.2.1 Building the primary M-voice

Miserere is one of Pärt's longer works, running to 35 minutes, and it is certainly one of his most complicated. It, too, sets Psalm 51, and a comparison of the textual structures used by Pärt and Josquin appears (with translation) in Figure 4.iv. Both composers omit the two introductory verses.[74] However, Pärt – like Josquin – also makes a much more significant textual intervention, interrupting the psalm twice with verses from the eschatological *Dies Irae* hymn to create a dramatic interplay of wrath, remorse and redemption.[75] These *Dies Irae* sections rework *Calix*, a piece performed at the 'cradle of tintinnabuli' concert but withdrawn by Pärt as an independent composition.[76] *Miserere* thus has a four-part macrostructure, tabulated in Figure 4.v. Its scoring is more expansive than Josquin's, and is relatively unusual: five solo singers (SATTB), mixed choir, organ, six winds, two electric guitars, and percussion. This combination reflects two major influences: the Hilliard Ensemble, to which the work is dedicated, and Alfred Schnittke's 1975 *Requiem*, with which the performing forces for *Calix* were aligned (see further Figure 4.vi).[77] From this basic background, it is apparent that there is much to be said about *Miserere* both historically and

[74] However, the published score preserves the psalm's verse-numbering, so that the nineteen verses are marked as 'versus III' through to 'versus XXI'. To facilitate comparison with Josquin's setting, it is convenient here to refer to them as though numbered from 1 to 19. This is consistent with Hillier's approach (*Arvo Pärt*, 153) and with Macey's analyses of Josquin's setting (and hence also with the discussion in section 4.1.3).
[75] See Engelhardt, review of *Solfeggio* and other works, 991.
[76] On *Calix* see further sections 1.1.1 and 1.3.1.
[77] Restagno, "Arvo Pärt in Conversation," 70.

theologically, even before considering the work's technical complexity. This section's analysis is therefore by necessity selective. It proceeds hierarchically, moving from lower to upper levels of organisation. I start with the long part 3, which takes up over 20 minutes in performance, considering both regular and irregular aspects of its construction. I then move from the work's centre to its outer sections, describing the other parts largely in terms of macrostructure and integration. This approach contrasts with previous analytical discussions of *Miserere* by Hillier, Hermann Conen, and Leopold Brauneiss, each of which is chronologically organised. While these earlier accounts often diverge from mine in matters of emphasis and detail, there is of course also substantial overlap, and I cite other authors wherever my independent study of the piece has benefited from their insights.[78]

Miserere, like many other tintinnabuli works, is composed according to rules derived from properties of its text. Throughout part 3, which spans verses 4-19 of the psalm, Pärt's rules are concentrated on one line of music in particular: the lowest sung M-voice, which I refer to as the 'primary' M-voice.[79] The primary M-voice mediates all levels of an elaborate periodic hierarchy, which runs from syllable through to verse-group and affects the entire ensemble. In describing how this voice is built, it is easiest to start at the level of individual words. These follow a well-defined rhythmic scheme (see also Example 4.9):[80]

1. The text is set syllabically, in crotchets.
2. Agogically accented syllables and monosyllables are double-length.
3. There is no overlying metre: the music's barring reflects the durations of words.
4. Each word is followed by a bar of silence, whose duration is calculated by counting the crotchets from the agogic accent to the end.
5. Words preceding punctuation marks (phrase-endings) are followed by two such silent bars.

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[78] See Hillier, *Arvo Pärt*, 151-62; Conen, "Annäherung an den Kern der Musik;" Brauneiss, "*Miserere*."
See also Holm, 'Analysis and Comparison," whose approach is less chronological. There is also a short analysis in Eugene Birman, "Twenty Years of Independence: Modern Estonian Music, EU Integration, and Effects on Identity" (DPhil diss., University of Oxford, 2015), 42-9.
[79] Compare Hillier, 156-9. Brauneiss has written on primary M-voice structures more generally: see for example "Tintinnabuli: An Introduction," 128.
[80] On primary M-voice construction in part 3 see also Brauneiss, "*Miserere*," 258-60.

Overlying this rhythmic scheme is an equally systematic scheme that determines the note-by-note pitch content. Once more, Pärt's rules of melodic construction are clearly underpinned by periodicity (see Example 4.10):

1. Each word is based on a diatonic scale fragment within the F minor key signature, whose first or last note is a given focal pitch.
2. At the agogic accent, the direction of melodic motion reverses (accordingly, focal pitches are not always reached).
3. In even-numbered verses, the agogic accent is set as a two-note neume that anticipates the following syllable's pitch.[81]
4. Monosyllables take the final pitch of the previous word.

Alone, these word-level schemes are not sufficient to determine the progression of the primary M-voice, since rules for choosing the melodic modes and focal pitches of polysyllabic words are still needed. These rules are organised at the successively higher periodic levels of phrase and phrase-group. Example 4.10 also illustrates the phrase-level scheme that allocates melodic modes to the M-voice scale fragments:

1. From the second polysyllable of each phrase, the melodic modes alternate between either 1 and 3 (above the focal pitch) or 2 and 4 (below the focal pitch).
2. The first melodic mode used in each new phrase maintains the alternation pattern of the previous phrase.
3. Whenever the alternation pattern switches between odd- and even-numbered modes, an overall pattern of contrary motion in successive modes is maintained (for example, 2431 rather than 2413).[82]

The scheme determining focal pitches is tabulated in Figure 4.vii, and additionally illustrated in Example 4.11. It is simply described:

1. Starting from c, the focal pitch rises by one diatonic step after every fourth phrase.
2. From phrase 36 on, the focal pitch falls by one diatonic step after every phrase.

This latter scheme is very important, and, notably, is incorrectly given in the analyses of both Hillier and Brauneiss (see Figure 4.viii). Both authors associate it with *Miserere*'s verse-level structures, from which the changes in focal pitch are in fact independent.[83] The phrase-level clarification, which establishes another discrete level of periodicity, shows Pärt's construction

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[81] Even though this is a verse-level scheme, it is convenient to list it here.
[82] Compare Hillier, *Arvo Pärt*, 95.
[83] Id., 157-8; Brauneiss, "*Miserere*," 257. See also section 4.2.2.

to be simple and totally regular, rather than complex and somewhat arbitrary. This focal pitch design is of further interest for two reasons. First, rapid systematic shifts of focal pitch were quite rare in tintinnabuli music before 1989, having previously appeared only in *Fratres*. Secondly, the scheme shifts in periodic level between verses 16 and 17, moving from phrase-group to phrase. Both of these facts, I suggest, give analytical notice that Pärt intends to construct part 3 of *Miserere*, at a high level of periodicity, as an affective superstructure. The focal pitch scheme articulates an overall arc of rise and fall within the primary M-voice, whose high point – the pitch d♭' – coincides with the especially dramatic text of verse 16.[84] Other features of part 3 will confirm the markedness of this verse as an overall 'high point', as Pärt himself did in 2014, when he referred to the focal pitch progression as '*dramaturgisch*' in conception.[85] In this connection, it is also worth marking certain parallels between Pärt's approach to the primary M-voice and Josquin's disposition of the *soggetto ostinato* in *Miserere Mei, Deus* (Figure 4.i). Both designs trace and retrace a full octave in systematic, stepwise motion, both are organised around textual periodicity, and both may be understood as simultaneously rational and affective.

More detailed Josquin-Pärt congruences will emerge below. For now, what matters most is the composers' shared use of periodicity on multiple concurrent hierarchical levels. The rule-sets governing *Miserere*'s primary M-voice illustrate the central role of periodicity in Pärt's melodic strategy for texted tintinnabuli. Both here and elsewhere, it is through periodicity that he adapts the basic scalar principles of M-voice construction – the 'horizontal' component of tintinnabuli syntax – to the task of text-setting.[86] The primary M-voice may thus be understood, I suggest, as realising a collection of underlying norms. Pärt's

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[84] Compare Hillier, *Arvo Pärt*, 152 ('apotheosis'); Conen, "Annäherung an den Kern der Musik," 70-3.
[85] Arvo Pärt, interview with the author at APC, 19 March 2014.
[86] Compare Brauneiss, "Tintinnabuli: An Introduction," 122-3.

technique creates a modality of 'everyday' musical speech, in the sense in which this term appeared in section 4.1. This is well-illustrated by the elements of the primary M-voice that serve mainly to reinforce basic communication of the text: Pärt's agogic emphases, for example, which stylise the inflections of natural speech and are widely found throughout texted tintinnabuli music from the late 1980s on,[87] as well as in *Miserere Mei, Deus* (recall the *soggetto* motive) and the monophonic chant examples considered by Jonsson and Treitler. At the same time, however, the details of periodic architecture in part 3 of *Miserere* are married to Pärt's conception of a specific text's dramatic trajectory. This is made clear at the verse 16 'high point', but is equally apparent in other decisions, such as the separation of individual words by bars of silence. *Miserere* is the first tintinnabuli work to fragment its text in this way, and its sound-silence alternation has been repeatedly described as an affective interpretation of the psalm text. Jeffers Engelhardt, for instance, associates the silences with *Miserere*'s 'severe textual tone', suggesting that they 'serve to reflect the text's dialectic of presence with and alienation from the divine'.[88] Pärt's own descriptions also refer to an alternation of hope and despair, and closely reflect this sense of strained, penitential utterance: 'the work is so structured that for each word there is a catching of breath, a rest, as if someone speaks a word then immediately afterwards tries to gather strength for the next'.[89] The periodic hierarchy of the primary M-voice, then, is truly music-rhetorical, mediating between levels of form and content, and between suasive and semantic meanings.

One final feature is worth marking at this stage: Pärt's pervasive use of alternation patterns to create striated structures. These are found not only in the silence-sound juxtapositions, but also in the agogic 'neumes' of even-numbered verses, and in the

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[87] The *Sieben Magnificat-Antiphonen* provide a good early illustration; see Hillier, *Arvo Pärt*, 166-8.
[88] Engelhardt, review of *Solfeggio* and other works, 991. Compare Conen, "Annäherung an den Kern der Musik," 28-32.
[89] Restagno, "Arvo Pärt in Conversation," 67. (See also 69 on hope and despair).

allocation of melodic modes both within phrases (alternation between ascent and descent) and between phrases (alternation between mode-pairings above and below the focal pitch). The overall fourfold design of *Miserere* is also striational, in that it alternates between psalm and hymn texts, and further striations will emerge at other levels of Pärt's periodic architecture. Noting this technique from the outset helps to set up two of this chapter's broader interpretative arguments. First, striation will be central to *Miserere*'s integration of microstructure and macrostructure (and in this sense, in the spirit of music-rhetorical analogy, I shall refer to it as a musical 'parataxis'). Secondly, striation links *Miserere* to more general patterns of affective structuring within Pärt's oeuvre: these patterns, as chapters 1 and 3 each illustrated, appear frequently not only in texted tintinnabuli, but also in untexted tintinnabuli and pre-tintinnabuli scores.[90] Consequently, the adoption of periodicity to develop 'norms' for texted tintinnabuli has a complex historical relationship with Pärt's overall compositional development.

4.2.2 Building out from the primary M-voice

Periodic design is also evident in how the other musical lines in part 3 of *Miserere* relate to the primary M-voice. Pärt uses a series of related schemes to fill out the texture: some regulate vocal presence, others regulate instrumental interpolation, and still others involve both vocal and instrumental elements. It is easiest to begin with the main voice-scheme, which is drawn around the quintet of solo singers. Since Pärt reserves the choir for the *Dies Irae*, these are the only voices heard in *Miserere*'s psalm sections. In part 3, as Figure 4.ix shows, Pärt allocates music to the quintet according to a systematic expansion and contraction of forces. In contrast with the focal pitch scheme, this textural structure *does*

[90] See sections 1.2.2, 1.3.1, 3.3 for various examples.

exhibit verse-level periodicity. It is also more complex than the focal pitch scheme, since it unfolds as a series of waves. For most of part 3, every two verses that add a voice are followed by a verse that subtracts one. It is plain, therefore, that the textural and focal pitch schemes are separate. Nonetheless, they are complementary. The primary M-voice is always sustained in the lowest vocal part, and the stepwise ascent of its focal pitch is matched by a gradual increase in the density of voices above it. From a single voice in verse 4, the music builds slowly towards the full quintet in verses 14 and 16, and the primary M-voice's descent after verse 16's 'peak' is matched by an equally rapid thinning of the vocal texture. As Conen records, Pärt's dynamics and tempi also broadly reinforce this arc, whose dramatic conception is hence increasingly affirmed.[91]

Brauneiss has suggested two alternative ways of parsing the above structure, which are compared in Figure 4.ix.[92] My preference is for the second, since it meshes better with the other schemes that operate within part 3. These schemes involve verse-level periodicity, but also articulate a still higher level: the verse-group. Pärt divides the verses of part 3 into five distinct groups, and demarcates the boundaries between verse-groups with instrumental passages that Hillier terms 'interludes'.[93] From Figure 4.x, which shows the placement of these interludes, it is clear that they too complement the vocal-texture scheme, splitting it into internally symmetrical units of growth and retreat. The delayed placement of the fourth interlude is especially significant. Coming after verse 17, it breaks an established pattern of three-verse groups, instead creating a longer, five-verse group starting at verse 13. This serves, I suggest, to maximise continuity during the immediate buildup to verse 16's 'high

[91] Compare Conen, "Annäherung an den Kern der Musik," 67-70 (including tabulation of structures in part 3).
[92] See Brauneiss, "*Miserere*," 257.
[93] Hillier, *Arvo Pärt*, 158.

point', and I discuss the extended fourth subgroup in detail below.[94] Meanwhile, further layers of process are at work, each intersecting with Pärt's verse-group design. One of these, which I call 'occlusion', concerns the silences between successive words. Briefly put, the first and last verses of each subgroup fill these silences, most typically through instrumental responses or held notes in the vocal lines (Examples 4.12a, 4.12b). In the case of each subgroup's final verse (that is, verses 6, 9, and 12, as well as the expected verse 15), the density of these responses progressively increases, matching the number of parts in the vocal texture.[95] The occlusion scheme is complex for two reasons. First, its adjustment to the relocation of the fourth interlude is only partial. Secondly, the occlusions can be difficult to distinguish from Pärt's more sporadic placement of drones in part 3 (for example, it is possibly correct to classify the timpani pedals in verses 4 and 19 as occlusions, which would be expected in these verses). A slightly simpler design involves the 'laconic' contributions noted by Hillier, which I call 'echoes'.[96] These are very short instrumental passages used by Pärt to separate consecutive verses within the verse-groups (Examples 4.13a, 4.13b). A detailed tabulation of interludes, occlusions and echoes is given in Figure 4.xi.[97] As ever, these schemes promote part 3's overall dramatic shape, typically building towards verse 16, peaking there, and then sharply reducing in its aftermath.

Every note of this material, whether vocal or instrumental, is derived by subjecting the primary M-voice to systematic tintinnabuli transformation. The foundational importance of this line within part 3 cannot be overstated. It affects the entire periodic hierarchy: at the level of word and phrase, it is the main melodic realisation of the psalm text, while at higher

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[94] Compare Brauneiss, "*Miserere*," 258.
[95] As Brauneiss points out, this increase in density actually takes place in the verses that reduce in vocal density ("*Miserere*," 258).
[96] Compare Hillier, *Arvo Pärt*, 158-9 (he does not differentiate the 'echoes' from the 'occlusions').
[97] Compare Conen's table in "Annäherung an den Kern der Musik," 67-9.

levels it functions, with increasing abstraction, as a structural template for Pärt's other musical processes. The secondary vocal lines, for example, are built from the primary M-voice as follows (see also Figure 4.xii and foregoing musical examples):

1. One-part texture: primary M-voice alone.
2. Two-part texture: added T-voice (first position superior).
3. Three-part texture: added M-voice in parallel tenths, added T-voice (variable).
4. Four-part texture: added M-voice in parallel thirds or sixths (depending on range), two added T-voices (both first position superior).
5. Five-part texture: added M-voice in parallel tenths, three added T-voices (superior and inferior for primary M-voice, superior only for secondary M-voice).

Very similar principles govern the echoes and occlusions. The echoes, for example, present the last word of a verse in isolation, detached from its actual text and recontextualised within a new tintinnabuli structure (see Figure 4.xiii).[98] In both Examples 4.13a and 4.13b, Pärt inverts the original melodic fragment, relocates it vertically to commence on the focal pitch, and places it in a regular rhythmic framework. In the second case, he also adds a T-voice and truncates the final syllable. This treatment is typical of the echo-construction throughout part 3. Finally, while some of Pärt's occlusions consist only of lengthened notes, others – usually those in each group's final verse – reflect the structure of the full vocal complex. Example 4.12b is illustrative: here, the primary M-voice and its two derivative vocal lines are each retransformed through inversion and transposition to form a new three-part instrumental texture. It is additionally worth noting here that Pärt's rules for silence-length require the echoes to truncate those portions of polysyllabic words that precede their agogic accents.

The interludes are more intricate still, and there is considerable variation across the four.[99] Nonetheless, their basic formal principles are consistent with each other, and with the echo/occlusion material. Each interlude has its own 'primary M-voice' – an untexted

[98] Conen has analysed the echo-construction differently: see "Annäherung an den Kern der Musik," 67-9.
[99] See descriptions in Hillier, *Arvo Pärt*, 158-9 and Holm, "Analysis and Comparison," 27-31.

transformation of the primary M-voice sung in the immediately preceding verse. As in the vocal complex, this line underpins various additional layers of music, which are derived from it using standard M- and T-voice principles. In this sense, the interludes function as alternative realisations of their associated verses. Example 4.14 illustrates the construction of interlude 1, in which the primary M-voice, played by the trombone, inverts the foregoing bass phrases and stabilises their rhythmic pattern. To this Pärt adds a secondary M-voice, and four homophonic T-voices (two for each M-voice). The result is chorale-like. However, comparing this passage to interlude 3 highlights the interludes' divergent affective identities. This elaborate interlude starts as a soft organ toccata, successively accumulates layers (including military percussion), and, at its most inspissated, gives way to angular declamations in the woodwind and brass (Example 4.15). Hillier suggests that these constructions are related to the immediate sense of the surrounding psalm text: verse 6 is muted and reflective, while the transition from verses 12 to 13 is one of tranquillity to stridency (*docebo!*). Likewise, the delayed final interlude offers an understated response to the text's *cor contritum, et humiliatum* ('broken and contrite heart'). However, as Stuart Greenbaum helpfully remarks about equivalent passages in Pärt's *Te Deum*, these passages are 'not commenting directly on the content of the text', but are rather 'a tool used to alter the impact of the text on the listener'.[100]

In short, then, part 3 of *Miserere* is strikingly consistent and systematised. Dramaturgically, it is constructed as a single arc of gradual growth, peak, and rapider retreat. Unlike some of the instrumental pieces in which Pärt has used this design,[101] the crisis point of *Miserere* is not abstract, but rather reflects a performative engagement with the text of Psalm 51. Moreover,

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[100] Stuart Greenbaum, "Arvo Pärt's *Te Deum*: A Compositional Watershed" (PhD diss., University of Melbourne, 1999), 30.
[101] *Perpetuum Mobile* is the clearest precedent.

this structure is entirely derived from a single line: even at the uppermost hierarchical levels of verse and verse-group, the music is controlled by the detailed periodic progression of the primary M-voice. A remark of Rifkin's about Josquin – that he used motivicity to bring 'the entire polyphonic complex under the control of a restricted set of linear denominators' – is hence no less apt for Pärt.[102] Two further features of part 3's regularity are worth reiterating. One is parataxis, which is also found in some of the layering processes just described.[103] A second is the fact that Pärt's secondary lines are all formed through syntactically standard tintinnabuli procedures, reinforcing once more the link to Tinctoris' concords and the music-rhetorical notion of 'everyday' expression.[104] However, it is at precisely this stage of the analysis, when Pärt's rules seem at their neatest and most ubiquitous, that the recognition of irregularities within *Miserere* starts to become unavoidable. Some of the secondary vocal lines, for example, do not exactly comply with the derivations presented above. Exceptions are made to the rules for laying out echoes and occlusions. With the interludes, the line between class and instance is especially hard to draw, both because of their distinct constructions and because of Pärt's delayed placement of number 4. The interludes' particular features may be associated with textual meanings – but this strategy immediately begins to recalibrate the balance between suasive and semantic levels. It is important to emphasise that the irregularities and unique features found in part 3's music are not *independent* of its macrostructure. Far from it: these features remain derived from the primary M-voice, and they follow more rules than they break. Nonetheless, aspects of their

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[102] Rifkin, "Motivicity, Constructionism, Humanism".
[103] For instance, the primary and secondary M-voices move in parallel tenths in even-numbered verses (but not otherwise) (Figure 4.xii); and it is possible to find an alternation scheme in the occlusion-pattern (Figure 4.xi).
[104] Compare Hillier, *Arvo Pärt*, 82, comparing tintinnabuli's basic M/T-voice pairings with early polyphony's foundational practice of 'improvising a countermelody to a given plainchant, following certain systematic rules note by note'. This phrasing strongly recalls Tinctoris' *Art of Counterpoint*. See further section 4.3.1.

construction mark them and set them apart. In this sense, they lay the groundwork for a transition in analytical emphasis from compositional 'norms' to expressive 'departures'.

4.2.3 Expressive departures

Part 3 of *Miserere* is filled with moments in which Pärt violates his own established rules. A series of examples drawn from different periodic levels will serve to illustrate the symbiotic relationship between these departures and the work's compositional 'norms'. Especially striking is Pärt's use of irregular features to dramatise verse 16 – the schematic climax, and, in textual terms, a desperate point in the psalmist's search for the 'acceptable sacrifice'. The setting already sees the solo quintet at its highest tessitura and densest texture, and Pärt amplifies the singers' presence by adding an unexpected pattern of occlusion (see Figure 4.xi), extending all final syllables to reduce the silences between words to a crotchet's length. An instrumental trio supports the quintet with fragmentary T-voices, but its most prominent timbre – the trumpet – also plays notes that have nothing to do with the primary M-voice, or indeed with any kind of strict tintinnabuli syntax. It fills each vocal silence with an unexpected, destabilising g'' – a tritone away from the focal pitch (D♭). After six words of this, followed by a *crescendo* drumroll, the verse explodes at *holocaustis* ('burnt offerings'). Trumpet and soprano both reach a climactic c'''; sung so high, the word is akin to a scream (see Example 4.16). Conen suggests that Pärt has here charged the Old Testament Latin with a sense of twentieth-century horror.[105] After this outburst, the oboe takes over the g'', as the music recedes over the final two words. Pärt's 'expressive departures' in verse 16 hence overlie a setting that is, for the most part, totally compliant with part 3's rules of construction. The recurrences of the g'' are themselves defined by word-level periodicity,

[105] See Conen, "Annäherung an den Kern der Musik," 73.

and there is nothing irregular in the vocal setting of *holocaustis*. Yet the verse's unique manipulations of timbre, texture and pitch add their own affective layers. The trumpet's alien and dissonant note builds dramatic tension, withholding any sense of release across what would normally be silences.[106] Moreover, Pärt's use of trumpet and timpani is a clear eschatological trope, forming one of several detailed musical links between the psalm text and the *Dies Irae* (see also section 4.2.4). In short, then, this passage serves to introduce how Pärt brings rules and rulebreaking into complementary dialogue in *Miserere*, with the evident motivation of marking and confirming the work's high point in an aurally obvious fashion.

Moving outward, it becomes apparent that similar compositional strategies pervade the fourth verse-group. Each of the verses surrounding the high point is individuated through features that do not reflect part 3's regular patterning, yet contribute to its overall dramatic outline. In verses 13-15, Pärt's strategy is one of gradual intensification. Verse 13 features unusually assertive woodwind/brass occlusions that seem to extend the life of the 'military' third interlude. Their construction is unique, combining the syllabic rhythms of the words with the melodic stasis found in other occlusions at the start of verse-groups (Example 4.17). Verse 14, the first five-part vocal texture, is set *fortissimo*. Pärt marks this verse by quickening its vocal motion, turning the M-voices into hybrid M/T-voices through the technique dubbed 'compound tintinnabuli' by Anabel Maler (Example 4.18). Given the increased instrumental activity in the preceding passages, the restoration of complete silence between words in this verse is also especially effective, though wholly regular. Meanwhile, verse 15 is subtle. It reduces in intensity across the most obvious parameters of vocal texture, tempo, and dynamic, yet Pärt also maintains intensity by other means. One strategy is his preservation of a dense occlusion construction within the verse, despite the deferral of the

[106] In Conen's opinion, this note also prepares the agogic accent on *holocaustis* (ibid.).

expected fourth interlude. Another is the vocal scoring: Pärt's use of ATTB rather than SATT for the passage yields a strained, exceptionally high tessitura (Example 4.19). Meanwhile, the dip in raw sound serves to prepare verse 16 and assure its force. Finally, verse 17 – placed on the other side of the climactic *holocaustis* – is music not of anticipation but of aftermath (the untranslatable Estonian *pingelangus* might be appropriate for the affect here). Pärt's setting slows, softens, and descends, much as one might expect. However, as Example 4.20 shows, it also departs from the vocal homophony of the four preceding verses, subjecting the T-voices to fragmentation and rhythmic displacement. This decision seems to be motivated by the *spiritus contribulatus* ('broken spirit') and *cor contritum* ('contrite heart') of the text: Pärt also fragments the voices in verse 10, the only other appearance of *cor* (Example 4.12a). While much of *Miserere*'s vocal writing could be aligned with the music-rhetorical figure of *tmesis* (sudden melodic fragmentation through rests), these passages are especially suggestive.[107] The sense of 'aftermath' is maintained in the fourth interlude, which follows verse 17 – a subdued construction led by the lyrical oboe. In each of these verses, then, Pärt employs highly varying techniques that complement an underlying dramatic arc defined by textual affect and periodic regularity.

The holistic qualities of verses and verse-groups are easily perceived, but many further expressive departures in *Miserere* become apparent only at more submerged levels of detail. For instance, Pärt makes a number of deliberate exceptions to his own syllable-, word- and phrase-level principles for constructing the primary M-voice. His melodic mode allocation, whose basic rules were described above (see section 4.2.1), exemplifies this well. Figure 4.xiv shows the full distribution of melodic modes across the 46 phrases and 130 polysyllabic words in part 3. There are just eight irregularities, of which three warrant specific mention.

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[107] For *tmesis* through the *Figurenlehren* see Bartel, *Musica Poetica*, 412-3.

The first is in verse 5 (see Example 4.21). Here Pärt's basic scheme already yields a shared motive to complement the common textual opening of verses 5 and 6 on *ecce enim!* ('behold!'). He exploits this further at *mea*, where his use of mode 2 and not mode 3 ensures that the same motive is also heard at the *end* of verse 5 (*mater mea*) – with enharmonic differences, admittedly, but E♮ returns in the oboe's short echo of *mea*. The passage is analogous to the Vogtian *anadiplosis* proposed by Macey as an integrating feature of Josquin's motet.[108] A second instance is in verse 16 (Example 4.16), where Pärt, instead of using mode 1, sets both *quoniam* and *utique* to mode 4. This choice keeps all of the vocal tessituras under control, and hence forms an important part of the build that immediately precedes *holocaustis*. And a third notable instance of melodic-mode variation takes place in verse 19 (Example 4.22). Here, Pärt's use of mode 3 for *altare* means that the low E in the solo bass on *vitulos* – the last word of part 3 – is not directly pre-empted. This progression contributes to the overall strategy for sectional transition in *Miserere* (see below). Hence, as Brauneiss suggests, the local transgressions may be justified on various 'musical grounds'.[109] However, it is crucial to realise that they cannot be characterised as meaningful at all without a context of overwhelming schematic regularity. Taken as isolated compositional responses, the three examples just discussed seem arbitrary and unremarkable; as instances of rulebreaking, however, they assume the rhetorical status of the *vitium* – the blemish that departs from the everyday. While a listener may not perceive them as such, they nonetheless mediate *Miserere*'s provision of music-affective resources, and in this sense Pärt's 'expressive departures' are geared towards Bonds' notion of intelligibility.

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[108] See section 4.1.3.
[109] Brauneiss, "*Miserere*," 259.

Another class of 'expressive departures' in part 3 involves the actual rupture of tintinnabuli syntax, rather than the variation of its schematic application. Verse 16's trumpet g" is one example, and two more are worth highlighting. The first is in verse 9. At the phrase 'turn thy face from my sins', Pärt breaks his rules for two-part vocal textures, composing the soprano line from *averte* not as a T-voice, but as a word-by-word inversion of the primary M-voice (Example 4.23a). This M-voice 'mirroring' makes prominent the contrary motion and open octaves forbidden by orthodox M/T-voice relationships. Presumably, Pärt intended to reinforce the textual notion of 'aversion'; there is a counterpart construction, on a similar textual theme, in verse 11 (Example 4.23b).[110] Meanwhile, a more spectacular syntactical transgression takes place in verse 18, in which Pärt uses a vast and extraordinary chord to build the 'walls of Jerusalem' in sound.[111] As Example 4.24 shows, almost everything about this moment is unique within *Miserere*. Pärt briefly resorts to five-part vocal writing in a three-part verse, and other irregularities include the instrumental enrichment,[112] the simultaneously split/unsplit diphthong on *Ie*–, and the fermatas. Most notable, though, is the use of secondary M-voices in simultaneous parallel ninths (tenor 1) *and* tenths (soprano) – to my knowledge, an entirely exceptional method of diatonic clustering within tintinnabuli music. These examples join the other instances of word-painting already observed in part 3: *docebo*, *cor contritum*, *holocaustis*. To recall the distinction from Classical rhetoric, some function like 'tropes' (familiar language with novel content), and others like 'figures' (novelty of language construction).[113] All, however, ultimately sharpen the contours of the very structural schemes that they seem to defy.

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[110] Compare Holm, "Analysis and Comparison," 40-1.
[111] See also Conen's discussion of this passage in "Annäherung an den Kern der Musik," 73-4.
[112] Pärt in fact recalls the same oboe/trumpet timbres used for the g" in verse 16.
[113] See section 4.1.2.

'Makro- und Mikrokosmos der Musik sind vom selben Geist geprägt,' writes Conen,[114] and I would not wish to disagree. It is important to realise, however, that the *Geist* of *Miserere* is not only articulated through the systematic use of periodicity by Pärt to bring the work's many levels of structural hierarchy into alignment. Rather, as the foregoing paragraphs affirm, this technique contributes to an affective trajectory that is also defined and amplified by the constant, symbiotic interaction of compositional norms with expressive departures. It is through such mutuality, I suggest, that part 3 of *Miserere* may be seen as wholly music-rhetorical in conception, rather than sporadically so. At all levels, Pärt's writing is suasive, motivated primarily by effect. It is the sermon-in-sound. He operates at a semantic level (as with the word-painting examples), but also exceeds it through the suasive use of timbre, texture, register, repetition, intensification, and markedness: music-affective mediations that both establish and violate regularity. The above discussion, moreover, by no means exhausts Pärt's spectrum of norm-departure techniques. Rhythmic structure, diphthong and neume treatment, pitch-transpositions, detailed M/T-voice interactions, instrumental colouring, and other exceptions could all be analysed – space permitting – in much the same way. So too could Pärt's use of notes beyond the diatonic collection – E♮ and B♮ – in the primary M-voice. The descriptions by Brauneiss and Conen cover some of these points. However, for present purposes, it is appropriate to move on from part 3, subsuming it within an overall music-rhetorical conception of *Miserere*.

[114] Conen, "Annäherung an den Kern der Musik," 70.

4.2.4 The outer sections

Part 2 of *Miserere* consists of the first *Dies Irae* interpolation, aptly described by the composer as an 'infernal machine'.[115] Its full-textured choral-instrumental writing conforms to an established tradition of setting this hymn – in requiems especially – as a stormy vision of the apocalypse.[116] However, the passage is also rigidly systematised: Brauneiss, who discusses it in great detail, associates it with composition 'from a single formula'.[117] It is, in fact, an elaborate proportional canon – one of several from within the tintinnabuli repertory based on descending scales.[118] The rhythmic ratio of the five layers is 16:8:4:2:1, with Pärt assigning the quicker lines to the choir and the others to trombone, bass guitar, and organ. Each scale is treated as an M-voice and functions as part of an M/T-voice pair (see Examples 4.25a and 4.25b), while a small amount of additional instrumental material also derives from this basic architecture. It is immediately notable that this adaptation of proportional canon to texted tintinnabuli reflects the specific text-type of the *Dies Irae*: metred verse, not prose.[119] For this reason, while Pärt's design is entirely periodic, it contrasts significantly with the psalm-setting techniques of part 3. Here, his M-voice technique reflects scansion (division into poetic feet) as much as syntax. The use of medieval rhythmic modes in a regular 12/4 metre reflects the regular pattern of agogic accents, while the eight-note scalar unit privileges line-based periodicity over syntactic continuity. Pärt also uses parataxis to systematise a number of musical parameters at the line and half-line levels of periodicity, including the allocation of rhythmic mode, speed and tintinnabuli voice-type

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115 In Restagno, "Arvo Pärt in Conversation," 74.
116 See also Pärt's other *Dies Irae* setting (semi-texted) in *Lamentate*.
117 Brauneiss, "*Miserere*," 249 (see generally 246-56 on the construction of the *Dies Irae* passage).
118 Pärt's enthusiasm for using the device in tintinnabuli scores seems have had distinct phases. One cluster of proportional canons is found in 1977 (*Cantus, Arbos, Tabula Rasa*); another set is from 1988-89 (*Festina Lente, Mein Weg hat Gipfel und Wellentäler*). Via *Calix*, *Miserere* straddles these groups.
119 Compare section 4.1.1 (on Jonsson and Treitler).

within the choir (see Figure 4.xv). These striations help to lend finite form to the *Dies Irae*, in contrast to the open-ended, accumulative examples of proportional canon typically found in instrumental tintinnabuli.[120] Other techniques employed to ensure regularity and symmetry include progressively stronger verse-demarcations (played on the timpani: Example 4.25b), and the recapitulation of verse 1 to form an eight-verse whole. Through all these means, the music attains an inexorable quality, as Engelhardt remarks.[121] There are few, if any, instances of 'expressive departure'. Yet the *Dies Irae* is not fully predictable: the interaction between its lines yields constant variety, with Pärt's use of doubled proportions in particular creating numerous cross-rhythms within the compound duple metre.[122]

It is challenging to describe the complex relationship between this music and part 3. On one hand, as just mentioned, there are the major technical differences that flow from the dissimilar structures of the two source texts. The *Dies Irae* setting, a response to poetic Latin, is by far the clearer-cut illustration of Bonds' basic concept of periodicity ('small-scale units concatenated into increasingly larger ones'). Pärt's contrasting affective intentions soon augment these technical differences. In part 3, periodicity is in service to a dramatic arc, but the paratactic, repetitive structures of the *Dies Irae* lead to no such gradation of intensity, only to an unceasing wall of sound. In part 3, Pärt uses soloists to stress the personal nature of the penitential psalm text; in the *Dies Irae*, he exploits the drama of the massed collective. Yet, on the other hand, the two central sections of *Miserere* also display connectedness beyond their common reliance on the basic text-setting strategies of periodicity and parataxis. For instance, the trumpet line in the *Dies Irae* is especially marked, reaching a high

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[120] Compare Brauneiss, "Tintinnabuli: An Introduction," 121-2 on accumulation; Brauneiss, "Musical Archetypes," 68-9 on proportional canon.
[121] Engelhardt, review of *Solfeggio* and other works, 991. Compare Holm's report of a conversation with Pärt in "Analysis and Comparison," 30.
[122] Jimenez' analysis of *Cantus* in "Textural Depth, Structural Depth, Expressive Depth" is a useful comparison here.

a'' on *tuba mirum* and a prominent top c''' in the final verse (Example 4.25b). This creates a direct association with the techniques of 'expressive departure' used by Pärt throughout the similarly eschatological verse 16. The electric guitar and timpani are further common timbral elements, and the *Dies Irae* also finds a vestigial resonance in verse 16's brief and irregular 'echo' codetta, whose *fortissimo* transformation of *non delectaberis* seems designed to recall the canonic scalar descent as nearly as possible (Example 4.26).[123] Another link between the two parts is found in Pärt's use of the rhythmic modes. These appear throughout the instrumental material of part 3 (see for instance Examples 4.14 and 4.26), which may thus be understood to combine schematic text-setting features of both psalm and hymn. In sum, I suggest, comparison of part 3 with the *Dies Irae* yields further insight into Pärt's overall strategy in *Miserere*: through periodicity and parataxis, he realises both an integrated macrostructure and a carefully regulated contrast between successive sections at all hierarchical levels.

This pattern is confirmed in part 1 (psalm verses 1-3), whose text-setting once more tailors the same few techniques to both local and global affective ends. In these verses, as in part 3, the composer uses individual voices to personalise the penitential text. Verses 1-2 obey their own rules of periodicity, which overlap with those of later parts in certain respects only (silences between words, textural change and rhythmic feet are shared; the pitch-content is unique). The norm-departure interplay here is described in detail by Brauneiss and Conen.[124] What matters most for present purposes, however, is the possibility of understanding *Miserere*'s opening passages as music-rhetorical *exordium*. As Example 4.27 shows, verse 1 shares many of the features of Josquin's *soggetto*-based opening to *Miserere Mei,*

[123] For example, by setting two words in the 'echo' instead of the usual one.
[124] On the opening verses see Brauneiss, "*Miserere*," 244-6; Conen, "Annäherung an den Kern der Musik," 28-32 and 60-3.

Deus, which Macey – via Quintilian – interpreted in just this way.[125] The music is hesitant and self-abasing, recitational and direct, with the barest agogic inflection of the melody. From this sparse and quiet beginning, a build commences in verse 2. The melodic voice, now paired with a T-voice, climbs rapidly through the diapente to b', anticipating the more measured focal pitch movements of part 3. As the tessituras rise, Pärt simultaneously increases the tempo, dynamic level, instrumental range and force, and the level of diatonic dissonance (Example 4.28). All of this prepares *Miserere*'s first dramatic peak: the direct personal acknowledgment of past sin found in verse 3, and the subsequent *Dies Irae* reply.

Verse 3, shown in Example 4.29, is characterised by Hillier as a 'gaping pit' and by Restagno as a 'description of hell'.[126] Its musical intensification is led by the solo bass, whose music climbs more than two octaves. As other soloists join, the vocal texture becomes continuous and rhythmically 'trochaic', transitioning from periodic techniques associated with the psalm into those associated with the hymn. Set over a pedal E, the construction is highly dissonant, and Pärt's chromatic alterations to the initial E minor collection further increase its semitonal angst. Verse 3 is perhaps *Miserere*'s most exceptional passage, and is full of specific devices that stand out as 'expressive departures'. For this reason, I suggest, the vocabulary of the *Figuren* is particularly germane to its interpretation.[127] Even within Burmeister's relatively small catalogue, at least five music-rhetorical 'figures' are perceptible. Pärt's use of extreme vocal ranges illustrates *hyperbole* (and *hypobole*), while his introduction of modally foreign notes suggests *pathopoeia* (associated with 'vehement affection'). The 'vision of hell' elements of the passage – for example, the heavy dissonances and the timpani roll – meet Burmeister's definition of *hypotyposis*, 'an explication of the text through which lifeless

[125] See section 4.1.3.
[126] Hillier, *Arvo Pärt*, 152; Restagno, "Arvo Pärt in Conversation," 73.
[127] See also section 4.2.3 on the possibilities of *anadiplosis* and *tmesis*.

things are clarified and appear to come alive before the eyes'. Pärt's imitation at the fifth, which violates conventional tintinnabuli voice-relationships, recalls *fuga*, one of the oldest and most etymologically complex figures, but fundamentally associated with canonic procedure. Lastly, the sudden breaking-off after *semper* (leaving only the timpani) suggests *aposiopesis*, a type of compositional figure which, Bartel notes, is 'frequently encountered in compositions whose texts deal with death or eternity'.[128] As with expressive departures elsewhere in *Miserere*, a foundation of regularity and overall integration underpins these 'figures'. Verse 3 has a clear primary M-voice (the bass), which proceeds according to a distinct schema of focal pitches and melodic modes (Figure 4.xvi). This schema has a macrostructural function, since it finally accomplishes *Miserere*'s transition to fully syllabic M-voice scale fragments. Moreover, the use of the timpani pedal to herald the 'infernal machine' maintains Pärt's strategy of associating eschatological themes with specific timbres throughout *Miserere*. Once again, therefore, the passage illustrates not arbitrary text-setting, but a careful dramatic and affective approach in which norms and departures exist symbiotically.

Verse 3 also exhibits particular kinship with verse 19, the other passage in *Miserere* that joins psalm to hymn. Whereas verse 3's melodic ascent is answered by the descending scales of the *Dies Irae*, verse 19 inverts this arc. As Example 4.30 shows, its primary M-voice spirals from high to low, preparing the ascending scales of the subsequent *Rex Tremendae*. There are other shared and complementary features: in both verses, the solo bass anchors Pärt's juxtaposition of individual and collective vocal forces, and both verses exhibit discrete

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[128] See Bartel, *Musica Poetica*, 303-7 (*hyperbole*); 359-62 (*pathopoeia*); 307-10 (*hypotyposis*); 277-89 (*fuga*); 203-4 (*aposiopesis*, see also the related post-Burmeister figure of *abruptio*). In these pages Bartel also explains that, as *Figurenlehren* evolved post-Burmeister, *hypotyposis* and *pathopoeia* came to be regarded 'more as principles of composition than specific figures'. See also Macey, "Josquin and Musical Rhetoric," 491. Possibly *anaphora* might be more appropriate than *fuga*; however, see Conen, "Annäherung an den Kern der Musik," 64 ('in the manner of a fugato'); Restagno, "Arvo Pärt in Conversation," 73 ('stretta').

periodic rules that govern focal pitch movement, vocal texture, and rhythm. Hence, while most of verse 19 sits within the overall schemes of part 3, it has a dual formal function at the macrostructural level. At this point, it is additionally worth marking Pärt's consistent approach to transitioning between the different diatonic collections used in the work's four parts. As already noted, he manipulates melodic modes to end verse 19 on a low E, thus permitting a simple return to the original E minor collection in part 4.[129] In verse 3, the new pitches introduced – F♮ and G♯ – lend cadential momentum to the *Dies Irae*'s A minor entrance.[130] Meanwhile, at the end of part 2, Pärt alters established T-voice patterns to engineer a grinding clash between B♮ and C, spread over three octaves (Example 4.31). These two notes then supply the pitch material for the first five words of verse 4, commencing a very gradual relocation to part 3's F minor in which the solo bass is once again prominent (see Example 4.10).[131] Each of these transitions clearly demonstrates Pärt's use of expressive departure, in the form of local rule-breaking, to enhance the music's overall affective progression.

Miserere concludes with the *Rex Tremendae* – verse 8 of the hymn – in a passage that reconfirms Pärt's use of basic text-setting strategies throughout the work to achieve both variety and technical integration. The earlier *Dies Irae* music is now transformed into a series of hushed ascents (Example 4.32). This preserves the basic conception from *Calix*, although Pärt's interpolation of the psalm in *Miserere* adds considerable complexity to the trajectory from damnation (*dies irae*) to redemption (*fons pietatis*).[132] Once again, the *Rex Tremendae* is simultaneously like and unlike the work's other sections. Its proportional canon has only two layers, uses simple duple rhythms instead of a rushing compound metre, has a whittled-down

[129] See section 4.2.3.
[130] Compare section 1.3.1 (note 159) on *Tabula Rasa*.
[131] Compare Brauneiss, "*Miserere*," 256.
[132] Compare Hillier, *Arvo Pärt*, 160-2.

instrumental texture, and brings soloists and choir together for the only time in the work. It is tempting to privilege this final passage as a symbolic resolution of musical opposites or 'conflicts'.[133] However, this approach also risks underplaying the considerable degree to which such integration has already informed the entire work.[134] More satisfying, I suggest, is to see Pärt's conclusion as a species of *peroratio*. The argument of the psalm – its search for the 'acceptable sacrifice' – has been prosecuted, taken to its crisis point, and resolved, so there is no need for the 'torrent of eloquence' pressed in the conclusion of Josquin's setting. Rather, *Miserere* ends – like *Sarah* – with affective *fulfilment*. Quietly euphoric, the *Rex Tremendae* scales complete what now emerges as a wave-based macrostructure, in which textual parataxis is organised through large-scale alternations of ascent and descent (Figure 4.xvii).[135] Similar peaks and troughs are clearly visible at lower periodic levels: the agogic 'hinge' at which polysyllabic words change direction, the word-level and phrase-level alternation patterns of melodic modes. This phenomenon of waves within waves confirms parataxis as one of the most important ways in which Pärt affectively integrates *Miserere*. It is also an example, I suggest, of music-rhetorical composition on a fundamentally suasive level.

Pärt has sometimes declared that words write his music.[136] It is my belief that music-analytical responses to this idea can go far further than enumerating the bare techniques of periodicity. I incline towards treating Pärt's conceit as a hermeneutic challenge that extends to the mediation of form and content – or system and gesture. His periodicity does not simply invest tintinnabuli with morphological structure, but invariably also forms part of

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[133] Compare Brauneiss, "*Miserere*," 243 (table 1).
[134] I find Brauneiss' article slightly ambiguous in this respect. For example, his tabulation of the work's sections might be taken to suggest that the *Rex Tremendae* is the only point of integration. However, I fully agree with his remark that 'the contrast of different structural and stylistic forms is in service to the basic dramaturgy of the work'. (See Brauneiss, "*Miserere*," 243-4).
[135] See Brauneiss, "Musical Archetypes," 70-4 on ascent/descent patterns and waves in tintinnabuli.
[136] See Smith, "Sources of Invention," 22. Compare Shenton, "Arvo Pärt: In His Own Words," 123; Brauneiss, "Tintinnabuli: An Introduction," 123.

broader music-affective strategies for textual performance and interpretation. *Miserere* offers one of the most complex examples. Its entire trajectory is defined through a wide variety of interlocking periodic techniques, including (but not limited to) a paratactic approach that affects almost every element in the hierarchy. Just as interestingly, Pärt's systematisations exist in symbiosis with numerous irregularities – 'expressive departures'. This symbiosis is especially apparent in part 3, but is also manifest in the strategies of both contrast and integration on display in the outer sections. This reasonably complete picture, I suggest, allows Pärt's texted tintinnabuli in *Miserere* to be understood as music-rhetorical in the full sense developed in section 4.1. The work is a highly disciplined 'sermon-in-sound', whose interplay between semantic meanings and suasive technique precisely meets Bonds' definition of rendering content intelligible through form. The final section of the chapter develops the discursive consequences of this interpretation. My first discussion is historical, and directly addresses the Josquin-Pärt comparison. My second, meanwhile, involves rhetoric's tricky relationship with 'canonical' tintinnabuli hermeneutics. In both discussions, I ask how a music-rhetorical model of *Miserere* might influence understandings of 'tintinnabuli' more generally.

4.3 Musical rhetoric and tintinnabuli

4.3.1 Spirit or technique? Early music and demystification

Pärt's *Miserere* and Josquin's *Miserere Mei, Deus* have much more in common than the text of Psalm 51. The works share a wealth of technical and affective features. One especially striking comparison, already foreshadowed in section 4.2.1, involves Pärt's focal pitch scheme (Figure 4.vii) and Josquin's distribution of the *soggetto ostinato* (Figure 4.i). Both of

these designs involve the extended composing-out of a single line: for Josquin, the second tenor; for Pärt, the primary M-voice. Both feature systematic, stepwise motion, defined by periodicity, through a hypoaeolian pitch-collection.[137] And both undergo transformations associated with compression and intensification: rhythmic diminution and range in Josquin's *partes*, an accelerated rate of motion in Pärt's descent. Beyond this clear parallel, *Miserere* is also saturated with the semitonal inflection from which Josquin's *soggetto* acquires much of its character.[138] Pärt's rules of scalar progression, combined with his frequent chromatic alterations, yield numerous melodic examples in part 3's primary M-voice (see Examples 4.23a, 4.30). As Hillier suggests, the chromatic interlopers – E♮ and B♮ – also maintain the constant presence of *Miserere*'s framing E minor, drawing attention to Pärt's highly unusual juxtaposition of semitonally separated T-voice chords.[139] The work's large-scale E-(A)-F-E progression resembles the contour of Josquin's *soggetto*, as does the C-D♭-C-(G) motion of the focal pitch scheme. Semitones also proliferate vertically, through a combination of tintinnabuli's usual 'diatonic dissonance', the regularly shifting focal pitches, and Pärt's chromaticisations and other 'expressive departures'. Robust examples frame the *Dies Irae*: the concluding B/C clash was noted above, while the final harmony of verse 3 presents a double semitone, E/F and B/C (Example 4.29).[140] All this implies the possibility that Pärt's setting bears actual traces of Josquin's *soggetto*. This speculation could be taken further still – for example, by recalling how the stylised recitational psalmody[141] used by Pärt at the very start of *Miserere* also recalls the bare opening of Josquin's motet.

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[137] In fact, the diatonic collection of Pärt's main c-c' octave is a transposition of the hypoaeolian e-e' collection used by Josquin for the *soggetto* entries; this hypoaeolian structure is noted in Glareanus, *Dodecachordon*, 259-60.
[138] Compare Lowinsky, ed., *The Medici Codex of 1518*, 196 ('the mastery of Josquin's eloquent use of the semitone').
[139] See Hillier, *Arvo Pärt*, 160.
[140] That is, the root and fifth of the work's two main T-chords. Hillier is incorrect here: see *Arvo Pärt*, 160.
[141] Compare Hillier, *Arvo Pärt*, 154.

Numerous other details seem to link the works. For instance, Pärt's SATTB solo quintet reflects Josquin's scoring exactly, and – like Josquin – he reserves the full ensemble for points of climax.[142] His secondary M-voices reciprocate the earlier composer's fondness for parallel melodic tenths.[143] His irregular treatment of *averte* in verse 9 strongly recalls that of Josquin (see Examples 4.23a and 4.33a). His use of canonic imitation in verse 3, equally exceptional in a tintinnabuli context, is a staple technique of Renaissance counterpoint. And his use of anticipatory T-voices in verse 8 matches a feature of Josquin's *secunda pars*, in which the entry of the *soggetto* is always anticipated by another voice (see Examples 4.13b and 4.33b). These are specific examples, but broader parallels also emerge through the music-rhetorical analogy, which highlights ways in which the two composers share a concern for bringing structure and affect into alignment, notwithstanding technical differences in their execution. Pärt's paratactic use of ascending and descending lines throughout *Miserere*, for instance, recalls the long scalar descents of Josquin's *tertia pars*, associated by Macey with intensification and the figure of *catabasis* (see section 4.1.3).[144] Each composer's unique affective superstructure is also partly defined by textual modifications that dramatise the liturgically prescribed form of the psalm. And both composers may be understood to harness the suasive techniques of *exordium* and *conclusio*. Still more possibilities for connection are suggested by various stylistic and biographical narratives attaching to Pärt. As noted above, there was an established historical tradition of quoting Josquin's *soggetto* when setting both Psalm 51 and other texts,[145] and Pärt's B-A-C-H works offer reasons to perceive similar multi-levelled citations in *Miserere*. Most compelling of all, perhaps, is the knowledge that

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[142] Compare Lowinsky, ed., *The Medici Codex of 1518*, 196-7.
[143] Parallel tenths between superius and bassus are also listed as a music-rhetorical figure – *climax* – in Nucius' *Musices Poeticae*. See Macey, "Josquin's *Miserere Mei, Deus*," 67; Bartel, *Musica Poetica*, 220-4.
[144] Compare Savenko, "Musica Sacra," 166 (likening Pärt's *Cantus* to *catabasis*).
[145] See section 4.1.3.

Pärt directly studied Josquin in the 1970s, as part of a long investigation of 'early music' that began with monody, progressed through Notre Dame polyphony, Machaut and the *ars nova*, included Dufay, Obrecht and Ockeghem, and eventually reached post-Josquin composers such as Victoria.[146]

Having noted all of this, I for some time suspected the direct influence of Josquin's motet on Pärt's *Miserere*. To my surprise, there turned out to be no such link. When asked, Pärt remarked that the Josquin was also his 'favourite', but went on to explain that, at the time of *Miserere*'s composition, he was busy trying to 'save himself' through its texts, and 'had no time for other music'. He also suggested (though without complete certainty) that the stepwise changes of focal pitch in part 3, far from being modelled deliberately on Josquin's *soggetto* scheme, were only added at a late stage.[147] Luckily for me, however, this chapter's arguments depend on the interpretative significance of the two works' similarities, rather than on establishing a concrete connection. In short, the salience of the relationship between *Miserere* and *Miserere Mei, Deus* lies in the very fact that they sustain such close comparison. The pieces unambiguously document the highly compatible ways in which their two composers, though separated by wide historical and cultural distances, responded to a common text. These shared patterns of response – periodicity, norm-departure symbiosis, suasive intent – are what matters. They were historically 'thinkable' as music-rhetorical when Josquin wrote his motet, and their function is essentially unaltered in the Pärt. Furthermore, the congruences between the two pieces may yet imply an indirect connection, as Pärt also hinted during our discussion.[148] This is an important rider, since the possibility of

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[146] See Restagno, "Arvo Pärt in Conversation," 35-6; McCarthy, "An Interview With Arvo Pärt," 132.
[147] Arvo Pärt, interview with the author at APC, 19 March 2014. In this interview, Arvo and Nora Pärt also reflected on *Miserere*'s compositional atmosphere: the Valamo monastery, in a cold, dark Finnish winter. The composer was curious to hear why I thought his work might be linked to Josquin's.
[148] 'Probably I had this in my mind'. (Arvo Pärt, interview with the author at APC, 19 March 2014).

subconscious influence is vital to the basic hermeneutics of music-rhetorical analogy. Composers, despite the suspicions of critics like Vickers,[149] can write music-rhetorically without specifically needing to know principles of rhetoric. Warren Kirkendale makes this point effectively in an article about Josquin. He observes that composers are subject to musical rhetoric whether they mean to be or not, since 'the choice of a certain musical formulation for a certain content is always influenced by the associations in the historical repertoire known to [them]'. Kirkendale concludes that when 'many masters, even over a period of centuries, have associated a certain figure with the same or related content, then we begin to understand their language'.[150] In Pärt's case, it is clear that the historical repertoire known to him included Josquin's music, and that his intention with *Miserere* was (as he said) '*dramaturgisch*'. Consequently, the breadth of unintended similarity between his piece and *Miserere Mei, Deus* is better evidence for a shared hermeneutics reaching across almost 500 years than a direct attempt at homage ever could have been.

The degree to which Pärt and Josquin share expressive resources also bears, I believe, upon a critical discourse in which the tintinnabuli-early music relationship has sometimes been heavily mystified. Maria Cizmic diagnoses this mystification in her 2008 article, writing of critics who 'elide musical stasis and the influence of early music and religion to declare tintinnabuli to be "timeless" in a universalising sense'.[151] Oliver Kautny's study offers additional deconstruction of loose associations between Pärt, the medieval, and the spiritual, dwelling particularly on uses of monastic and liturgical metaphor that medievalise the figure of Pärt himself.[152] Another helpful critique is delivered by Kirsten Yri, who writes that Pärt discourse (including Hillier's writings) constructs a concept of the 'medieval' that aligns with

[149] See Vickers, "Figures of Rhetoric/Figures of Music?" 40-1.
[150] Kirkendale, "*Circulatio*-Tradition," 92.
[151] Cizmic, "Transcending the Icon," 50.
[152] See Kautny, *Ost und West*, especially 206-20 (on the 'Pärt-cult').

unmediated or pure spirituality. She situates this within a more general tendency to romanticise medieval religious music as 'having been composed through sheer intuition' and involving 'the simplest means'.[153] For present purposes, it is worth noting three specific ways in which the transmission of critical knowledge has obscured, rather than illuminated, tintinnabuli's connections with early music. First, there is the potent 'archetypal narrative', which typically associates tintinnabuli with stylistic rebirth, and with rupture from Pärt's musical past (see chapter 1). A weakness of this narrative is that any link between tintinnabuli and Pärt's years of early music study tends to be affirmed at the biographical level of personal struggle and breakthrough, rather than analytically. The 'silent period' moniker itself illustrates this.[154] Secondly, there is the habit of accepting (and representing) Pärt's own words as a sufficient 'explanation' of the early music connection. In fact, his remarks seldom serve to demystify the issue. One overfamiliar quotation, for instance, is Pärt's statement that 'Gregorian chant has taught me what a cosmic secret is hidden in the art of combining two, three notes';[155] another is his avowal that the 'spirit' of early music held more interest for him than its technical detail.[156] Thirdly, citations of technical similarities between tintinnabuli works and early music have sometimes been more opportunistic than probative. Hillier, for example, appeals to the 'remarkably similar' textures of Pärt's *An den Wassern zu Babel* … and Pérotin's *Viderunt Omnes*.[157] Likewise, David Pinkerton II's dissertation on Pärt offers a string of superficial engagements with features

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153 Yri, "Medieval Uncloistered," 197-226 (quotation from 218). See further section 2.5.2 on Yri's critique of the medieval-modern opposition in Pärt/Tavener discourse.
154 See further section 1.2.1 on Pärt periodisations.
155 Originally in Elste, "An Interview With Arvo Pärt," 340.
156 Originally in McCarthy, "An Interview With Arvo Pärt," 132; cited in Hillier, *Arvo Pärt*, 78-9. Compare Wright, "Stylistic Development," 81 (dismissing analytical strategies used for medieval music as a basis for tintinnabuli analysis).
157 Hillier, *Arvo Pärt*, 83-4. See also Phillips' critique in "Holy Minimalism!" 52.

such as rhythmic modes, hocket, and drone, saying little about how and why Pärt's decision to appropriate and stylise these techniques might be meaningful or significant.[158]

Unmoored from deeper music-historical engagement, such critical traits offer readers little reason to disbelieve Josiah Fisk when he writes that Pärt, along with Górecki and Tavener, 'pass [raw] materials along to us with only minimal craftsmanship – commodities still partly in their original wrappers'.[159] An account of early music's presence in tintinnabuli is needed that combines ideas of 'spirit' and 'technique'. Hillier clearly realises this, asking how far the two are really separable in the course of a discussion which, despite such occasional infelicities as the vague Pérotin comparison, is in fact both acute and productive.[160] He contemplates a tintinnabuli-early music relationship that is neither ineffable nor cosmetic: something analytically graspable, yet also redolent of imaginative practice. Brauneiss pursues exactly this possibility in his impressive 2004 exploration of tintinnabuli's capacity to sound 'old and new at the same time'. Here he lays weight on two of Pärt's most prominent compositional strategies for texted tintinnabuli: periodicity, and the structural importance of the primary M-voice. Brauneiss' suggestion is that, while tintinnabuli's compositional rules are themselves not medieval, Pärt 'may have learned in the course of his studies of medieval music *what* has to be regulated'.[161] The primary M-voice, for example, is not literally a medieval *cantus firmus*, but discharges a comparable function in anchoring music-affective structure. Likewise, Brauneiss invokes the chant tradition when he associates

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158 See David Pinkerton II, "Minimalism, the Gothic Style and Tintinnabulation in Selected Works of Arvo Pärt" (MM diss., Duquesne University, 1996). This is not to say that there are no early music set-pieces in tintinnabuli: there are several, especially in the 'millennial' works (*Littlemore Tractus*, *Lamentate* and *Da Pacem Domine* are clear examples).

159 Fisk, "The New Simplicity," 410.

160 Yri ("Medieval Uncloistered," 213-4) joins Phillips ("Holy Minimalism!" 52) in criticising Hillier's equivocations on this subject. It is characteristic of Hillier's monograph to succumb occasionally to critical dangers of which he is well aware (see section 0.2). Nonetheless, Hillier deserves credit for grappling insightfully with how Pärt has taken a tradition and renovated it with the tintinnabuli style.

161 See Brauneiss, "Arvo Pärt's Tintinnabuli-Style," 31-3 (original emphasis); Brauneiss, "Tintinnabuli: An Introduction," 141.

periodicity in tintinnabuli with the need to 'fit' rules to text – a point not unlike that of Jonsson and Treitler.[162] The music-rhetorical hermeneutic adopted in this chapter, I suggest, constitutes a further development of this welcome and demystifying approach. The *Miserere* case study offers the sustained analysis necessary to demonstrate how ideas such as Brauneiss' play out consistently in the form-content mediations of a large and complex tintinnabuli structure – something that was beyond the scope of Brauneiss' own article.[163] My study also provides what may be the first illustration of how texted tintinnabuli could be brought into dialogue with specific 'early music' works, without either becoming defined by the other. The use of a music-rhetorical framework with elements of historical 'thinkability', for instance, allows for comparison between Pärt's primary M-voice and Josquin's *soggetto* design – which itself connects further to a medieval tradition of tenor motets with compressing *cantus firmi* – without attempting to collapse the distance that also exists between these works and their respective styles.

Against these possibilities, the knowledge that *Miserere Mei, Deus* did not directly influence *Miserere* has genuine significance. Evidently, there is no special relationship between *Miserere* and early music from which other tintinnabuli works are excluded. In fact, virtually every technique described in section 4.2 is found throughout Pärt's texted pieces in the style. Accordingly, *Miserere* also points to the more general utility of a music-rhetorical hermeneutic within the 'early music' strand of tintinnabuli aesthetics. This hermeneutic is promising for several reasons. First, it is more biographically and analytically responsible than the mythmaking impulse. Secondly, it challenges the unhelpful aspects of the 'silent period' label,

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[162] Brauneiss, "Arvo Pärt's Tintinnabuli-Style," 31-2 (see also section 4.1.1). Brauneiss here seems to amplify Nora Pärt's words, when she reminds Restagno of 'a precisely-formulated tradition. The liturgical texts should be read syllable by syllable, full stop by full stop, comma by comma. Tradition demands that the comma has the same weight as the words' (Restagno, "Arvo Pärt in Conversation," 41).

[163] Brauneiss' article is limited to the fairly straightforward example of Pärt's *De Profundis*. Direct links to earlier music have been scant in the existing *Miserere* literature.

promoting instead the visibility of what David Nice has called Pärt's 'embattled creativity' in the 1970s.[164] (One inescapable component of rhetorical analogy, traceable back to Quintilian, is its association with the idea of skill acquired through discipline, study, practice, and patient exercise: precisely the kind of engagement Pärt seems to have made with early music).[165] Thirdly, the concept of 'compositional rhetoric' might also shed light on the open and difficult critical issue of precisely what Pärt discarded from his style when committing to tintinnabuli, what he kept, and why. For example, music-rhetorical techniques such as periodicity, through which the tintinnabuli-early music comparison thrives, also appear in 1960s works such as *Perpetuum Mobile* and *Credo*. Perhaps, therefore, Pärt's exposure to early music prompted not so much overhaul as development and refinement. Finally, the lens of music-rhetorical interpretation promotes a 'suasive' view of tintinnabuli in which Pärt's text-setting strategies are perceived as interpretative. To me, this seems especially advantageous. However, it is also in tension with some of the most prominent conventional wisdom about texted tintinnabuli. Using *Miserere* to explore this tension further is the task of the next section.

4.3.2 *Miserere* versus *Passio*: rhetoric and the essence of tintinnabuli

'The *Passio* will probably stand as the quintessential example of Pärt's tintinnabuli music', announces Hillier. While he does not say why, much may be inferred from his choices of emphasis in the chapter that follows. Hillier describes the structural regularities of *Passio* at length: its rhythmic periodicity, its textural arc, its presentation of M/T-voice combinations in their most basic (homophonic) syntactical forms. He traces these features through Pärt's

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[164] David Nice, liner notes to Arvo Pärt, *Pro et Contra* (Virgin 07243-5456-3027, 2004, CD).
[165] It is worth recalling that the Estonian literature had no difficulty conceiving tintinnabuli specifically in terms of the *strictness* of the 'old style': see section 2.5.1. On rhetoric and discipline see the short account in Judy Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (St Albans: Corda Music, 2004), 14-24; see also Bartel, *Musica Poetica*, 20-1.

designs for the various characters of the Gospel narrative, which he brings together in a 'general scheme' for the work (see Figure 4.xviii).[166] Accordingly, it is integration, system and simplicity that emerge as the grounds on which he privileges *Passio*, according it – among all the tintinnabuli works – a special stylistic essence. Hillier's treatment of *Miserere*, some pages later, could hardly be more different. He immediately marks the work as stylistically exceptional, writing that it is 'not the norm' relative to other tintinnabuli music, and 'stands out as a dramatic conception from beginning to end'. Shortly afterward, he commits to describing features of the piece that 'indicate a new direction or emphasis' for tintinnabuli, rather than 'mapping the progress of its various processes'. His critical vocabulary duly casts numerous elements of *Miserere* as overlying, modifying, or even challenging some more basic concept of tintinnabuli. Hillier writes of a 'new dimension' for the style, of technical 'innovation' and 'refinement', and of a sense of direction that has 'not typified' tintinnabuli hitherto.[167] He also notes many of the work's timbral effects, thereby sowing critical seeds reaped in his later discussion of *Litany*, which sets Pärt's wider orchestral palettes at odds with the tintinnabuli style in its 'purest form'.[168] Meanwhile, Hillier not only de-emphasises *Miserere*'s regular schemes, but incorrectly reports and even omits them (examples in these respective categories include the focal pitch and melodic mode designs attaching to the primary M-voice).[169] Finally, his *Miserere* account proceeds chronologically, an organisation that stresses the work's juxtapositions and discontinuities. His *Passio* discussion, by contrast, is based – like my own *Miserere* discussion – on the exposition of successive systematic layers. In a number of ways, therefore, Hillier suggests *Miserere*'s stylistic abnormality. On his view, *Miserere* 'changes' tintinnabuli – but *Passio* 'is' tintinnabuli.

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[166] See Hillier, *Arvo Pärt*, 122-39 (quotation from 122, scheme from 126).
[167] Id., 151-62 (all quotations taken from these pages); see also 200.
[168] Id., 198.
[169] Recall Figure 4.viii (and discussion in section 4.2.1).

The concept of compositional rhetoric intersects with this model in ways that become apparent through Hillier's critical handling of tintinnabuli text-setting. Discussing *Passio*, for instance, he completely excludes rhetoric from Pärt's approach, writing that –

> the music does not interpret the language (other than syntactically), but allows the text to speak for itself, unimpeded at the more intimate level, while its structural patterns are reinforced and enhanced through the sustaining power of music. The 'meanings' are meanwhile allowed to reverberate fully, without the hindrance of rhetorical gesture so alien to the tintinnabuli style.[170]

For Hillier, then, rhetoric lies far from tintinnabuli's normal approach to text-setting, as represented by *Passio*. With *Miserere*, by contrast, rhetorical intent is admitted. Hillier affirms the performative aspects of the work's text-setting, noting that Pärt favours the 'spoken quantity' of the text, and using phrases such as 'a musical vision that entirely expresses the words', and 'highly evocative setting of the word [*Ierusalem*]'.[171] The implication is that rhetoric is an appropriate hermeneutic only for exceptional works and/or moments in the tintinnabuli style. (Once again, Hillier's account of *Litany* makes this overt, with statements such as 'the prevailing triple rhythm is interrupted by a rhetorical duple rhythm').[172] In place of this 'alien' rhetoric, Hillier accumulates other tropes. Some of these are in the passage just quoted: tintinnabuli text-setting 'does not interpret', for example, but lets text 'speak for itself'. Furthermore, Pärt's approach to text is distanced, involving a 'search for an objective compositional style'.[173] In all likelihood, these phrases reflect the composer's own perspective.[174] Nonetheless, they end up reinforcing the canon-forming impulse apparent in Hillier's very decision to nominate a 'quintessential' tintinnabuli work. Hillier is at best equivocal when dealing with the evaluative implications of this strategy – what is the actual

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[170] Hillier, *Arvo Pärt*, 127.
[171] Id., 154, 152 (on the *Rex Tremendae*), 159.
[172] Id., 197.
[173] Id., 107. There are links here to the 'sounding icon' strand of tintinnabuli aesthetics (see Hillier, *Arvo Pärt*, 2; Whiteman, "*Passio*: The Iconography of Arvo Pärt").
[174] One example (postdating Hillier's book): 'I try to keep a certain distance from the text, and ideally I manage to view it from an angle which allows me to imagine a purely objective psalm recitation echoing around a church, growing out of a single note' (Restagno, "Arvo Pärt in Conversation," 40-1).

significance, for instance, of normalising *Passio* and marking *Miserere* as exceptional? Whatever the answer, his book places rhetoric within a pattern of critical emphases that make overarching implications about the nature of 'tintinnabuli'.

Hillier's views are widely shared. Peter Quinn, for instance, describes *Passio* as the '*ne plus ultra*' and 'crystallisation' of tintinnabuli, and refers to the 'seemingly constrained, objective nature' of its 'narrative voice'. This objectivity is elided with stylistic normality: in tintinnabuli's vocal works, Quinn writes, 'the meaning of a text is conveyed not in a rhetorical manner but by standing aside and letting the musical shape be governed by the text itself'.[175] For Carol Whiteman, a primary aim is to demonstrate Pärt's use of music in *Passio* to 'subvert' drama and avoid textual interpretation. She refers to Pärt's 'almost mechanical approach', through which 'text is rendered flat and reflective, having no depth of meaning within the word or phrase or sentence'.[176] More recently, Toomas Siitan has written that Pärt's tintinnabuli text-handling –

> is close to the original Christian way of thinking … he is not a 'construer' of the texts in his works; he does not highlight a personal aspect in them, but rather presumes that the text comprises the entire message perfectly. The texts likewise possess their own music, which must merely be brought forth. As such, the composer does not have all that much to add to the texts on his own part – the music only serves and carries out the text, giving it a sound-based existence.[177]

Siitan, too, affirms *Passio*'s non-interpretation of the Gospel narrative.[178] Others to adopt Hillier's overall attitude include Robert K. Schwarz ('neither dramatic conflict nor directionalised climax'), Ivan Moody ('cold' treatment of text), Kautny ('drama is lost completely in this syntactically and algorithmically generated music'), and Donal Henahan

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[175] Quinn, "The Making of a Style," 142-3, 155, 93.
[176] Whiteman, "*Passio*: The Iconography of Arvo Pärt," iv-v, 2-6, 40, 95. Once again, her language is informed by the 'sounding icon' analogy.
[177] Toomas Siitan, "Introduction," in Rosma, Kõrver, and Kutman, eds., *In Principio*, 11. This conceit also connects with section 4.3.1, insofar as it intersects with the complex notion of medieval musicians taking an objective or anonymising approach to text. (See further Brauneiss, "Arvo Pärt's Tintinnabuli-Style," 27-30; Jonsson and Treitler, "Medieval Music and Language;" Pinkerton II, "Minimalism, the Gothic Style and Tintinnabulation" (citing the work of Donald Jay Grout and Claude Palisca)).
[178] Siitan, "Introduction," 12.

('essentially antidramatic score').[179] It is notable that some of this criticism pushes so far towards Pärt's self-erasure that it starts to question his very agency as a composer, leading to an unaddressed crisis of responsibility for the 'meanings' of texted tintinnabuli.[180] Quinn, for example, posits Pärt's 'apparent renunciation of the authorial voice' (note also Hillier's passive verbs in the 'alien rhetoric' passage).[181] Meanwhile, other writings on *Miserere* also invoke its dramatic and rhetorical components to affirm that the work is stylistically exceptional. For Conen, it is Pärt's emphasis on a *Texttreue* concept that distinguishes *Miserere* from other works. Brauneiss joins both Hillier and Conen in flagging the work's drama in his first paragraph, and proceeds directly from there to the uniquely interpretative qualities of Pärt's text-handling. Holm simply writes that 'rhetorical gesture pervades the work', while Kautny sees *Miserere* as an exception to the usual processes of formal calculation that underlie Pärt's sacred tonal music.[182] The extent to which all these opinions converge may reflect Hillier's influence in shaping tintinnabuli's aesthetic discourse. For present purposes, however, what matters is that polarised concepts of 'rhetorical' and 'non-interpretative' text-setting – or, alternatively, 'dramatic' and 'anti-dramatic' – have become entangled with broader claims about stylistic essence. In the conventional wisdom, as exemplified in the *Passio*/*Miserere* contrast, rhetoric is marginalised.

However, with due respect, these binaries seem quite false to me. I see *Passio* as thoroughly dramatic and music-rhetorical in design. When its text-setting strategies are compared directly with those of *Miserere*, the similarities far outweigh the differences. It is

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[179] Schwarz, "Minimalists," 216; Moody, "Arvo Pärt: Aspects of Spirituality;" Kautny, *Ost und West*, 192; Donal Henahan, "*Passio,* Arvo Pärt's Interpretation of the St. John Passion," *The New York Times* (6 April 1990). Compare Pinkerton II, "Minimalism, the Gothic Style and Tintinnabulation," ch. 6 ("Relationship of Music to Text").

[180] Brauneiss addresses this issue in "Tintinnabuli: An Introduction," 124-5.

[181] Quinn, "The Making of a Style," 155.

[182] Conen, "Annäherung an den Kern der Musik," 70-3; Brauneiss, "*Miserere*," 241-2; Holm, "Analysis and Comparison," 25; Kautny, *Ost und West*, 228. Compare Birman, "Twenty Years of Independence," 47: 'The de-systematisation of the tintinnabuli style is omnipresent in *Miserere*'.

not just that both works use M- and T-voices: *Passio*, like *Miserere*, adopts an elaborate periodic hierarchy, founded always upon a primary M-voice, and involving numerous more specific common features, such as melodic mode alternations, textural accretion and dissipation, and instrumental echoes. Pärt varies these periodic techniques within the work according to character, designing separate but related schemes for the Evangelist, Jesus, Pilate, and the *turba* (crowd). As Hillier's study describes, this results in a set of distinct affective identities: the Evangelist's music is businesslike and speeds the narrative along, Jesus' is solemn and dignified, Pilate's riddled by an unstable tritonal *Klang*, and so on (see also Figure 4.xviii).[183] Especially oft-noted is the dissonant, spiky *turba* setting of *Crucifige!* ('Crucify!'), reproduced in Example 4.34.[184] While these distinctive qualities are all the result of a systematic design that plays out unvaryingly, it is difficult to see how their engagement with the Gospel text could fairly be described as objective, rather than performative and expressive. As Bouteneff remarks, 'the music is not neutral'.[185] Pärt's character-based periodicity inscribes dramatic intent within the work's very structural foundations: a dramatisation articulated for listeners not so much in terms of overall music shape, but certainly in terms of narrative progression. Just as with *Miserere*, Pärt creates in *Passio* a set of tintinnabuli norms whose text-handling is suasive: his basic technique is rhetorical. Despite Whiteman's position, therefore, *Crucifige!* is not the isolated exception that proves the rule of Pärt's textual detachment.[186] Rather, this moment points to something more fundamental, which existing criticism has not always clearly expressed: the distinction between Pärt's text-setting rules themselves, whose operation may well be 'objective', and his approach to

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[183] See Hillier, *Arvo Pärt*, 126-39; see also further analyses of *Passio* in Quinn, "The Making of a Style" and Whiteman, "*Passio*: The Iconography of Arvo Pärt."
[184] Discussed by Hillier in *Arvo Pärt*, 137.
[185] Bouteneff, *Out of Silence*, 194.
[186] Whiteman, "*Passio*: The Iconography of Arvo Pärt," 40.

selecting those rules, an exercise involving careful affective design from which textual interpretation is seldom if ever absent.

Two further observations about *Passio* consolidate this alternative reading. First, its overall design (and especially its periodic schemes) maintain a long tradition of Passion-setting whose aesthetics specifically concern the dramatisation of text through music. Hillier himself makes this link. His brief history of Passion composition locates the genre's origins in 'expressively heightened' liturgical reading, and traces subsequent medieval developments including the addition of an *exordium*, instructions for delivery, and distinct character-based recitation tones.[187] Graeme Langager follows this through, offering a very detailed study of *Passio* that discusses Pärt's musical characterisations in terms of their affective structure and historical antecedents.[188] Likewise, Wilfrid Mellers' reflections on *Passio* also stress the Passion as 'musical-dramatic-liturgical convention'. The medieval rendition of the Gospel text, Mellers writes, served not only a need to humanise the mythological, but also as a narrative, dramatic and visual presentation of a 'lesson' that would ensure readier assimilation by illiterate hearers.[189] The Passion genre's historical evolution is hence grounded in suasive technique and the concept of the sermon-in-sound – and Pärt's setting, I suggest, is thoroughly invested in that history. Secondly, the phenomenon of 'expressive departure' informs *Passio*, just as it does *Miserere*. Almost every scholarly commentary on the work, including non-analytical literature,[190] acknowledges Pärt's numerous moments of rulebreaking. A good example is the Evangelist's final line, *et inclinato capite, tradidit spiritum*

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[187] See Hillier, *Arvo Pärt*, 123-5. His account proceeds through the Renaissance traditions (with continued relevance to Pärt's setting).
[188] Graeme Langager, "The Tintinnabuli Compositional Style of Arvo Pärt" (MM diss., California State University, Long Beach, 1997), ch. 3 ("*Passio*").
[189] Wilfrid Mellers, "Arvo Pärt, God and Gospel: *Passio Domini Nostri Iesu Christi Secundum Iohannem* (1982)," *Contemporary Music Review* 12/2 (1995): 35.
[190] For instance Kautny, *Ost und West*, 192 and 222; Bouteneff, *Out of Silence*, 194.

('and, bowing his head, he gave up the ghost'), which Pärt sets sparely to a unison A that leads directly to the D major *conclusio* (Example 4.35). While critics have not handled this moment consistently, the commonest explanatory strategy is to invoke textual interpretation (Mellers is especially liberal, calling the passage a 'freezing of the blood and cessation of the pulse').[191] To this, I would add that the line suspends certain norms for the Evangelist's music, such as its pitch content, while retaining others, such as its rhythmic content: a strategy indistinguishable from the kinds of norm-departure symbiosis earlier mapped in *Miserere*. *Et inclinato capite* is by no means the only such moment in *Passio*.[192] Hence, for a variety of reasons, I find the idea of an objective or anti-dramatic approach to text-setting in this work untenable. It is remarkable that much of the evidence for my position is to be clearly found in writings that affirm those very approaches.

If *Passio* is tintinnabuli's quintessential work, then tintinnabuli is quintessentially rhetorical. *Passio* displays all of the qualities considered through this chapter, and might easily have been chosen as its focal composition. While my view of the work is not critically orthodox, it is also not unknown, having been advanced explicitly by Langager, and more recently (and moderately) by Bouteneff.[193] *Passio*'s norm-departure symbiosis is also well-described in a 1986 article published in – of all places – *The Financial Times*. 'Because of the constant restraint', wrote reviewer Andrew Clements, 'the simplest gestures acquire enormous significance'.[194] More important, however, are the wider discursive consequences of a rhetorical interpretation of *Passio*. A shared music-rhetorical hermeneutic, as I have

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[191] Mellers, "Arvo Pärt, God and Gospel," 46. Other critical takes are found at Hillier, *Arvo Pärt*, 132; Whiteman, "*Passio*: The Iconography of Arvo Pärt," 58; Quinn, "The Making of a Style," 156-63.
[192] In fact, this is merely the most exposed of five similar deviations from the ordinary compositional rules for the Evangelist's music.
[193] See Langager, "The Tintinnabuli Compositional Style," 50, 60 and 66; Bouteneff, *Out of Silence*, 193-4.
[194] Andrew Clements, "Arvo Pärt/Almeida Festival," *The Financial Times* (12 June 1986).

described it,[195] equalises *Passio* and *Miserere* within the tintinnabuli style. The 'central' features of one and the 'peripheral' features of the other turn out to be two sides of the same coin. Both works' text-setting strategies are overwhelmingly schematic, both use periodicity to render content intelligible through form, and both use expressive departure suasively to amplify the dramatic contours of larger structures. Accordingly, the music-rhetorical hermeneutic applies far beyond tintinnabuli's 'exceptional' works and moments. Rhetoric permeates Pärt's texted music in the style, and explicit critical recognition of the techniques associated with rhetoric – norm-departure symbiosis in particular – would, I suggest, promote more nuanced interpretations of his text-setting that do not reduce to the limiting binary of drama versus objectivity.[196] A music-rhetorical discourse for tintinnabuli would also recuperate the balance between system and gesture within individual works, something somewhat lost in the critical contests over Pärt's approach to text, but which I have advocated throughout this thesis as Pärt's most important single compositional characteristic. Lastly, such a discourse would help to resist the sedimentation of a privileged canon of central works within the tintinnabuli style. This, perhaps, is the critical possibility, since it involves asking anew what tintinnabuli's 'essence' really is, or even whether it has one at all, and preserves an awareness of the basic discursive point from chapter 1 – namely, that how critics choose to narrate the tintinnabuli concept affects the meanings they find in it.

4.3.3 Further avenues: *Affekt*, language, theology

I close this chapter by relating the music-rhetorical framework more speculatively to three further facets of music-language interaction in Pärt's tintinnabuli style. The first concerns the

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[195] That is, in contrast to Hillier (where the concept gets cut off from structural regularity and is associated mostly with expressive departure), and to Clarke, "Parting Glances," (where it is associated with Pärt's strategies for dealing with musical modernism).
[196] A good discussion along these lines appears in Savenko, "Musica Sacra," 162-3.

phenomenon of 'semi-texted' tintinnabuli: music that is entirely instrumental, yet also determined by textual structure. *Miserere*'s interludes and echoes are passages of this kind, and Pärt has also written entire works in which periodic techniques are used to generate instrumental settings of sacred texts. Hillier introduces *Silouan's Song* as the first of these, but the composer was certainly exploring the possibility as far back as 1985, when developing what became *Psalom*.[197] Through large-scale works such as *Lamentate* and the Symphony No. 4, semi-texted composition has increasingly emerged as a prominent strategy of 'millennial' tintinnabuli. As chapter 3 showed, however, explaining the relationship of Pärt's music to unheard texts is a complex prospect. The challenge is especially acute for semi-texted tintinnabuli, whose words seemingly remain present in every sense *but* the semantic (albeit with considerable stylisation of their phonemic dimensions). Indeed, major Pärt scholars have written little on this specific topic.[198] Most recently, Bouteneff very frankly outlined his own inconsistency of experience with three semi-texted tintinnabuli pieces, drawing no overall conclusions about how their music-text relationship 'works'. Like Bouteneff, I find this question perplexing, and I fully agree with him that semi-texted tintinnabuli occupies a highly subjective hermeneutic and experiential space.[199] However, I suggest that a rhetorical framework restores the visibility of some relevant precedents from the history of musical thought. Bonds, for example, writes at length about the function of the 'oration' metaphor in eighteenth-century instrumental music. He mentions the 1702 treatise in which music-rhetorical analogy became conceptually detached from text-setting: M. de Saint-Lambert's

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[197] On *Silouan's Song* see Hillier, *Arvo Pärt*, 177-8. Bouteneff gives a useful chronological list of the semi-texted tintinnabuli works in *Out of Silence*, 76. The history of semi-texted tintinnabuli is also linked to *Miserere* via *Calix*, which was originally performed with solmisation syllables to conceal its religious text (this may be heard in the 'cradle of tintinnabuli' recording, held at APRA 002001-04). No text appears in the autograph score of *Calix*, held at ETMM M238:2/13. See also sections 1.3.1, 1.3.3.

[198] See Siitan, "Introduction," 13 (suggesting the possible utility of linguistic theories); Hillier, *Arvo Pärt*, 177 (which seems content to emphasise the 'unusual eloquence' of *Silouan's Song*).

[199] See Bouteneff, *Out of Silence*, 75-8.

Les Principes du Clavecin, in which appears 'the earliest extended application of the imagery of verbal punctuation for musical periodicity in a purely instrumental work'.[200] Pärt's own compositional history involves such a conceptual detachment, and this element of historical 'thinkability' might translate quite successfully to his unique version of instrumental periodicity. For example, the suasive components of the semi-texted tintinnabuli works might plausibly be discussed in terms of *Affekt*. This aesthetic concept is deeply connected with the music-rhetorical thought of the German Baroque, and hence represents a significant achievement in the apprehension of music as 'rhetorical' without being fully 'semantic'.[201] I suggest that it has considerable potential as a platform for exploring how Pärt aligns system and gesture across both non-propositional and propositional levels of meaning.

As Bouteneff observes, Pärt's semi-texted works are nearly all in Russian or Church Slavonic.[202] This leads him to raise another phenomenon: the specific effect of language-choice on the resulting overall 'character' of a tintinnabuli composition.[203] In each of the languages to which Pärt has set music, he has adopted fundamentally similar schematic approaches based on periodicity. And yet, as Pärt has himself observed with surprise, his Slavonic settings – notably *Kanon Pokajanen* – seem immersed in the distinctive sound of Russian church music.[204] The same holds true in English, where works such as *The Beatitudes* and *Littlemore Tractus* seem unmistakably steeped in the Anglican psalm and anthem traditions. Hillier has suggested more than once – correctly, in my view – that this effect arises not despite Pärt's use of periodicity, but because of it.[205] Pärt's approach amplifies the unique formal qualities of a language (word-order, syllable count, stress patterns) and

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[200] See Bonds, *Wordless Rhetoric*, 72-3.
[201] On *Affekt* see further Bartel, *Musica Poetica*, 29-56. See also Bonds, *Wordless Rhetoric*, 61-8.
[202] Bouteneff, *Out of Silence*, 75.
[203] Id., 78-81 (Bouteneff also gives a list of languages used by Pärt for settings of texted and semi-texted music).
[204] See id., 79.
[205] See Hillier, *On Pärt*, 54; Hillier, *Arvo Pärt*, 163-4.

disperses them throughout the musical structure, with the result that his texted and semi-texted works become untranslatable essays in that language's 'musicality'.[206] While this strikes me as one of tintinnabuli's most elusive dimensions, I suggest that it, too, can be tied to the notion of compositional rhetoric. As Bonds describes, and *Miserere* demonstrates, the upper levels of periodic musical hierarchies operate in ways that merge the technical with the affective – the concepts of 'speaking correctly' and 'speaking well'. In this sense, Pärt's scores could reveal something of how text-setting 'norms' successfully arise over long histories of compositional engagement with specific languages. A training in linguistics might also enable more precise descriptions of these matters. Nonetheless, it would be an intriguing exercise to work outward from tintinnabuli, using works in the style as controls for a comparative study of why distinct national and language-based traditions of texted music 'sound the way they do'.

Almost all of tintinnabuli's texts are sacred. While the music-rhetorical analogy leaves no doubt that Pärt's compositional choices engage these texts performatively, it is perhaps less clear whether and how his music 'reads' them in a theological sense. On one hand, as Siitan writes, Pärt feels strongly connected to Christian traditions that seek not to 'construe' sacred texts, but rather presume their perfection and completeness. Others have also discussed this 'logogenic' aesthetic.[207] On the other, textual interpretation is implicit in the very concept of the text-music artefact. The overlaps are clear in Brauneiss' reading of *Miserere*, which not only links Pärt's juxtaposition of psalm and hymn to a dramatic structure, but tries to draw out textual themes against which that structure may be interpreted as theologically coherent.

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[206] An interesting study here is Pärt's 2001 reworking of *The Beatitudes* (in English) to *Beatitudines* (in Latin). On untranslatability in Pärt see further Quinn, "The Making of a Style," 93 (note 81); Hillier, *Arvo Pärt*, 194.
[207] See Hillier, *Arvo Pärt*, x; Engelhardt, "Perspectives on Arvo Pärt after 1980," 41-2; Brauneiss, "Tintinnabuli: An Introduction," 122-4.

Conen, too, offers theological cover for many of Pärt's decisions in shaping the piece,[208] and my own reading of the work has taken similar steps. In this respect, each critical engagement is incomplete. A full discussion of *Miserere*-as-theology would need to consider the issues shelved at the very start of my analysis: not only a 'deep' reading of the two texts and their organisation by Pärt, but also the work's largely unexplored fragmentational history. Does it matter, for example, that the *Dies Irae* sections originated in the 'cradle of tintinnabuli,' a 1970s Soviet context within which the act of writing sacred music bore complex meanings that did not affect Pärt in 1989? Given his avowed sense of a bond with Schnittke,[209] is the intertextual link with Schnittke's *Requiem* significant? Does Pärt's biographical transition between religions matter? And, if *Miserere* is theological (a 'sermon in sound' in the truest Lutheran sense), are its theological meanings formed through acts of composition, acts of reception, or both? Beyond *Miserere*, the questions continue. If Pärt's text-setting techniques are evolving, is his musical theology likewise evolving? What to make, for instance, of the 'found objects' from sacred music traditions that appear in some of Pärt's millennial works (including, in *Lamentate*, the *Dies Irae* chant itself)? Ultimately, as with most issues of religion and spirituality, these questions are beyond the scope of my work. To my mind, the appropriate level of theological interpretation in critical engagements with texted tintinnabuli remains essentially an open question. It is not one, however, that easily detaches from broader considerations of musical rhetoric.

'I know a big secret, but I know it only in music and only through the music can I express it. How do I get to it?'[210] Music-rhetorical analogy, like any other hermeneutic platform, is

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[208] See generally Conen on *Miserere* in "Annäherung an den Kern der Musik."
[209] See Arvo Pärt, "Greatly Sensitive: Alfred Schnittke in Tallinn," in *The Cambridge Companion to Arvo Pärt*, ed. Andrew Shenton (New York: Cambridge University Press, 2012), 198. Alternative translation in Restagno, "Arvo Pärt in Conversation," 71.
[210] Nora Pärt, reporting a comment by Arvo Pärt, in Randalu, "Arvo Pärt Novembris 1978."

ultimately just a metaphor. Nonetheless, this chapter has sought to argue that it is especially well-suited to the interpretation of texted tintinnabuli. Through features such as periodicity and norm-departure symbiosis, 'musical rhetoric' adapts well to the analytical detail of the style's most complex works, such as *Miserere*, and provides a basis for meaningful comparison to works outside the style altogether, such as Josquin's *Miserere Mei, Deus*. Music-rhetorical analogy also engages productively with several of tintinnabuli's music-critical discourses, notably those involving its aesthetic and technical interactions with early music. In fact, I suggest, it is implicated in every important facet of tintinnabuli's complex music-text relationship, and – as illustrated through *Passio* – it even has the potential to open up new dialogues about what, if anything, lies at the heart of the style. Ultimately, though, it is the form-content mediations bound up in the concept of 'musical rhetoric' that make it such a robust framework. If the compositional task is to find the appropriate system for the gesture, then music-rhetorical interpretation shows above all Pärt's use of the tintinnabuli style to respond to that task inventively and richly.

Conclusion: On studying Pärt, II

Rhetoric is an appropriate point of conclusion for this thesis' investigation of the meanings, contexts, and critical handling of 'tintinnabuli'. Given the skeptical treatment of rhetoric in Hillier's work, it is perhaps the least obvious of the hermeneutic frameworks I have proposed, and yet it also gathers up a number of key themes from earlier chapters. Working backwards, it is clear that the 'suasive' dimension of musical rhetoric is closely related to chapter 3's discussions of affective layering, poietic-aesthesic mediation, and the status of propositional and representational kinds of meaning in music associated with text. Rhetoric's element of 'discipline' also strongly aligns it with chapter 2's main conceit, the nutshell paradox. Indeed, explicit associations between rhetorical skill and rational process might well have been carried into the study of how Pärt, in his early works, sought to establish and maintain conditions of creative possibility through the interplay of freedom and constraint. In addition, my attempt to privilege rhetoric challenges conventional wisdom about tintinnabuli aesthetics, and hence intersects with several of the discursive contests set out in chapter 1. Mystifying habits, stylistic essentialisations, and the archetypal narrative of rupture are all implicated in the interrogation of rhetoric's relevance to texted tintinnabuli, as are more diverse music-critical positions involving unity and disunity. Moreover, rhetoric underpins – via *Miserere* – this thesis' most sustained engagement with tintinnabuli form as dramaturgical structure. In this sense it is also a point of culmination, fulfilling a promise built up in the first three chapters through attention to pre-tintinnabuli and cusp works. Finally, the music-rhetorical hermeneutic has a personal significance, as it represents my earliest, most instinctive and most abiding conception of how Pärt's 'appropriate system for the gesture' might be adapted to sharpen critical knowledge of his music.

My introduction set out three objectives for this project: to question prevalent narratives drawn around tintinnabuli, to suggest interpretative frameworks that would yield fresh insights into its 'meaning', and to introduce new and neglected materials to anglophone scholarship. In pursuing these objectives through the foregoing chapters, I have tried not to commit too strongly to ideas about what tintinnabuli 'is', with special wariness of ideas that might reinscribe the style as a privileged site of interest and value for Pärt's critical discourse. I hope to have shown that tintinnabuli criticism is itself an imaginative and creative practice, and a space of both possibility and responsibility. 'Tintinnabuli', a term whose scope has been indeterminate since it first came into use, may be conceived as a set of formal techniques, a nexus of related aesthetic commitments, a 'philosophy',[1] or some combination of these things. This project has argued that its meanings, on any view, are difficult to fix: they are – like any other stylistic category – motile, plural, and subject to multiple musical agencies. Tintinnabuli is wide: it is a singular musical phenomenon, but not an isolated or autonomous one. It cannot be adequately studied without reference to its listeners, other music, and aspects of Pärt's own past. Tintinnabuli is also deep, requiring careful formal engagement. While the myth of its analytical triviality is now debunked, that myth has only been significantly overcome through Brauneiss' work. I hope to have complemented his unitary approach to the style by showing something of the potential for thick, fragmented archaeologies of specific works. In all its breadth and depth, tintinnabuli intersects with numerous social and historical contexts, ranging from the early-music traditions in which Pärt has elusively invested, through the vicissitudes of twentieth-century modernism and its refraction through the postwar culture of Soviet Estonia, to the vast diversity of musical encounters offered by the contemporary listening environment within which works in the

[1] See Vaitmaa, "Eluhoiak, Stiil, ja Tehnika."

style circulate. Hence, ultimately, the title of my project. Not tintinnabuli, but contexts for rethinking tintinnabuli: not an endpoint, but a critical beginning.

Not long before this thesis was due for submission, Pärt visited Oxford University to receive his fourteenth honorary doctorate. As the lengthy Latin ceremony wore on, I sat patiently in the choir while we waited to sing his *Littlemore Tractus*, the composer himself in my direct line of sight across the Sheldonian Theatre. The experience prompted some quiet reflections. After almost five years spent working on Pärt, I feel both near to and far from my subject. My sensation is of understanding his music less well than when I began: the more I have learned, the less I have confidently been able to 'know'. At the start of my research, I was inclined to be impatient with the existing literature. At the project's end, I am more forgiving, having become familiar not only with the intransigencies of writing on complex, evolving music by a living and world-renowned composer, but also with the ethical challenges entailed in such a task. In 2009, when I first studied Pärt as a Masters student, there was also simply much less good-quality material to read. Virtually no formal musicological scholarship on the composer was published in English. Seven years on, that situation has changed dramatically. Pärt is enjoying an academic vogue, the density of publications is increasing, and standards have improved tremendously. The establishment of APC has also helped break down the barriers separating those of us interested in sharing critical knowledge about Pärt's music. Laura Dolp's assessment, in the introduction to a forthcoming reception collection, is that we currently stand 'at the beginning of a new era' of anglophone research into Pärt.[2] It is difficult to disagree. The new volume promises to set fresh benchmarks for discursive self-awareness in the field: indeed, the very fact that the collection will be pitched at a single strand of Pärt scholarship, rather than the impossible

[2] Dolp, "Introduction," in *Arvo Pärt's White Light*.

catchall concept of 'Arvo Pärt', is heartening. Equally important will be Kevin Karnes' *Tabula Rasa*, which pivots around a single work to achieve a concise engagement with Pärt's music that expands a number of critical frontiers. My belief is that these books may, at last, signal the consolidation of a professionalised and independent discourse around Pärt within anglophone musicology. It is, in short, a good time to be a Pärt scholar.

I have ended most of the above chapters with thoughts on how their critical strategies could be further pursued through Pärt's music. By way of overall conclusion, I will also briefly mention some material that has not quite found a place in the current thesis. Much of this takes the form of analysis: over the course of my research, I have analysed all of Pärt's official works up to and slightly past the year 2000, alongside much of his withdrawn music. The exercise generated its own perspective on his stylistic narrative, and left me in no doubt that important facets of Pärt's technique are yet to be fully digested and reported. This conviction spans his full chronology: with the exception of *Credo*, for example, one must still work hard to find genuinely detailed accounts of the 1963-68 works. Most music from the so-called 'silent period', such as *Laul Armastatule* and a multitude of film scores, is totally unknown in any analytical context, to the detriment of broader critical narratives.[3] I also learned much from reverse-engineering the structures of less-famous tintinnabuli pieces from scratch – two particularly satisfying examples were *Annum Per Annum* and *Litany*, which remain among my favourite works in the style.[4] Finally, there is the tintinnabuli repertoire that postdates Hillier's monograph, whose major works include *Kanon Pokajanen* and *Lamentate*. Of all Pärt's music, it is these works that I would most like to have

[3] *Laul Armastatule* manuscript materials are held at ETMM M238:2/56.
[4] *Annum Per Annum* has since been thoroughly analysed in Maler, "Compound Tintinnabulation," 53-64.

accommodated: the comparison with antecedent structures such as *Passio* and *Miserere* is highly rewarding.

Within my 'unwritten' material there are also non-analytical pathways, and two in particular stand out. The first is the documentary and audio-visual record of Pärt's Soviet years. Here, my Estonian research served largely to confirm how much remains to be done. The archival material far exceeds what is covered in the present project, as well as what is made apparent in the studies by Oliver Kautny and Peter Schmelz. However, there are also practical impediments to working on it – especially without Estonian fluency – and I expect that knowledge of this area will mainly be extended through the efforts of APC and Immo Mihkelson. Secondly, there are the possibilities for comparison that flow from a refusal to treat Pärt's music as isolated and relentlessly individual. Nora Pärt, in the Restagno interviews, at one point interjected – perhaps rather wearily – that 'everything that Arvo has said up to now goes to show how the roots of his style are anchored in Western culture'.[5] This thesis has indicated several specific composers with whom Pärt could be compared, including Stravinsky, Webern, Nono, and Schnittke. These seem at least as promising as the Pärt-Górecki-Tavener grouping, which has in any event now largely faded into music-critical history. Perhaps it is now time to dwell on such links, rather than accepting them in passing.[6] Schmelz's study of the 'young composers' is one excellent example. Other frameworks for 'grouping' Pärt might include the national (can his music be considered Estonian, and if so, which music?)[7] and the commercial (is there mutual reinforcement between ECM's Pärt discourse, the label's other composers, and the kind of music Pärt writes or is asked to

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[5] Restagno, "Arvo Pärt in Conversation," 36.
[6] An intriguing Stravinsky comparison arises in Jimenez, "Textural Depth," 3, where the second movement of Stravinsky's Sonata for Two Pianos is likened to the formal syntax of the tintinnabuli style. Pärt voices a completely different sort of identification with Stravinsky in Restagno, "Arvo Pärt in Conversation," 41.
[7] On Pärt as a composer of 'Estonian' music see Birman, "Twenty Years of Independence," 15-21.

write?). Still further possibilities are music-historical: the modernist discourses of chapter 2, the medieval-Renaissance aesthetics of chapter 4. Using other composers' music to learn about tintinnabuli – and *vice versa* – would undoubtedly involve critical risk. However, it has been the philosophy of this project to embrace such risk. As Pärt remarked, shortly before avowing the fundamental relationship of system and gesture, 'the only thing you know is that you don't know anything'.[8] They are words that could be taken to place his music beyond explanation. Alternatively, though, they are words of promise, giving a sense of the potential for fruitful critical engagement with – and beyond – 'tintinnabuli'.

[8] Quoted in Hillier, *Arvo Pärt*, 201.

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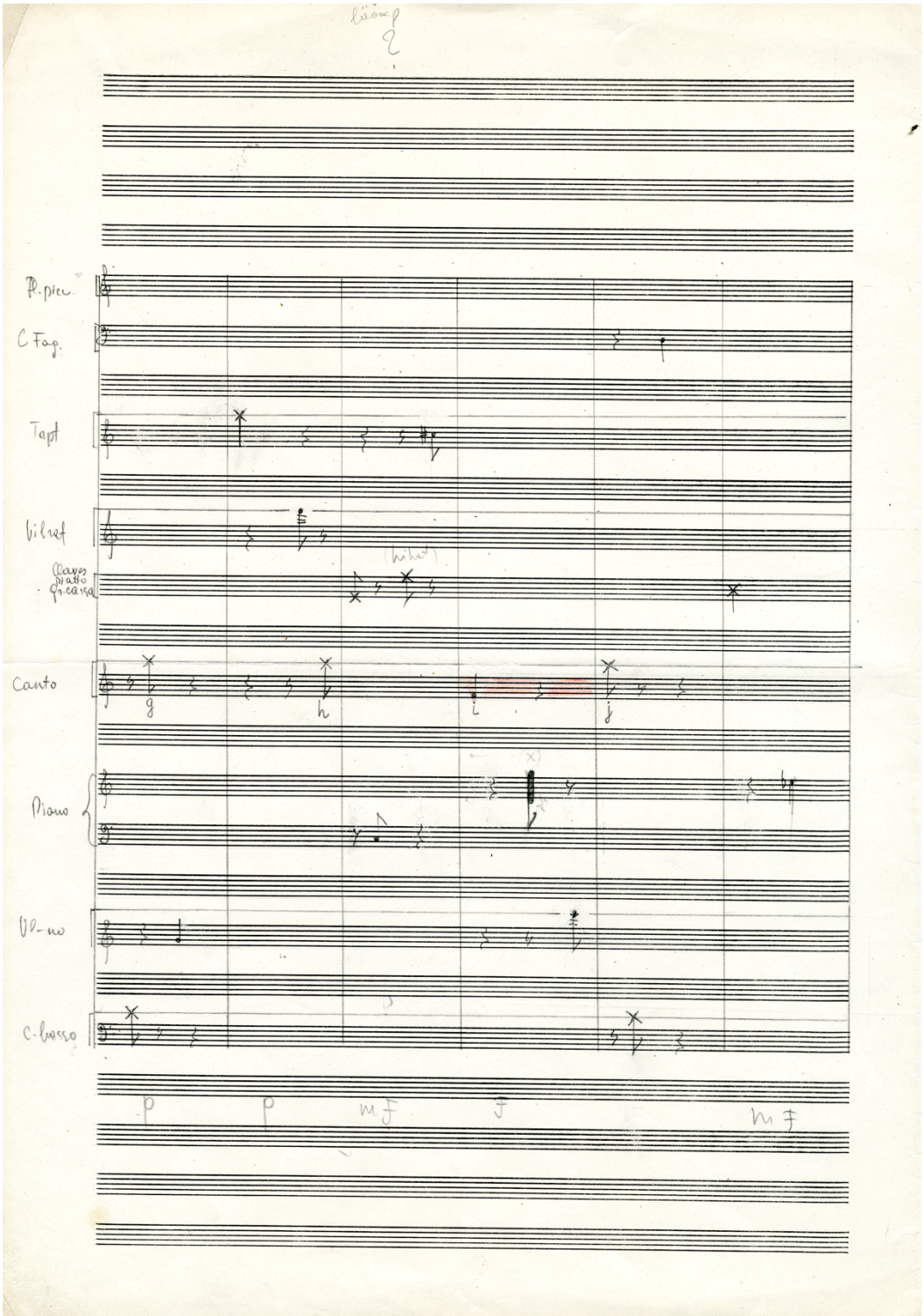
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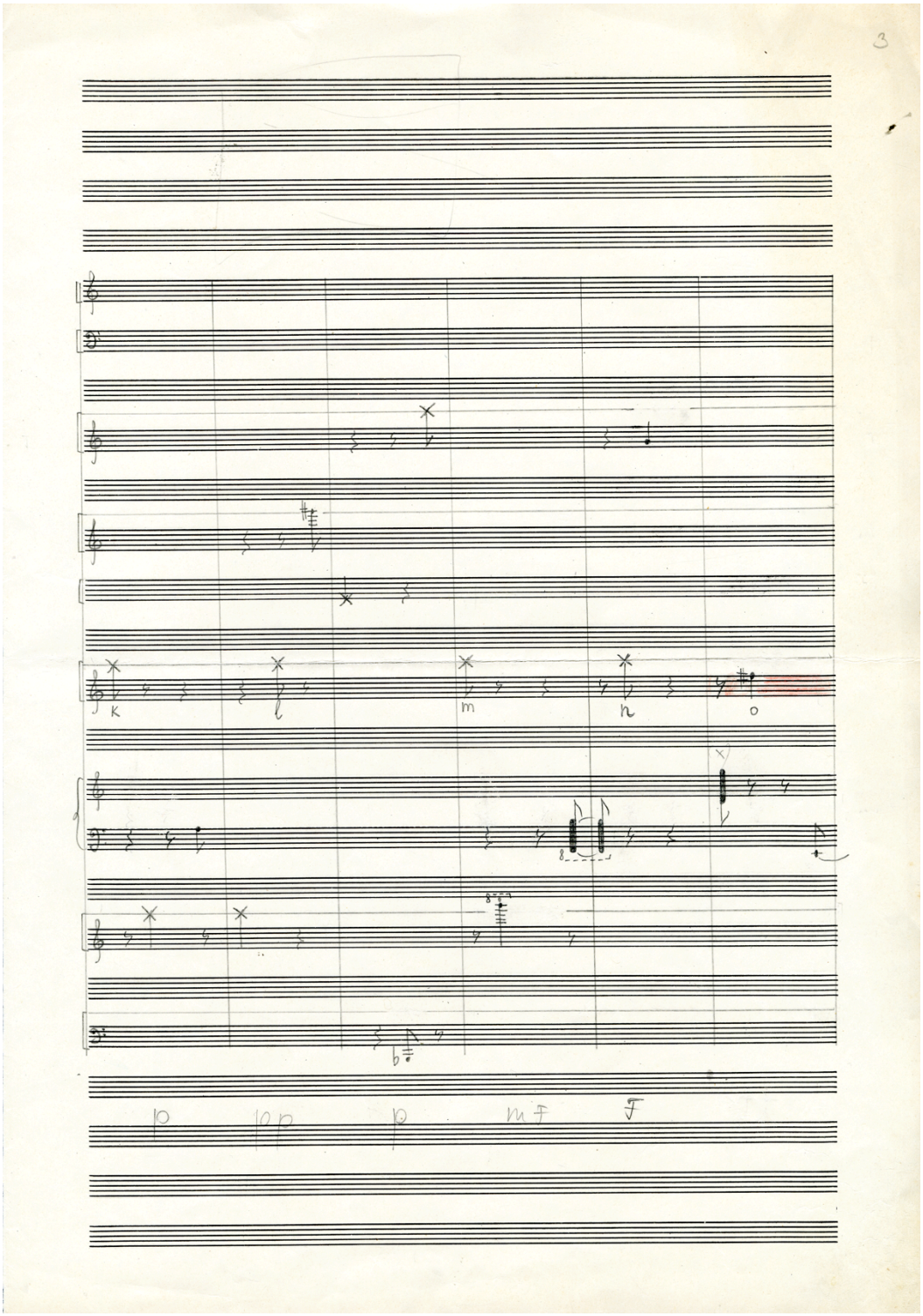
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Appendix 1 – Musical Examples

Example 0.1: *Kriips ja Punkt*, excerpt from manuscript material for part 1. Source: ETMM M238:2/59.




3
k
l
m
n
o
p
mp
p
mf
f

Example 0.2: *Kriips ja Punkt*, piano part. Source: ETMM M238:2/59.

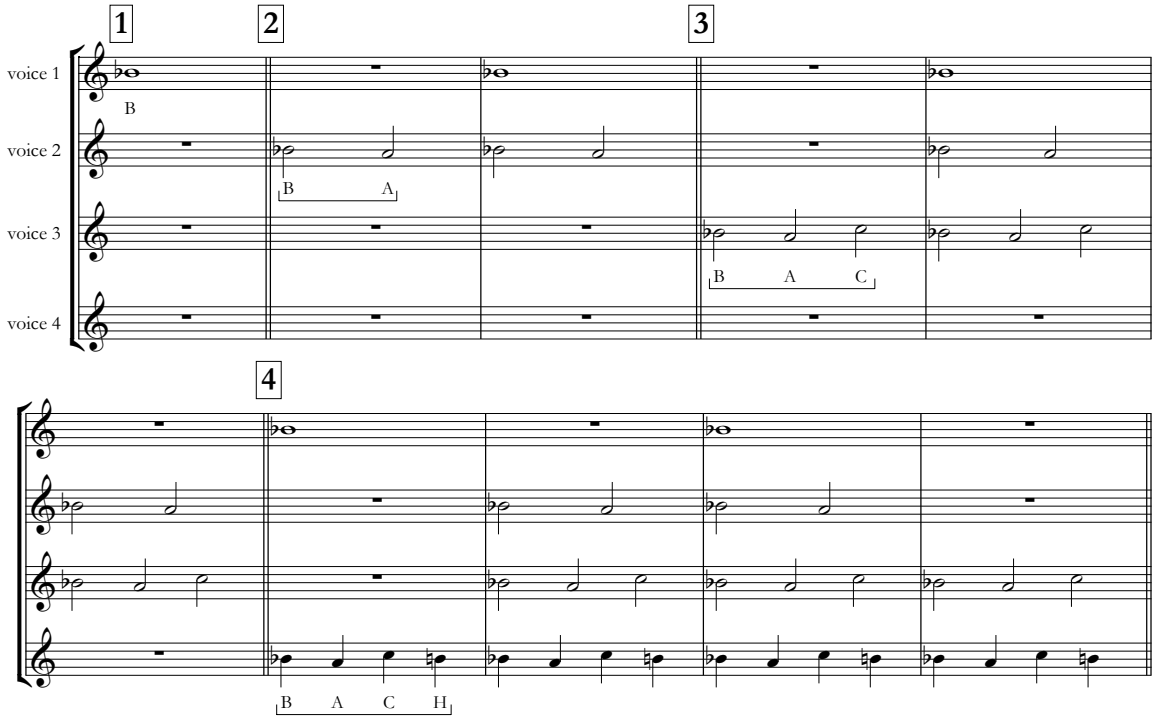



pp
f
mp
pp

Example 1.1: *Wenn Bach*, 1976 autograph score, first page. Source: ETMM M238:2/12.



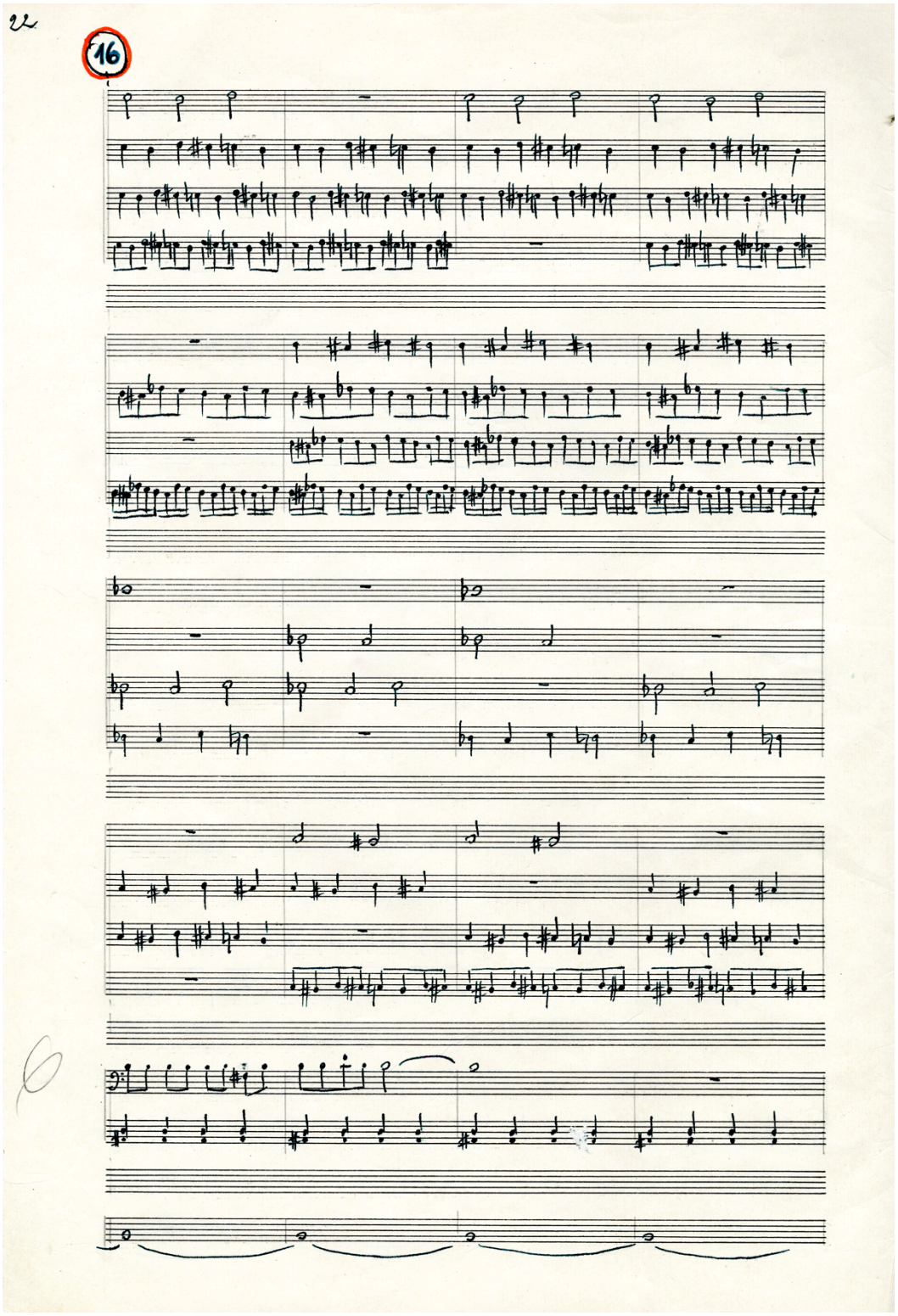
Example 1.2a: *Wenn Bach*, 1976 version, RM1-4 (initial entry of ostinati). Source: ETMM M238:2/12.



Example 1.2b: *Wenn Bach*, 1976 version, construction of ostinati voices 11 and 16. Source: ETMM M238:2/12.



Example 1.2c: *Wenn Bach*, 1976 autograph score, RM16 (entry of final ostinato voice). Source: ETMM M238:2/12.



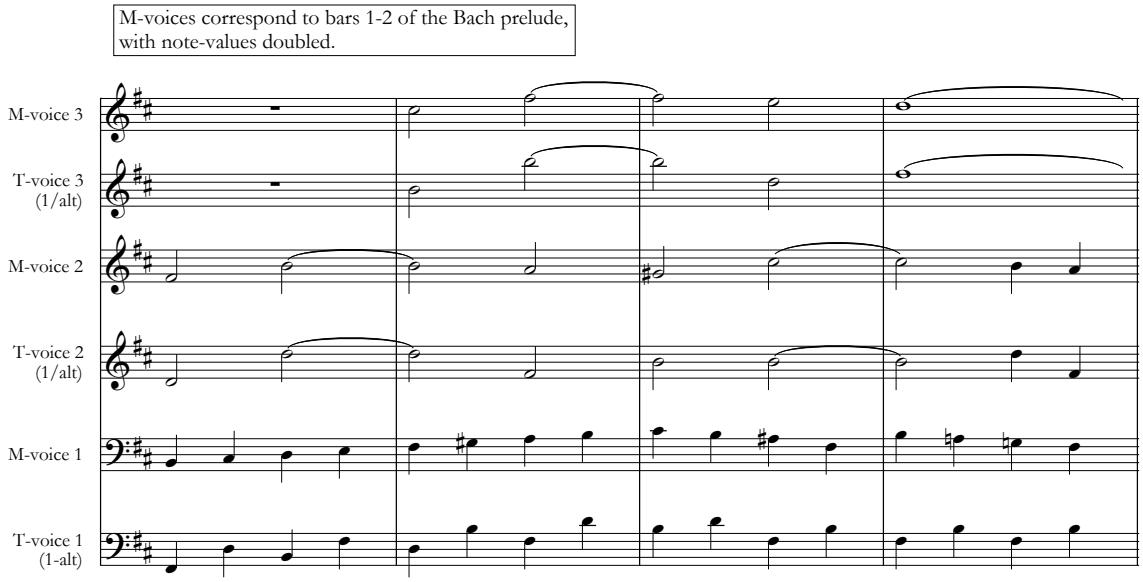
Example 1.3: *Wenn Bach*, 1976 version, fanfare and vamp material. Source: ETMM M238:2/12.



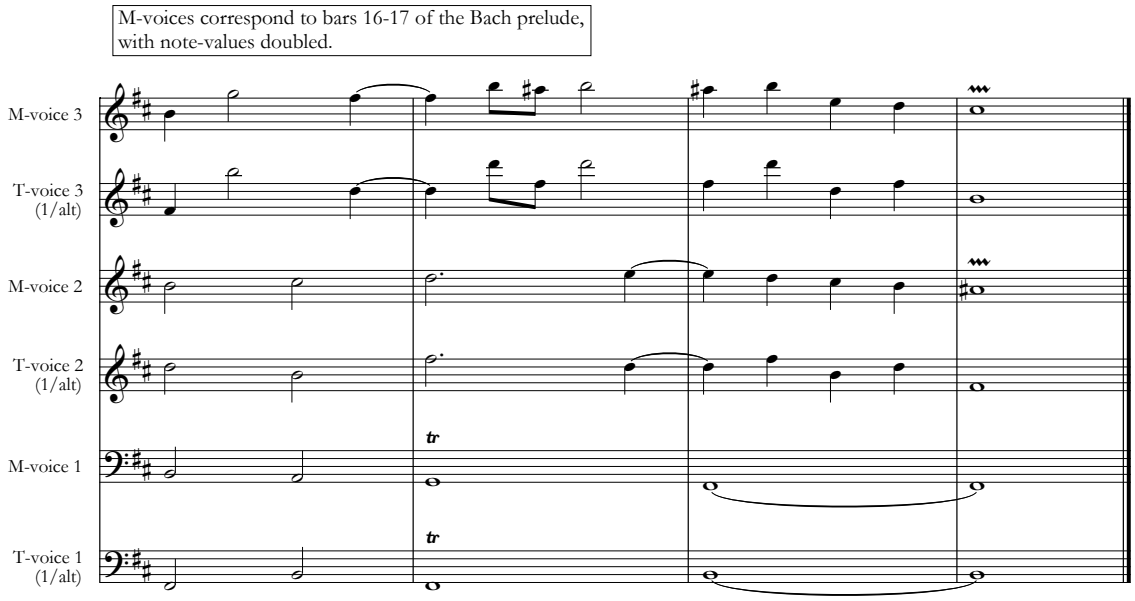
Example 1.4: J. S. Bach, prelude in B minor from Book I of the *Well-Tempered Clavier*, BWV 869/i, A-section (bars 1-17). Source: Franz Kroll, ed., *Bach-Gesellschaft* (Farnborough: Gregg International, 1968 (originally Leipzig: Breitkopf & Härtel, 1866)).



Example 1.5a: *Wenn Bach*, 1976 version, opening of part 2. Source: ETMM M238:2/12.



Example 1.5b: *Wenn Bach*, 1976 version, conclusion. Source: ETMM M238:2/12.



Example 1.6: Symphony No. 2, third movement, string/timpani material showing striated design.



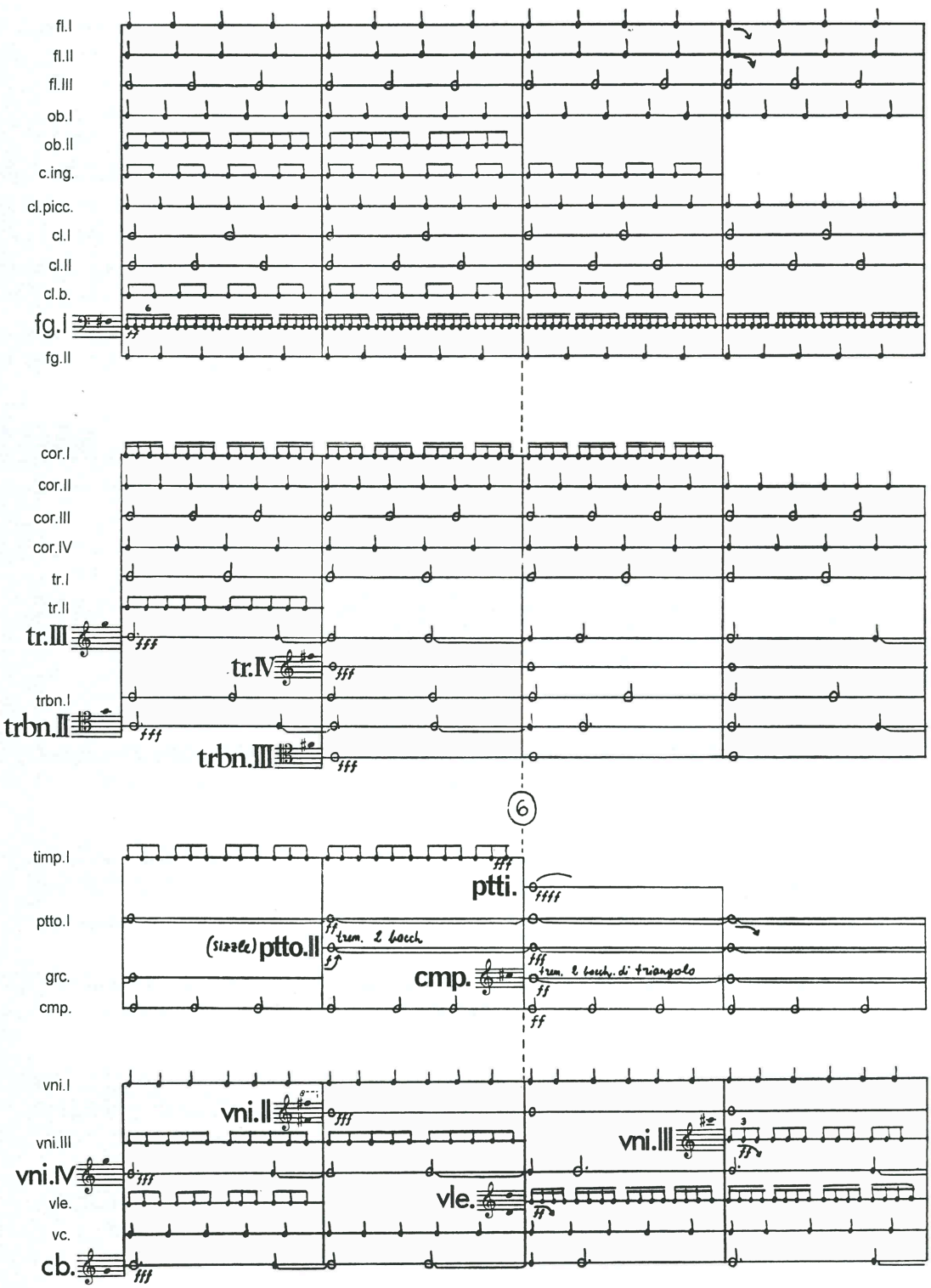
Example 1.7: *Pro et Contra*, first movement, opening of iterative process in concertino group.



Example 1.8: Symphony No. 2, first movement, proportional canon (RM5).



Example 1.9: *Perpetuum Mobile*, climax (marked by cymbal clash). Source: UE13560.

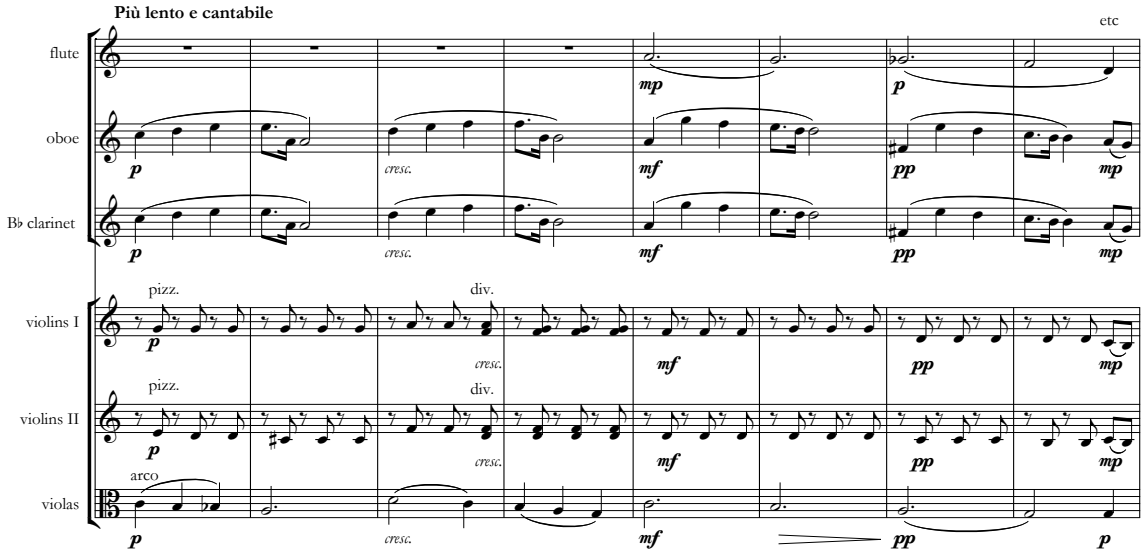


Example 1.10: *Collage über B-A-C-H*, excerpt from RM1 and 10-note row.



Example 1.11: Symphony No. 2, third movement, Tchaikovsky excerpt (RM38).

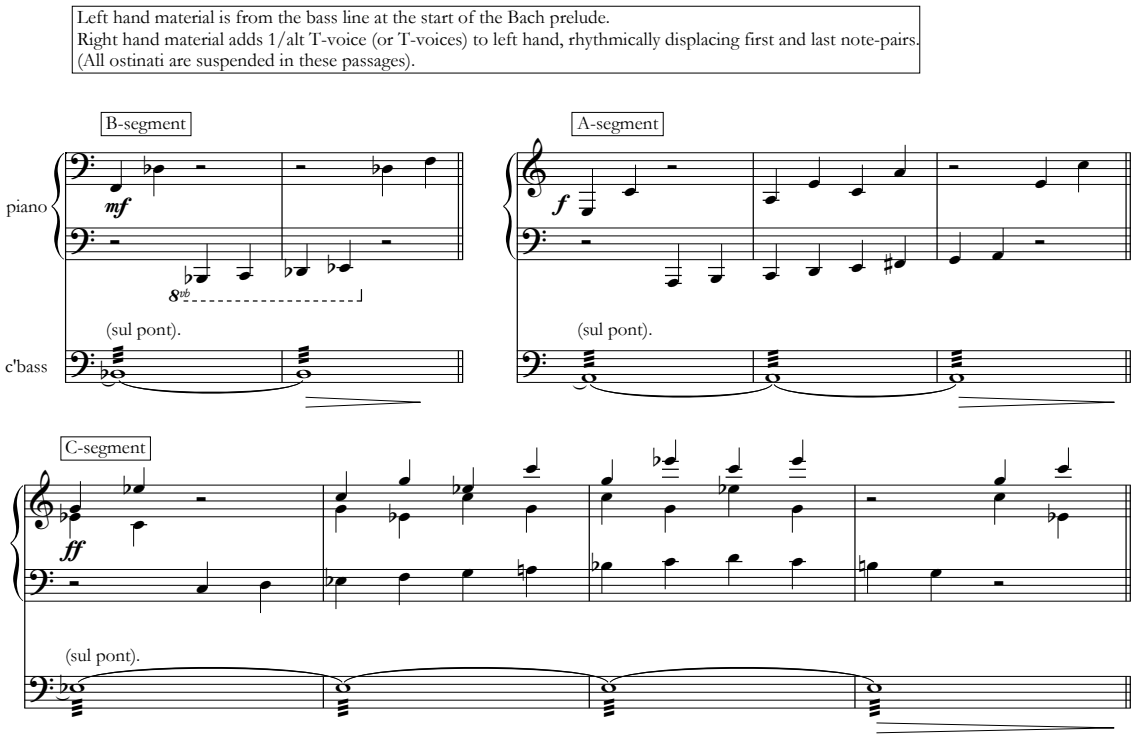
[Musical quote drawn from 'Sweet Dream,' no. 21 in Tchaikovsky's *Children's Album* for piano, op. 39].



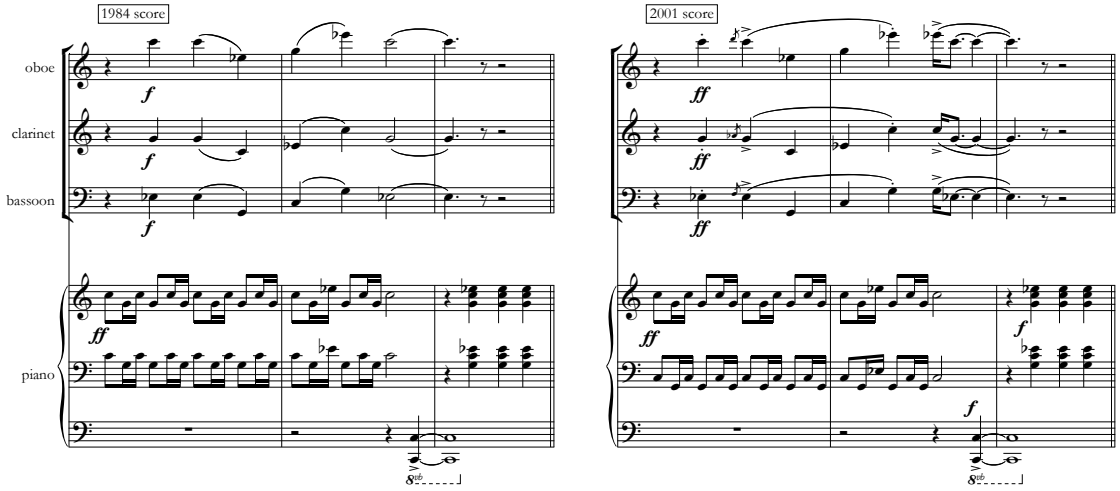
Example 1.12: *Wenn Bach*, 1984 version, ostinato registration.



Example 1.13: *Wenn Bach*, 1984 version, spliced material from Bach prelude at end of B-, A- and C-segments.



Example 1.14: *Wenn Bach*, 1984 and 2001 versions, woodwind figurations (RM12).



Example 1.15a: *Wenn Bach*, 1984 version, diminished-chord passage.




17
fff
sul pont.
ord.
ff

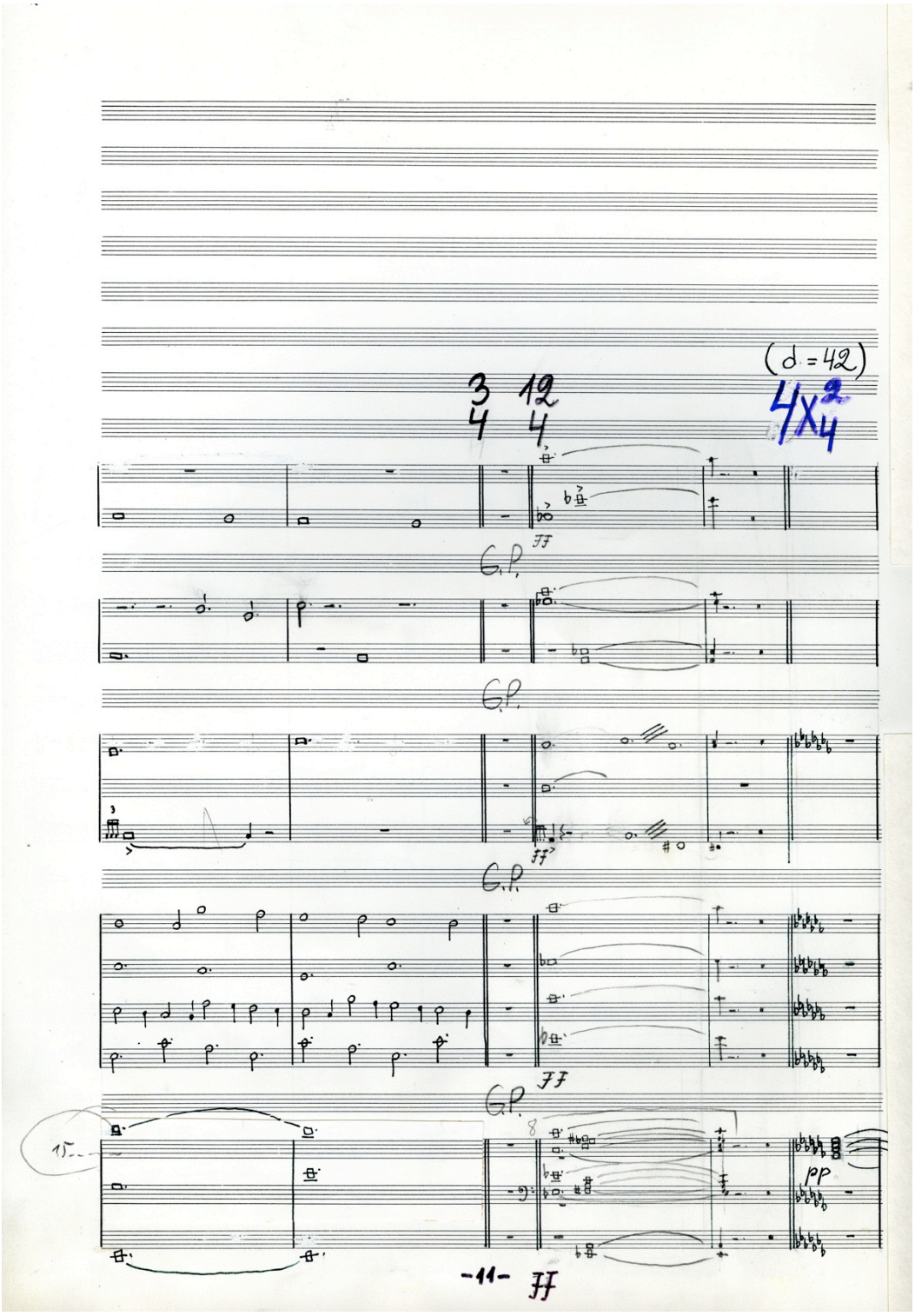
Example 1.15b: *Wenn Bach*, 2001 version, diminished-chord passage.



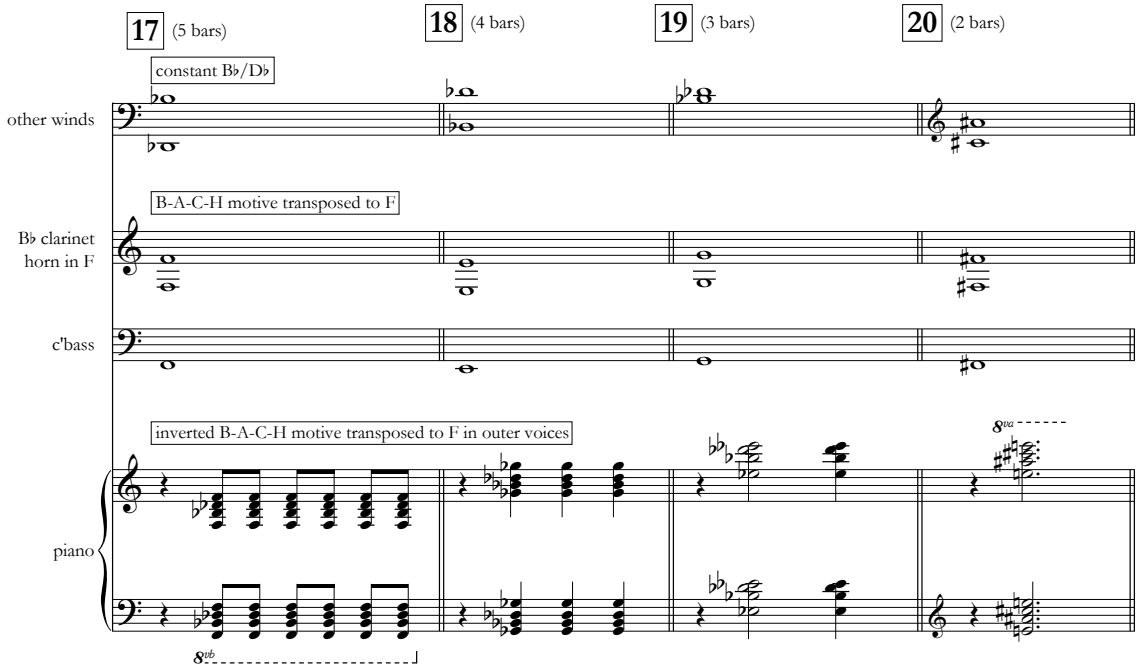

17
fff
ff
sul pont.
vln. II uniti
8vb

Example 1.16: *Calix*, autograph score, transition between sections. Source: ETMM M238:2/13.

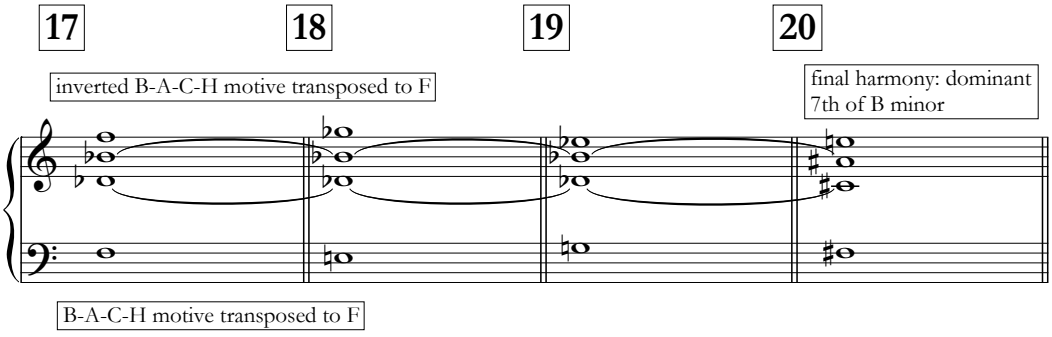
[Diminished 7th chord joins A minor and A♭ minor].



Example 1.17a: *Wenn Bach*, 1984 version, B-A-C-H motives in RM17-20.



Example 1.17b: *Wenn Bach*, 1984 version, further reduction of B-A-C-H motives in RM17-20.



Example 1.17c: *Wenn Bach*, 1984 version, end of part 1.



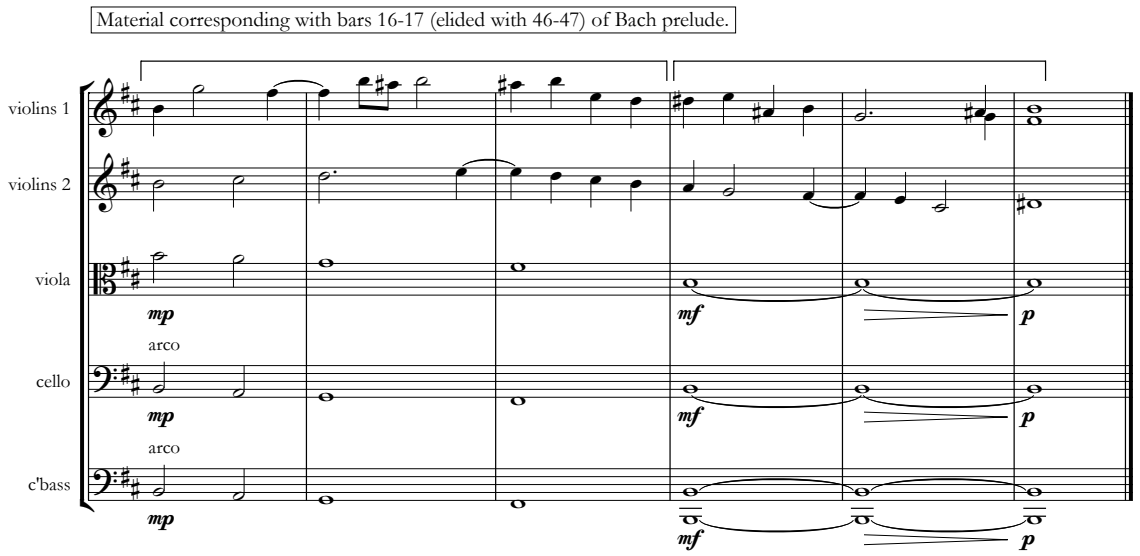
Example 1.17d: *Wenn Bach*, 2001 version, end of part 1.



Example 1.18: *Wenn Bach*, 1984 version, opening of part 2 (first structural arc).



Example 1.19a: *Wenn Bach*, 1984 version, conclusion.



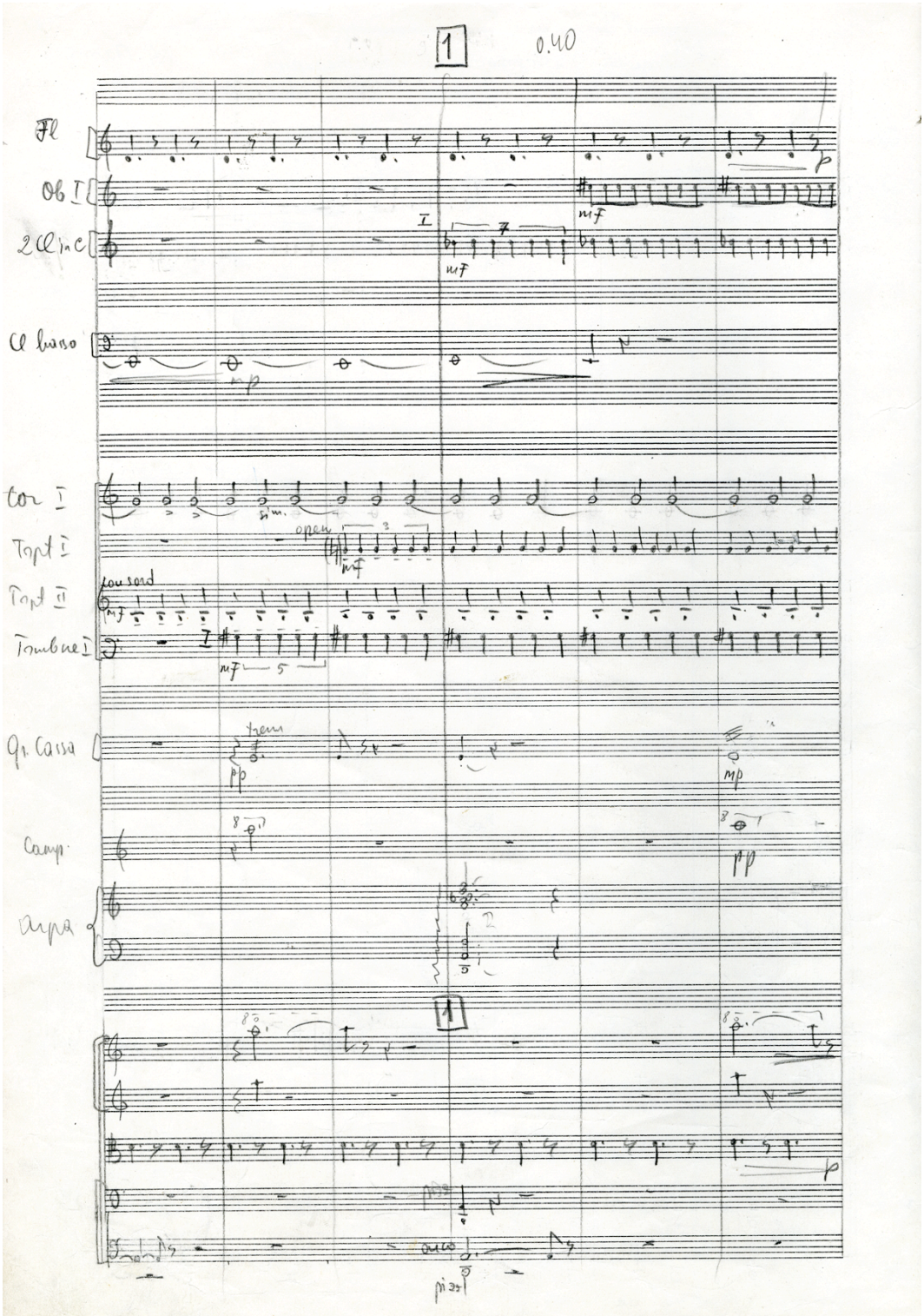
Example 1.19b: *Wenn Bach*, 2001 version, conclusion.



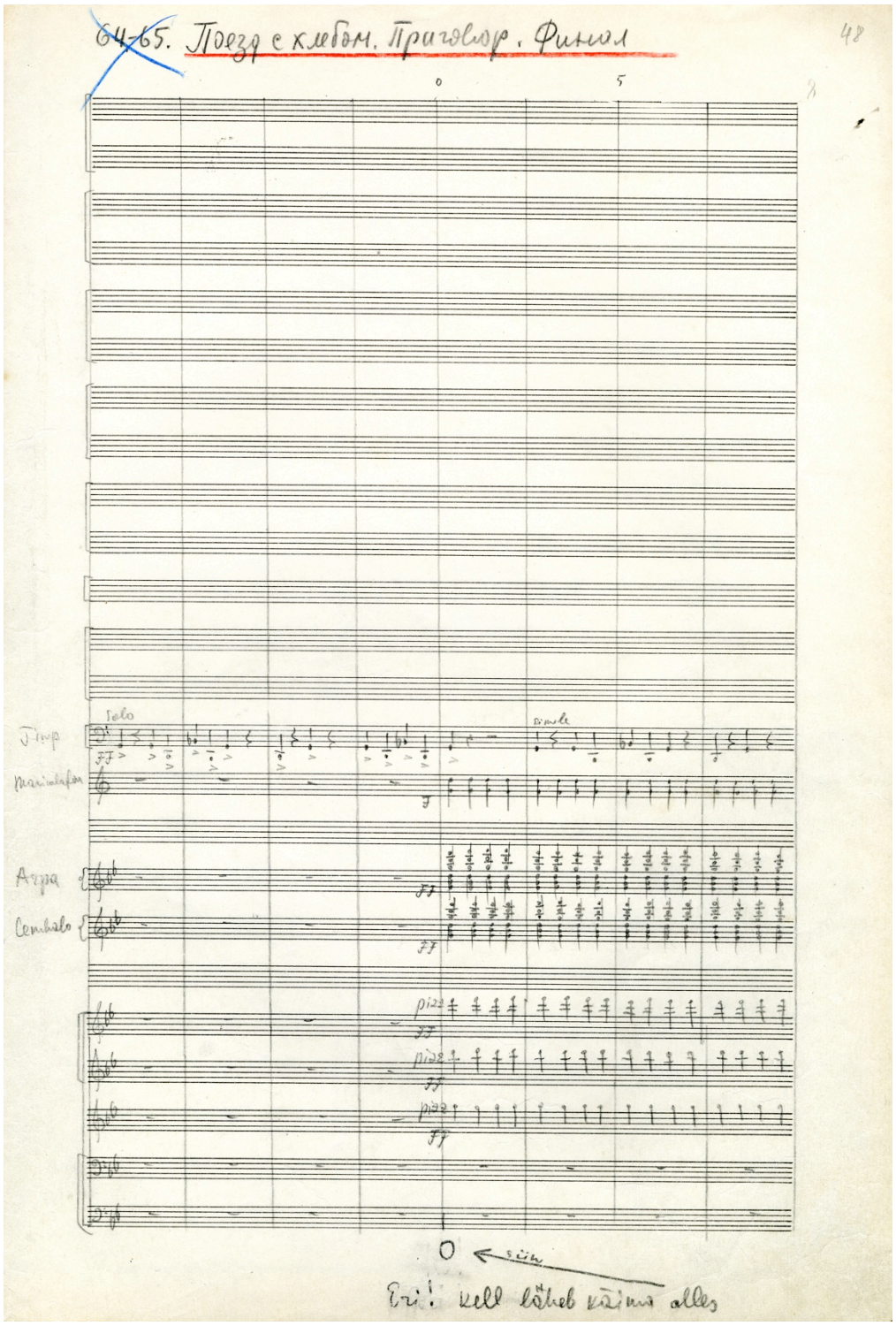
Example 1.20: *Navigaator Pirx*, excerpt from cembalo part. Source: ETMM M238:2/50.



Example 1.21a: *Briljandid Proletariaadi Diktatuurile*, excerpt showing material related to construction of *Wenn Bach*. Source: ETMM M238:2/45.



Example 1.21b: *Briljandid Proletariaadi Diktatuurile*, second excerpt showing material related to construction of *Wenn Bach*. Source: ETMM M238:2/45.



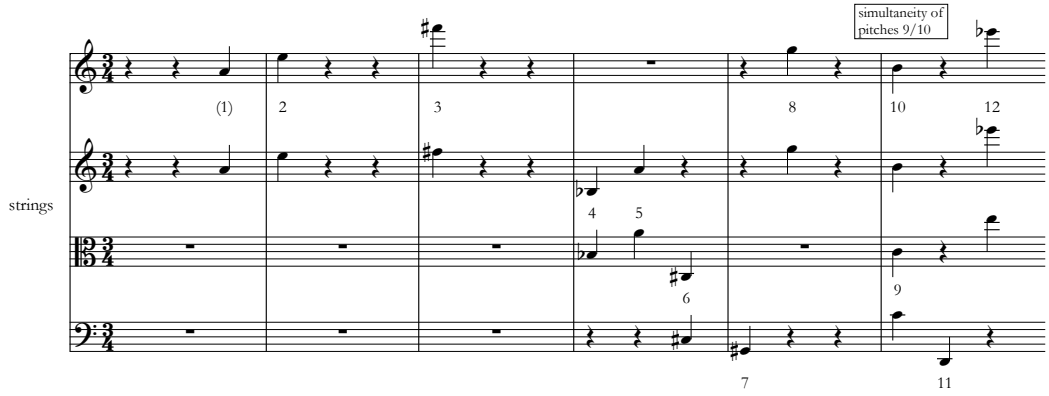
Example 2.1: *Nekrolog*, opening material (Schmelz parsing).



Example 2.2: *Nekrolog*, row A, P_0 form.



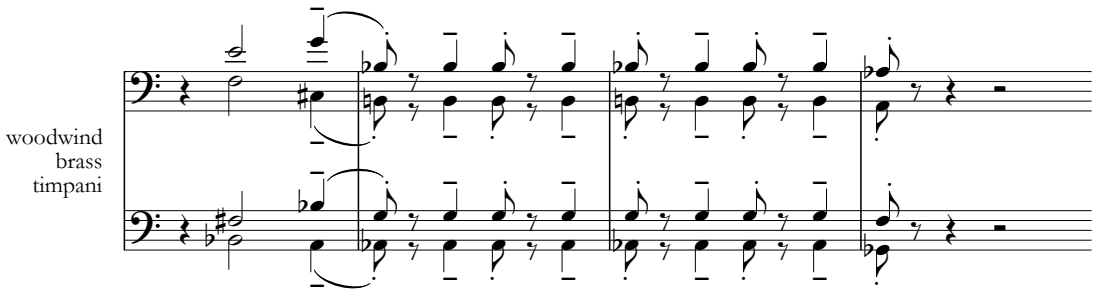
Example 2.3: *Nekrolog*, entry of row A at bar 19.



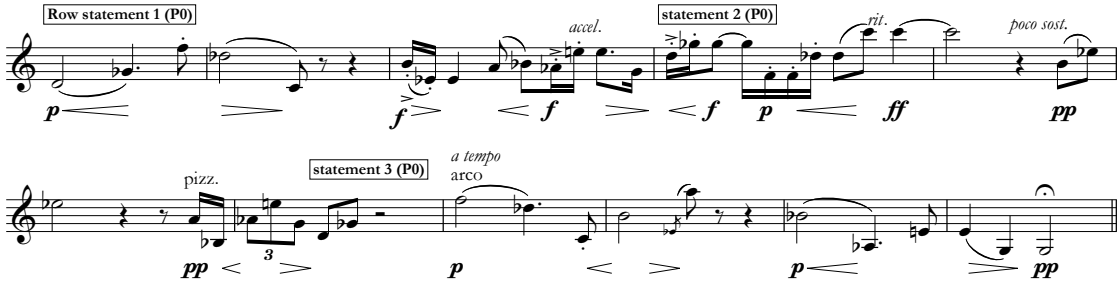
Example 2.4: *Nekrolog*, opening material (my parsing).



Example 2.5: *Nekrolog*, characteristic iambic rhythm (bar 15).



Example 2.6a: Krenek, *Studies in Counterpoint*, example 23.



Example 2.6b: *Nekrolog*, violin solo, bar 66.



Example 2.7: *Nekrolog*, oboe solo, bar 153.



Example 2.8: *Nekrolog*, motivic development in strings, bar 111.



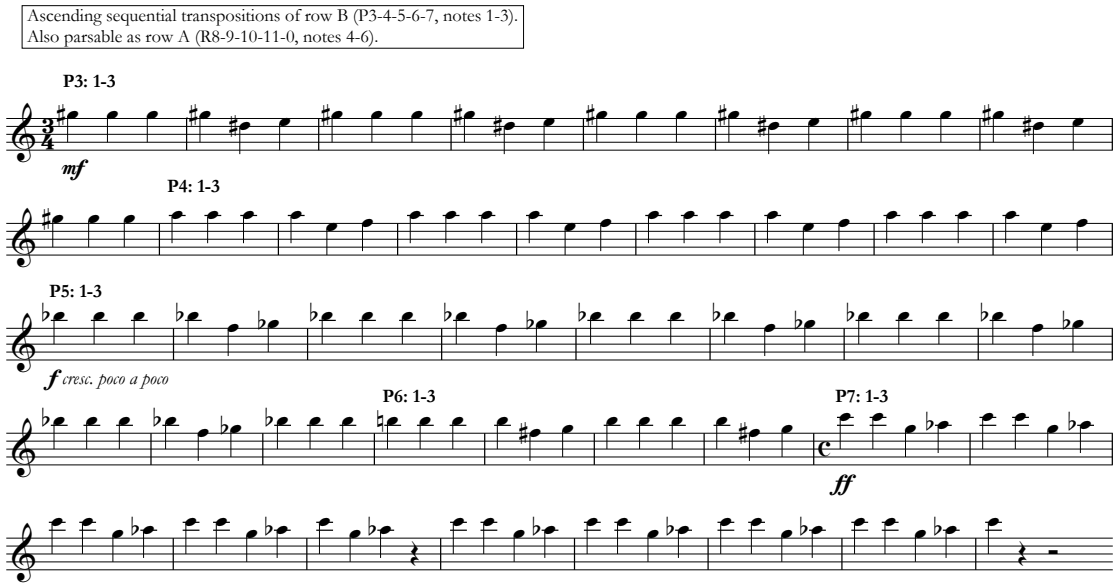
Example 2.9a: *Nekrolog*, string passage featuring 'motive p', bar 243.



Example 2.9b: *Nekrolog*, bars 316-326 (full).



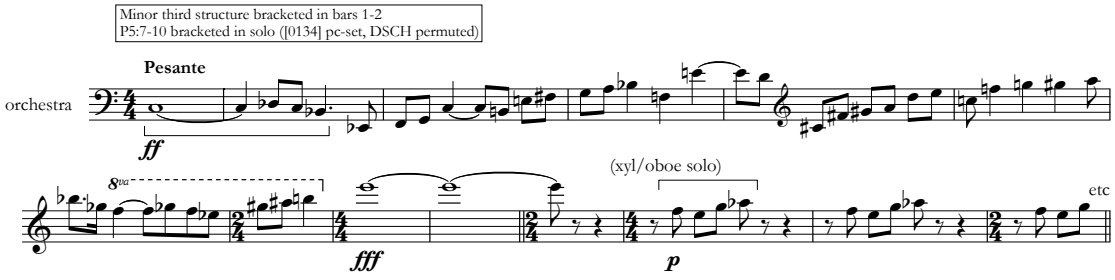
Example 2.9c: *Nekrolog*, bars 316-357, reduction of string/woodwind material.



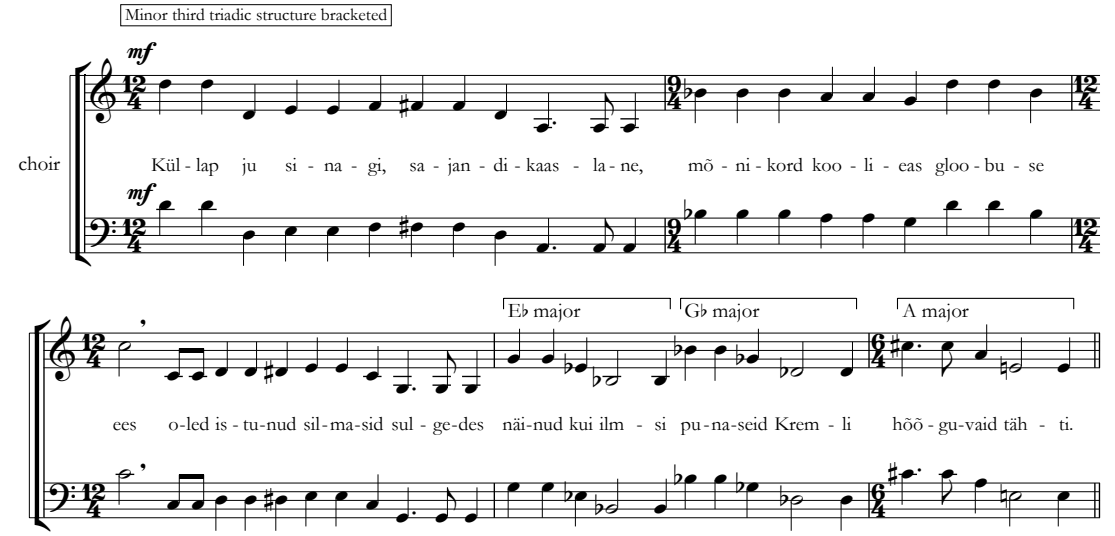
Example 2.10: *Maailma Samm*, 'theme of light and reason', first and tenth movements.



Example 2.11: *Maailma Samm*, first movement, reduction of opening passage.



Example 2.12: *Maailma Samm*, second movement, opening choral entry.



Example 2.13a: *Maailma Samm*, third movement, start of 'Nagasaki' ostinato.



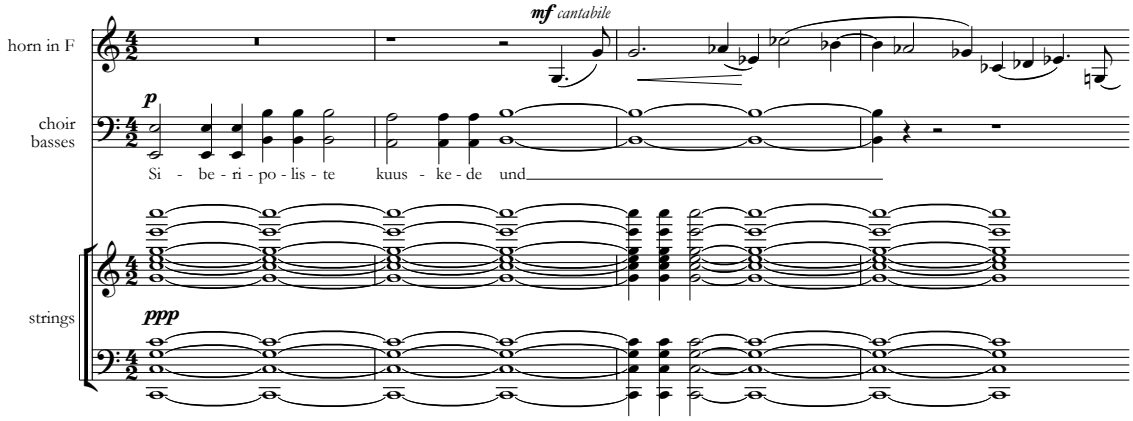
Example 2.13b: *Maailma Samm*, third movement, opening choral texture.



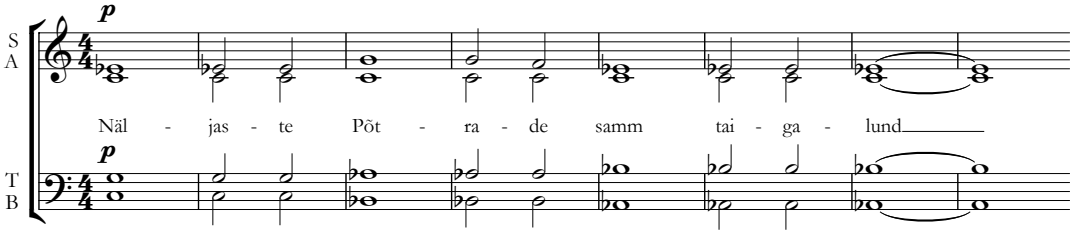
Example 2.14: *Maailma Samm*, fourth movement, reduction of opening.



Example 2.15a: *Maailma Samm*, fifth movement, bitonal horn call.



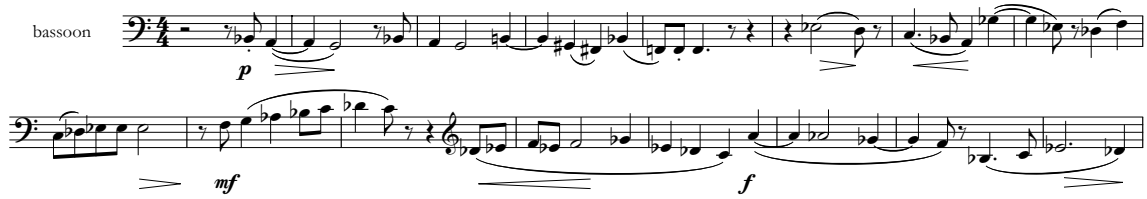
Example 2.15b: *Maailma Samm*, fifth movement, choral excerpt.



Example 2.16: *Maailma Samm*, sixth movement, factory ostinato and work song.



Example 2.17: *Maailma Samm*, seventh movement, 'limping' bassoon line.



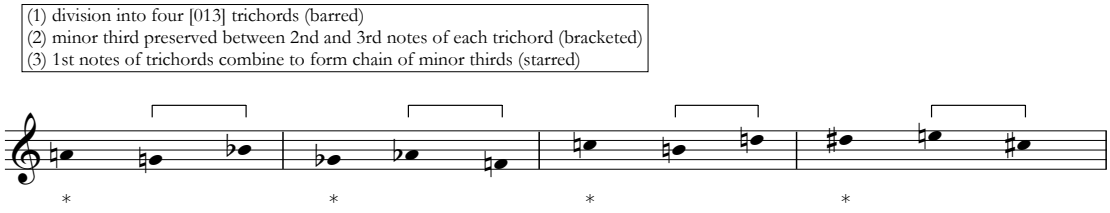
Example 2.18: *Maailma Samm*, eighth movement, 'agitated' choral entry.



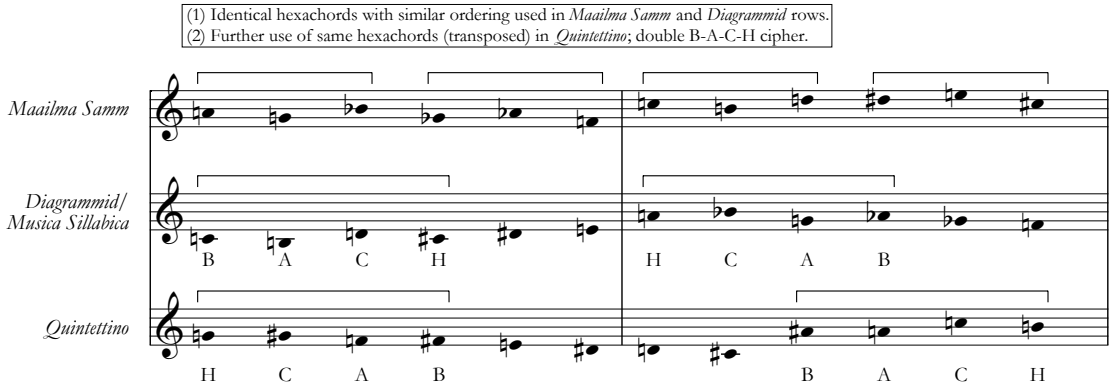
Example 2.19a: *Maailma Samm* and *Nekrolog*: tone-row comparison.



Example 2.19b: *Maailma Samm* tone-row: internal construction.



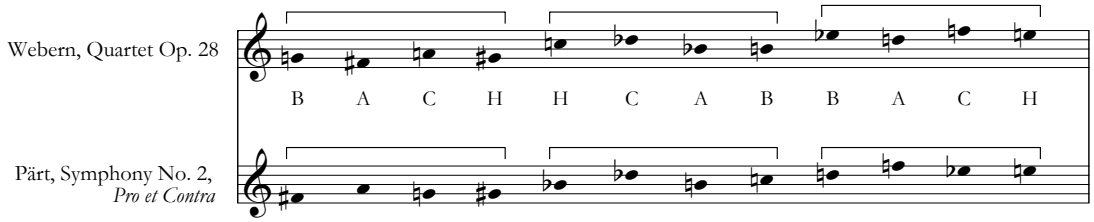
Example 2.20: *Maailma Samm*, *Diagrammid, Quintettino*: tone-row comparison.



Example 2.21: *Maailma Samm*, ninth movement, complete (short score).



Example 2.22: Webern, comparison of Quartet Op. 28, B-A-C-H-based tone-row with Pärt's 1966 row.



Example 2.23: *Õhtust Hommikuni*, opening cue. Source: ETMM M238:2/46.




2
to bass clarinet
mp
p
pizz
cresc.
f
zyco

Example 2.24a: *Väike Motoroller*, opening of travel song. Source: ETMM M238:2/47.

[The manuscript source does not contain the lyrics. For indicative purposes, I have substituted the opening lyric from the standalone version of *Väike Motoroller* (Eno Raud/Leelo Tungal), given in the liner notes to Pärt, *Lapsepõlve Lood*, 34. These lyrics only partly overlap with the opening lyrics of the film version].



Example 2.24b: *Väike Motoroller*, opening of scene 2. Source: ETMM M238:2/47.



Example 2.25: *Väike Motoroller*, dodecaphonic fight scene. Source: ETMM M238:2/47.





Example 2.26a: Symphony No. 1, first movement, string writing at RM4.



Example 2.26b: Symphony No. 1, second movement, string writing at RM37.



Example 2.27: *Just Nii!*, part 1. Source: ETMM M238:2/35.







Example 2.28: *Just Nii!*, opening of part 3. Source: ETMM M238:2/35.

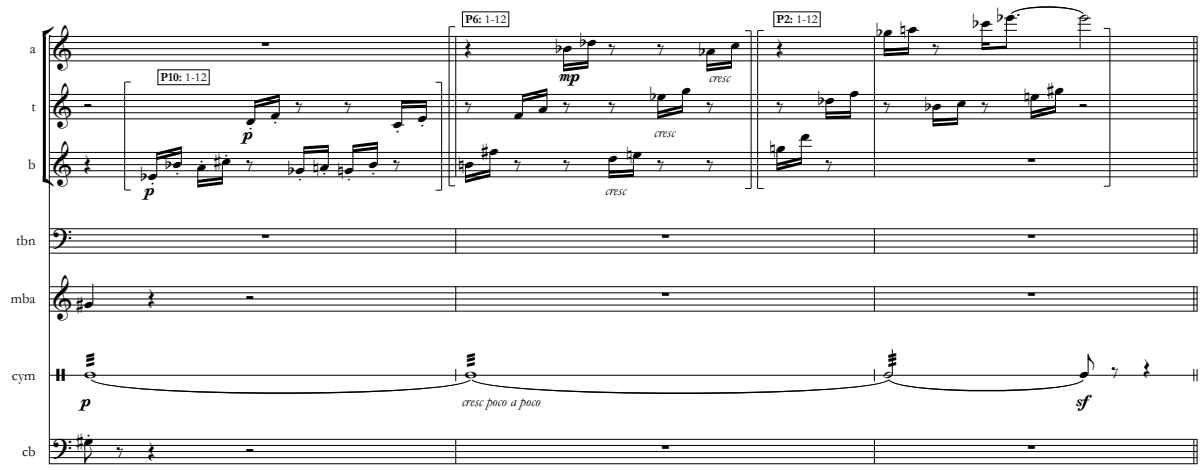


Example 2.29: *Just Nii!*, twelve-tone laughter evocation. Source: ETMM M238:2/35.



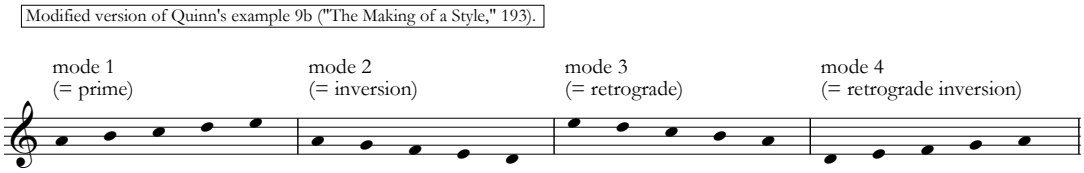
Example 2.30: *Just Nii!*, excerpt with gesture-painting. Source: ETMM M238:2/35.



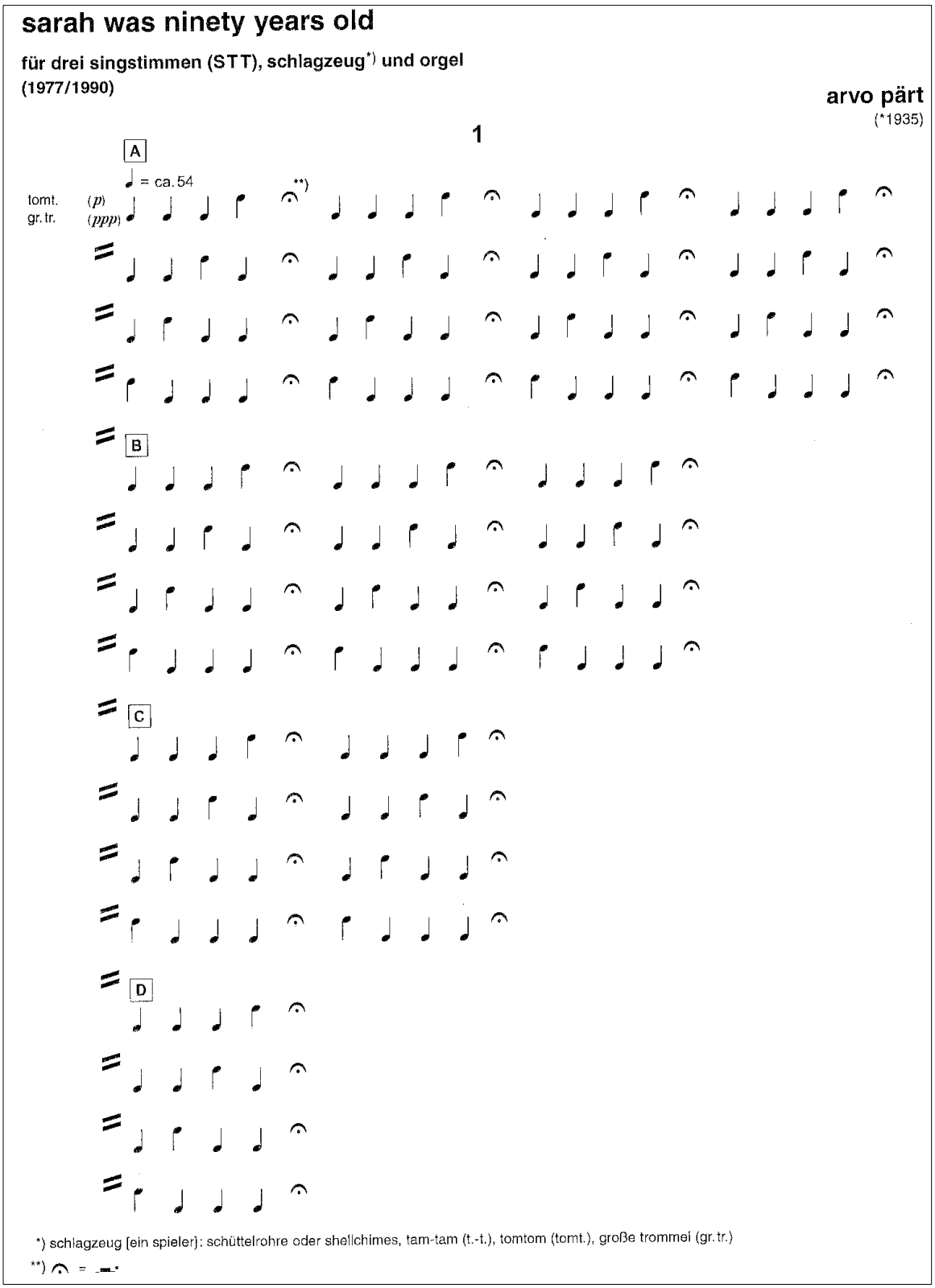


Example 2.31: Correspondence between tintinnabuli melodic modes and dodecaphonic row-forms.

[focal pitch: A]



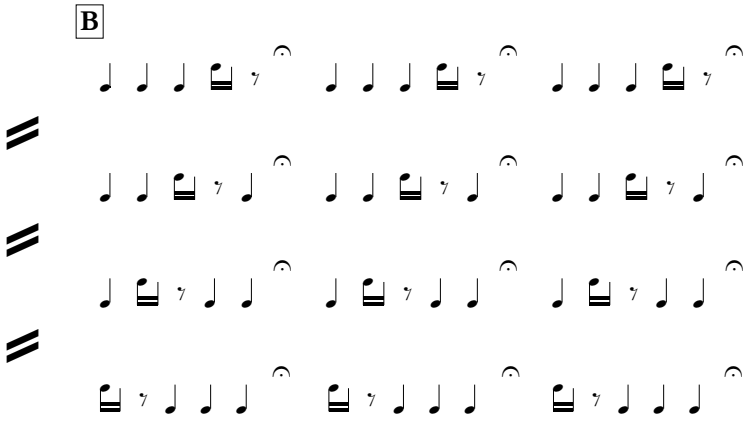
Example 3.1: *Sarah Was Ninety Years Old*, section 1. Source: UE30300.



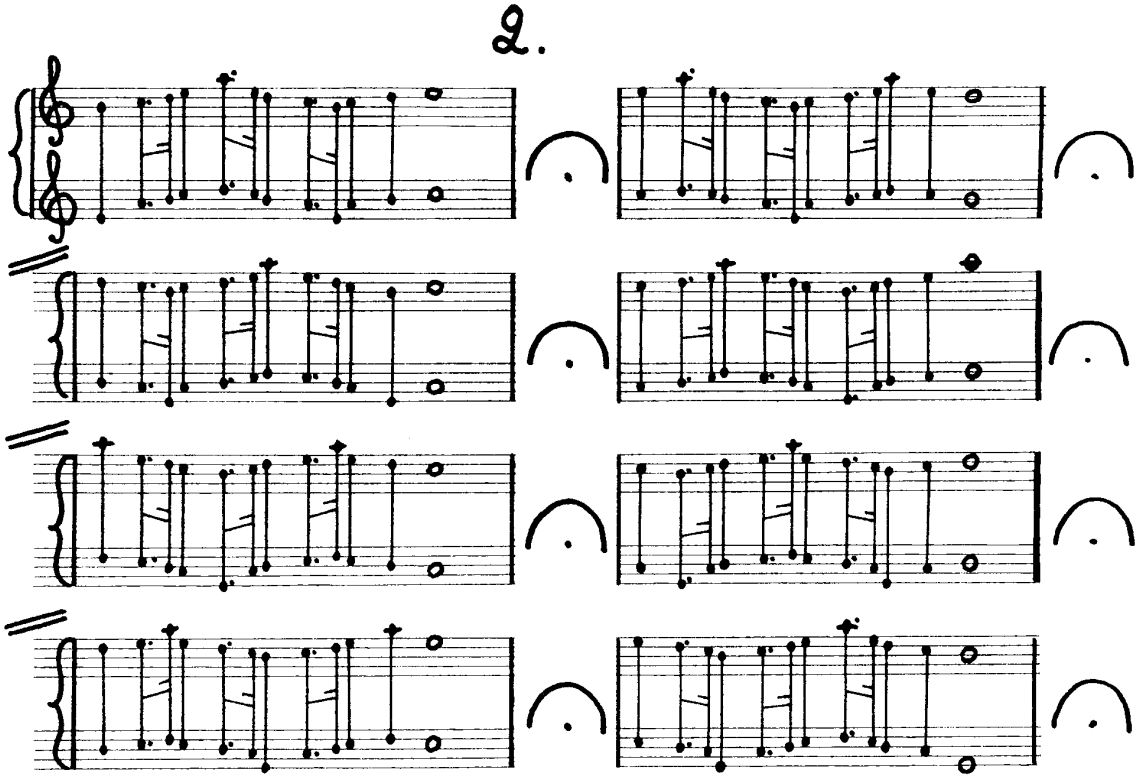
Example 3.2: *Sarah Was Ninety Years Old,* section 2, opening.



Example 3.3: *Sarah Was Ninety Years Old,* section 3, second cycle.



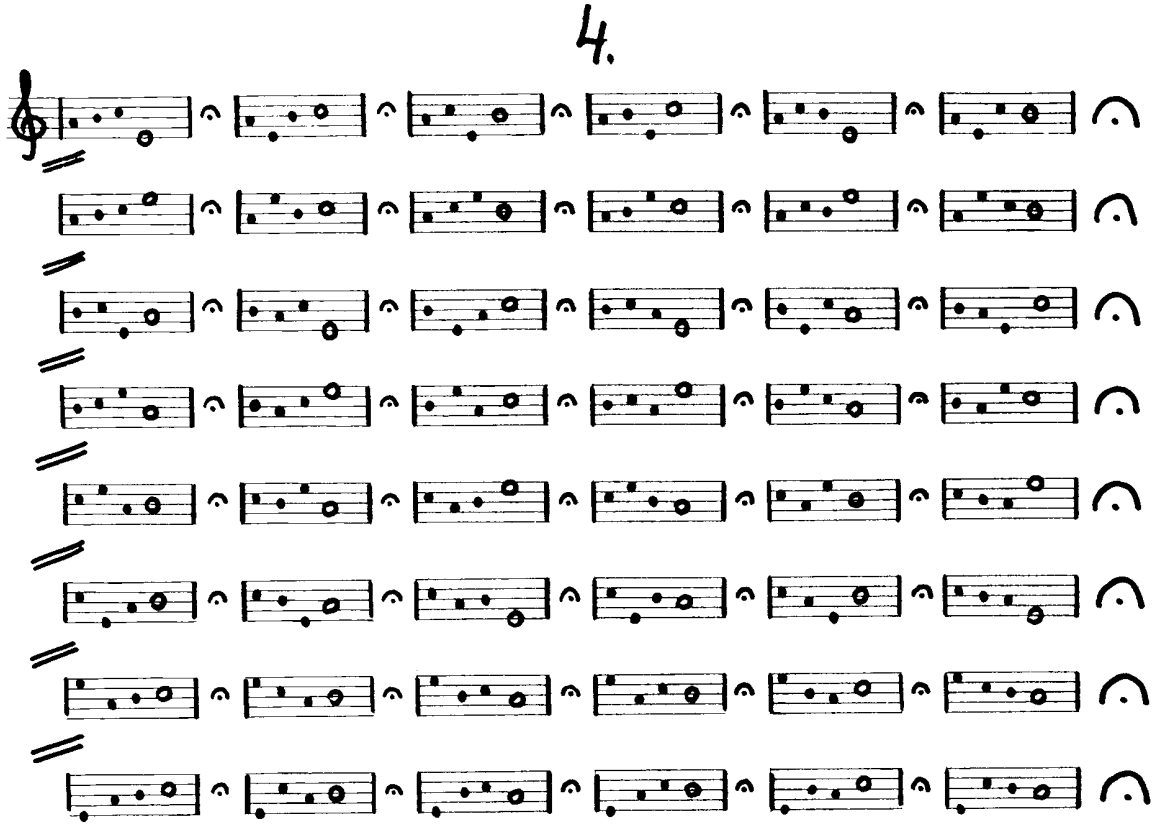
Example 3.4: *Modus,* section 2. Source: APC.



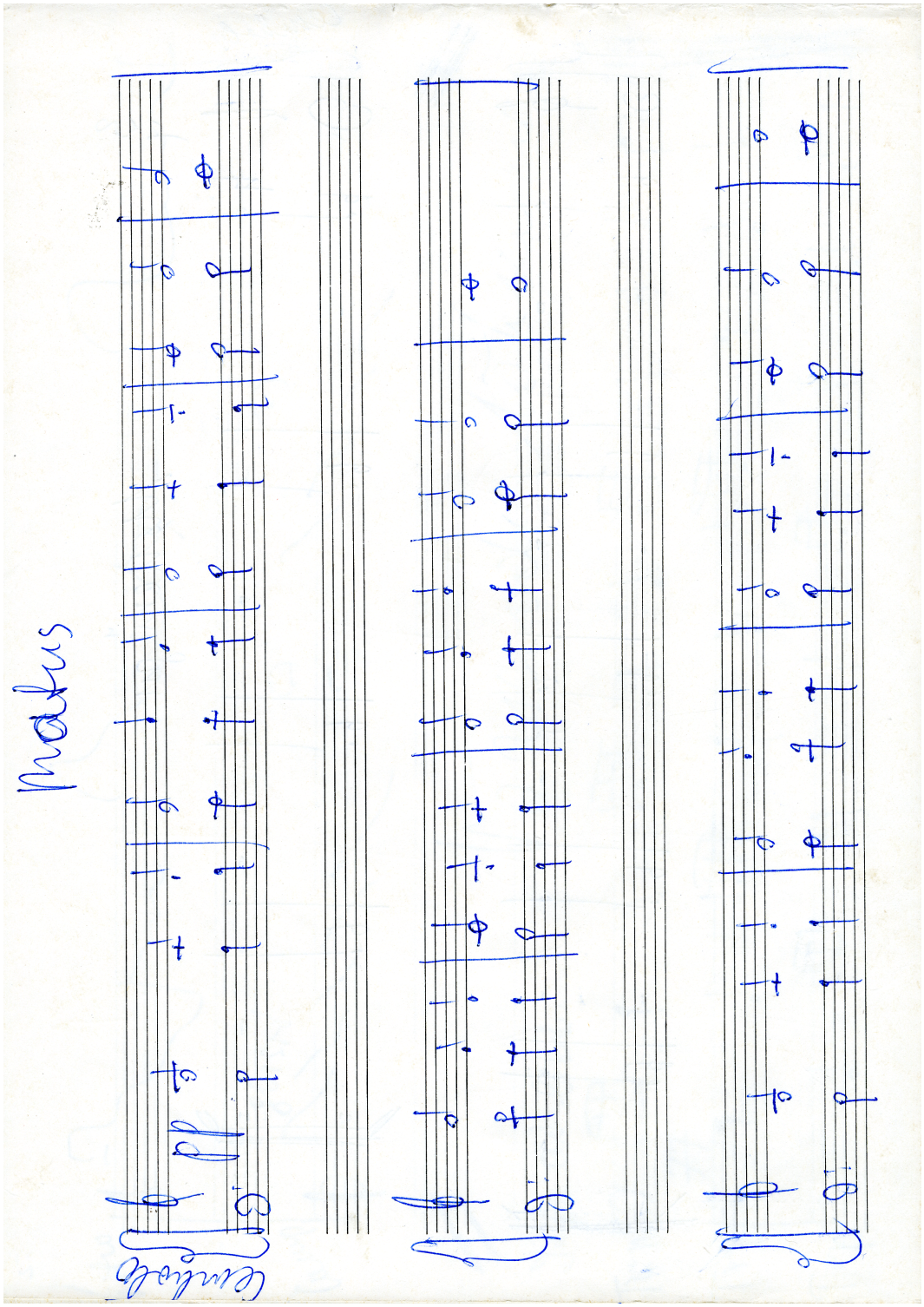
Example 3.5: *Sarah Was Ninety Years Old,* section 4, cycles 1 and 2. Source: UE30300.



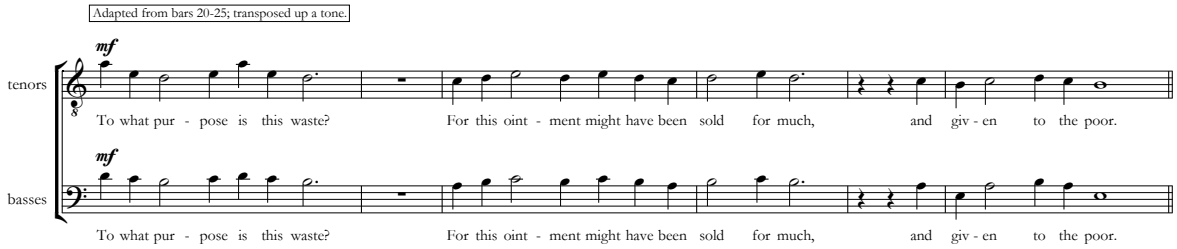
Example 3.6: *Modus,* section 4. Source: APC.



Example 3.7: *Värvilised Unenäod*, page 52. Source: ETMM M238:2/38.



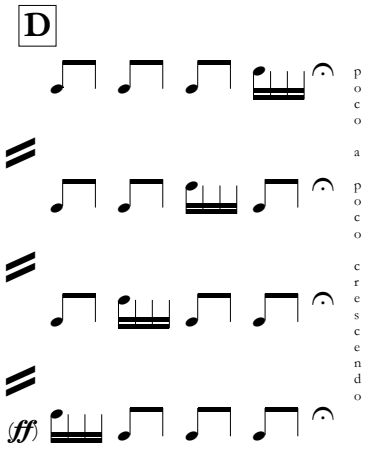
Example 3.8: *The Woman With The Alabaster Box*, disciples' question to Jesus.



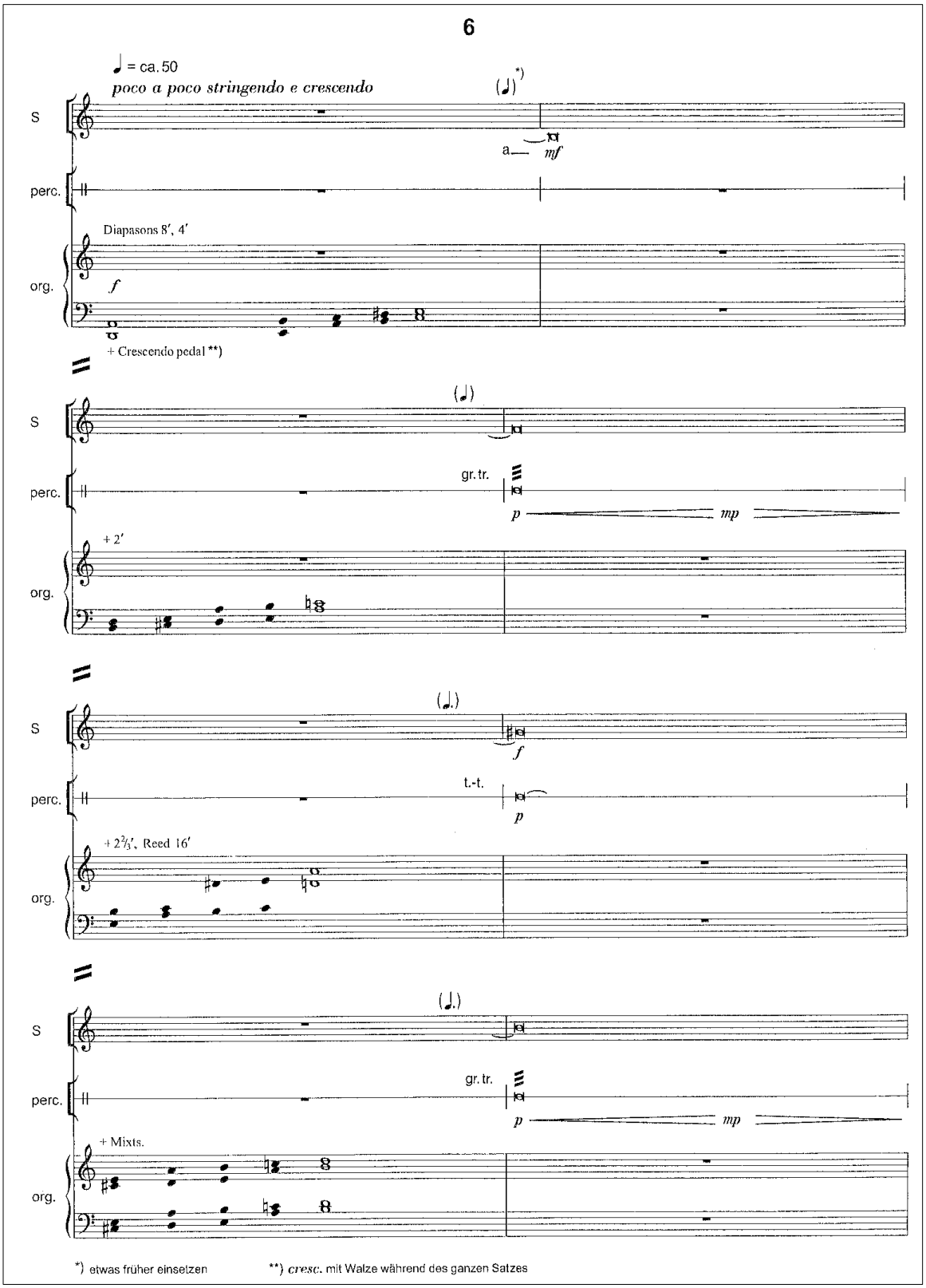
Example 3.9: *Lamentate*, excerpts taken from *Sarah*, section 4.



Example 3.10: *Sarah Was Ninety Years Old,* section 5, conclusion.

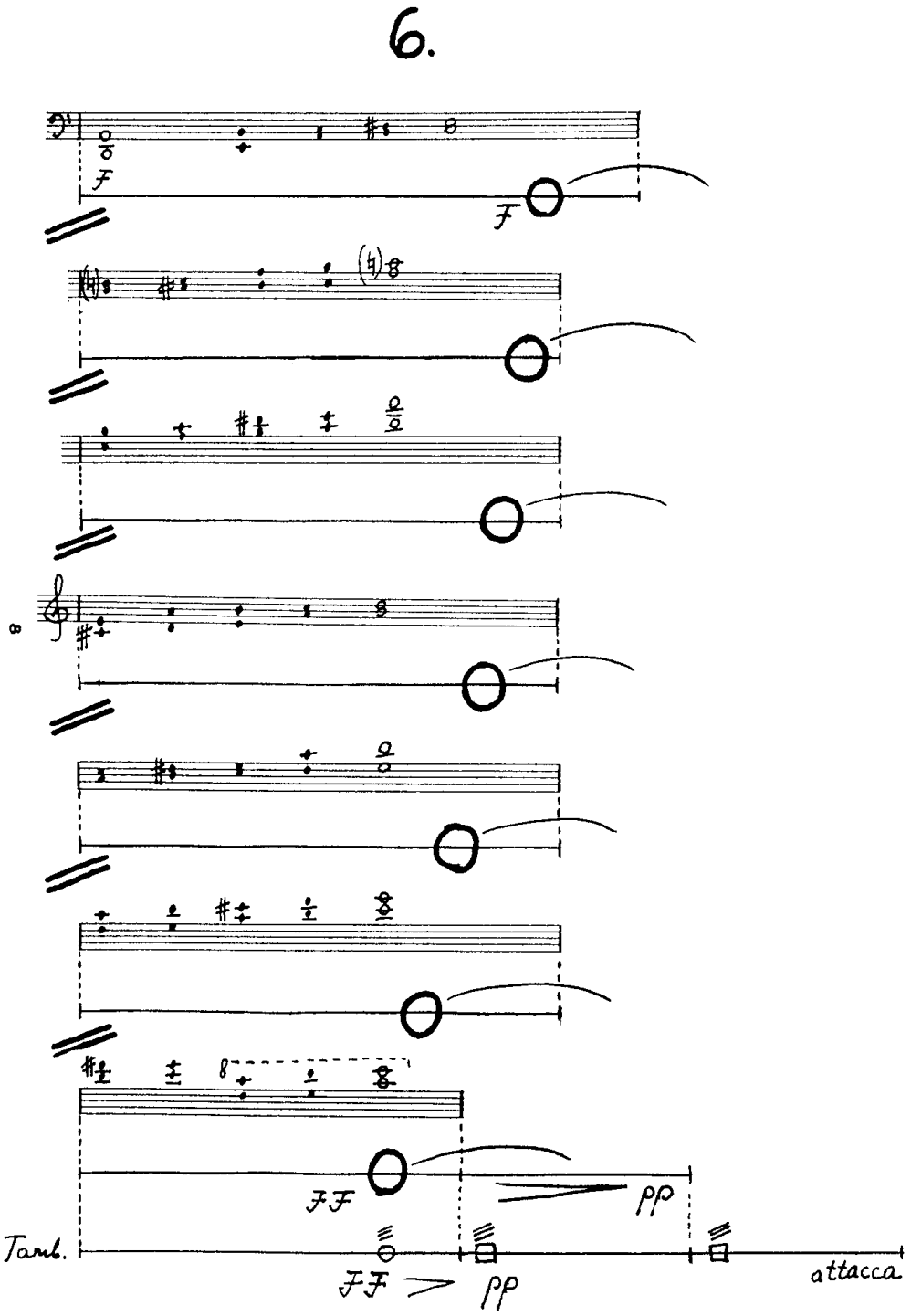


Example 3.11: *Sarah Was Ninety Years Old,* section 6. Source: UE30300.




S
perc.
org.
(𝅗𝅥)
t.-t.
mf
+ Reeds 8′
S
perc.
org.
(𝅗𝅥)
gr. tr.
(𝅗𝅥)
p
mf
+ Reeds 4′
+ Reed 16′
S
perc.
org.
(𝅗𝅥.)
ff
t.-t.
f
Tutti
8

Example 3.12: *Modus,* section 6. Source: APC

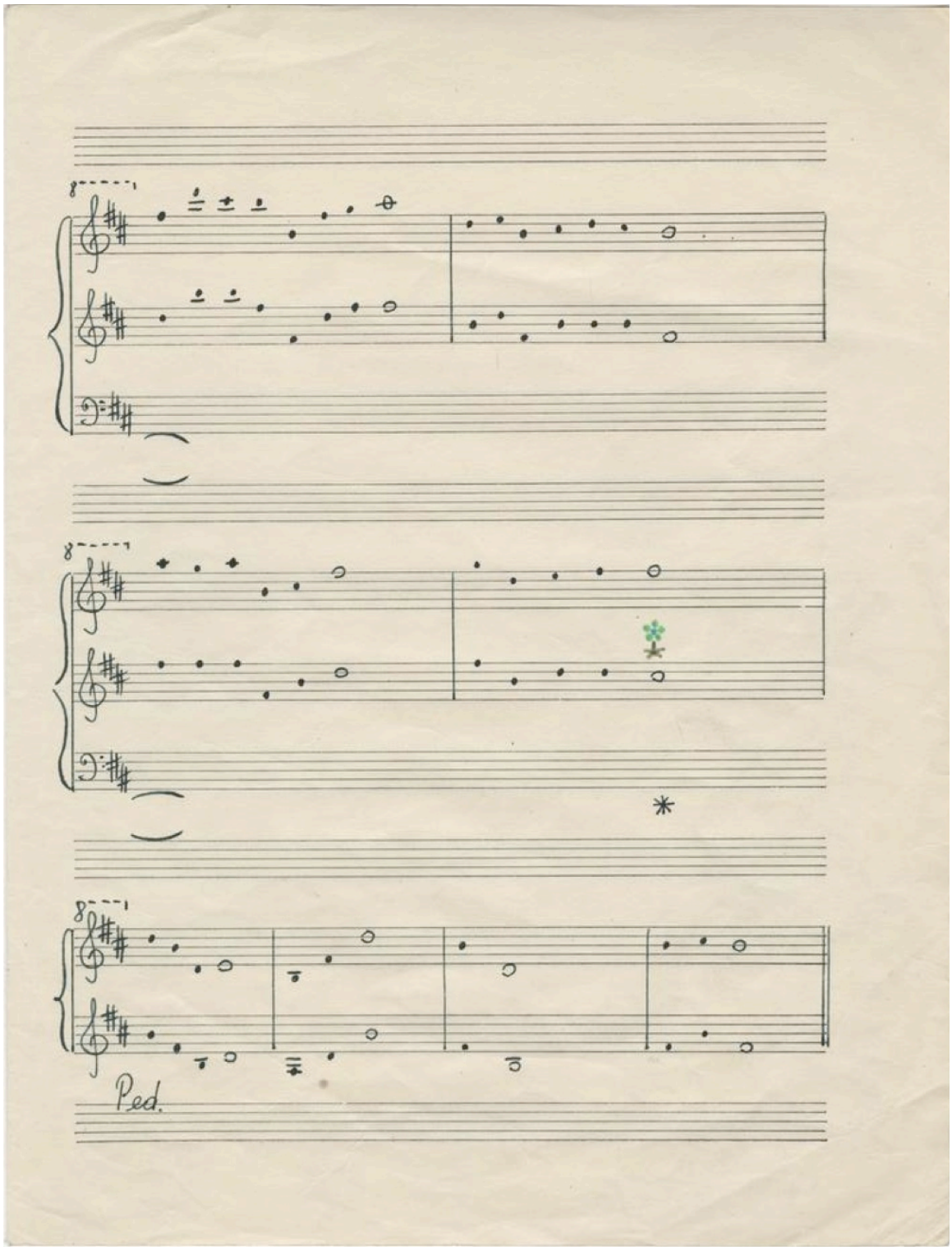


Example 3.13: *Sarah Was Ninety Years Old*, section 7, soprano phrases.



Example 4.1: *Für Alina*, autograph score, page 2 (with 'flower note'). Source: ETMM M238:2/13. Image source: APC.

[Pärt places a flower over the single note that breaches strict M/T-voice syntax].



Example 4.2: Josquin, *Miserere Mei, Deus*, opening complex featuring two-note motive.



Example 4.3: Josquin, *Miserere Mei, Deus*, end of verse 5.

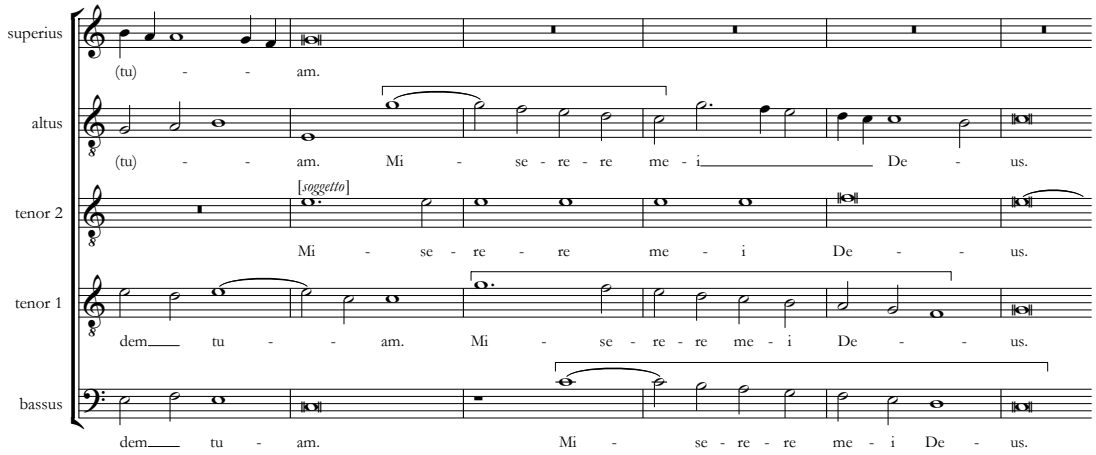
[Note that in this transposition the *soggetto ostinato* has a tonal rather than semitonal inflection].



Example 4.4: Josquin, *Miserere Mei, Deus*, link between verses 1 and 2 (proposed example of *anadiplosis* in superius: see Macey, "Josquin's *Miserere Mei, Deus*," 97-8).



Example 4.5: Josquin, *Miserere Mei, Deus*, end of verse 15.



Example 4.6: Josquin, *Miserere Mei, Deus*, verse 16.




cau - stis non de - lec - ta - be - ris,
u - - ti - que ho - lo - cau - stis non de - lec -
lo - cau - stis non de - lec - ta - be - ris,
u - - ti - que ho - lo - cau - stis non de - lec -
non de - lec - ta - be - ris.
ta - be - ris, non de - lec -
non de - lec - ta - be - ris,
ta - be - ris, non de - lec -
Mi - -
ta - be - ris, non de - lec - ta - be - ris.
[soggetto]
Mi - - se -
non de - lec - ta - be - ris.
ta - be - ris, non de - lec - ta - be - ris.

Example 4.7: Josquin, *Miserere Mei, Deus*, opening of verse 6 (featuring Macey's motive C, a rising third).

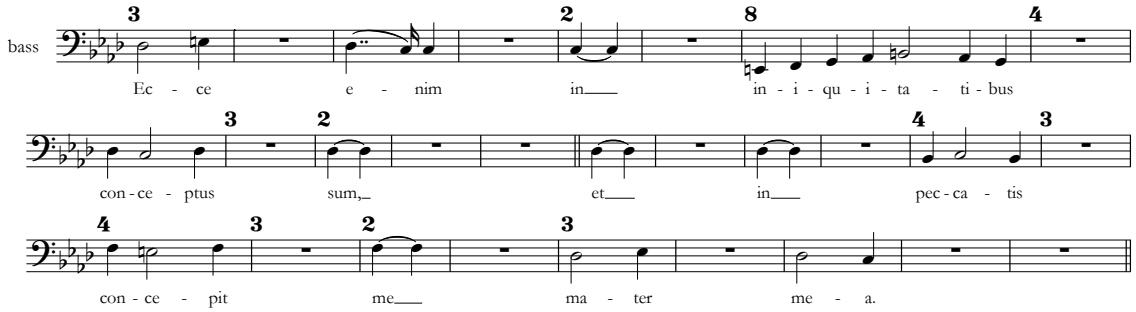


Example 4.8: Josquin, *Miserere Mei, Deus*, opening of verse 19.





Example 4.9: *Miserere*, verse 5, primary M-voice (illustrating basic rhythmic scheme).



Example 4.10: *Miserere*, verse 4, primary M-voice construction.

[Ossia staff shows scale-fragments used as templates (focal pitch c). Full-size staff shows actual setting. Numbers and brackets indicate melodic modes].



Example 4.11: *Miserere*, verse 18, primary M-voice.

[M-voice scale templates and focal pitches indicated in ossia part].



Example 4.12a: *Miserere*, vocal parts, opening of verse 10 (occlusion in tenor 1).

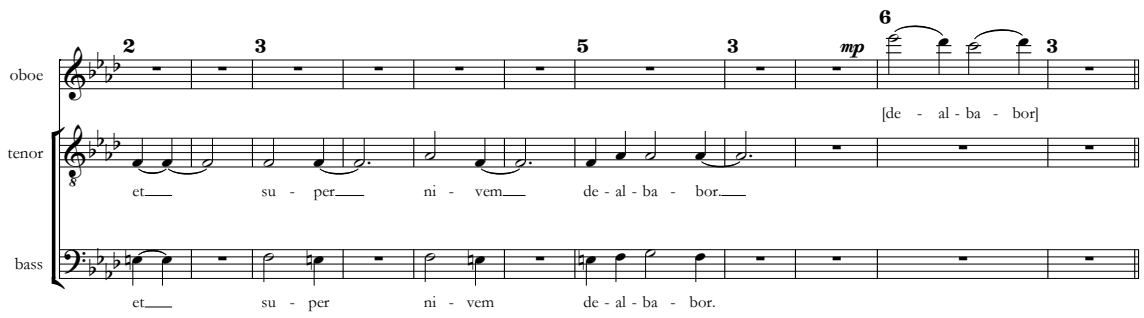


Example 4.12b: *Miserere*, opening of verse 12 (showing occlusions in woodwind).

[Soprano and alto exchange roles as secondary M-voice and T-voice with each word. Bass clarinet is a transformation of the primary M-voice (inverted, focal pitch of F, polysyllables truncated before agogic accents). Clarinet and bassoon exchange roles similarly to soprano and alto in vocal parts].



Example 4.13a: *Miserere*, verse 7, ending (featuring echo).



Example 4.13b: *Miserere*, verse 8, ending (featuring echo).



Example 4.14: *Miserere*, construction of first interlude.




4
9
5
7
6
oc - cul - ta sa - pi - en - ti - a - e tu - a - e ma - ni - fes - ta - sti mi - hi].

Example 4.15: *Miserere*, constructional basis and conclusion of interlude 3.

[Many of the instrumental parts are M/T-voice hybrids, or instances of 'compound tintinnabulation' (see Maler, "Compound Tintinnabulation"). These not only transform the primary M-voice but interpolate T-voice notes according to internal schemes].




ob.
cl.
b. cl.
bsn.
tpt.
tbn.
tri.
tamb.
org.
[Et spi - ri - tu
prin - ci - pa - li
con - fir - ma
me].

Example 4.16: *Miserere*, verse 16 (up to *holocaustis*).




rall.
6
3
ob
b. cl
bsn
tpt
tbn
timp
t-t
el gtr
el bass
S
A
T1
T2
B
org
ff
p
f
mf
de - dis - sem u - ti - que; ho - lo - ca - u - stis
melodic mode 4: irregular

Example 4.17: *Miserere*, verse 13, opening.

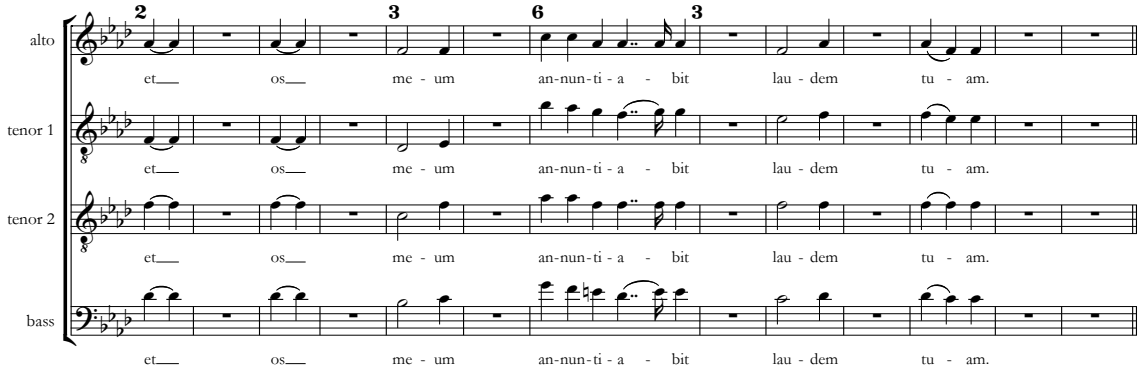


Example 4.18: *Miserere*, verse 14, opening.

[Soprano and tenor 2 sing 'compound tintinnabuli' lines].



Example 4.19: *Miserere*, verse 15, final phrase (voices only).



Example 4.20: *Miserere*, verse 17, conclusion (voices only).

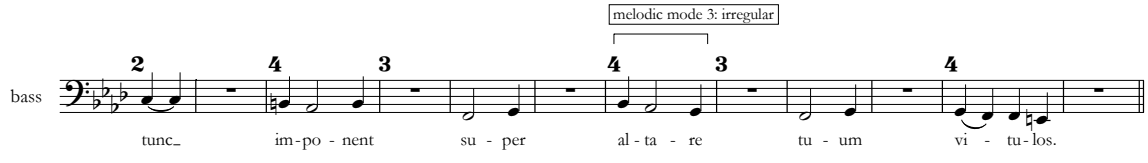


Example 4.21: *Miserere*, verse 5 and start of verse 6.

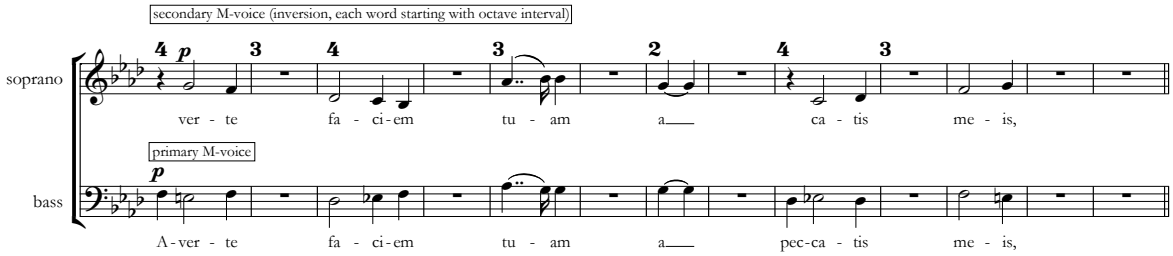
[Common motive bracketed; analogy with Macey's *anadiplosis*].



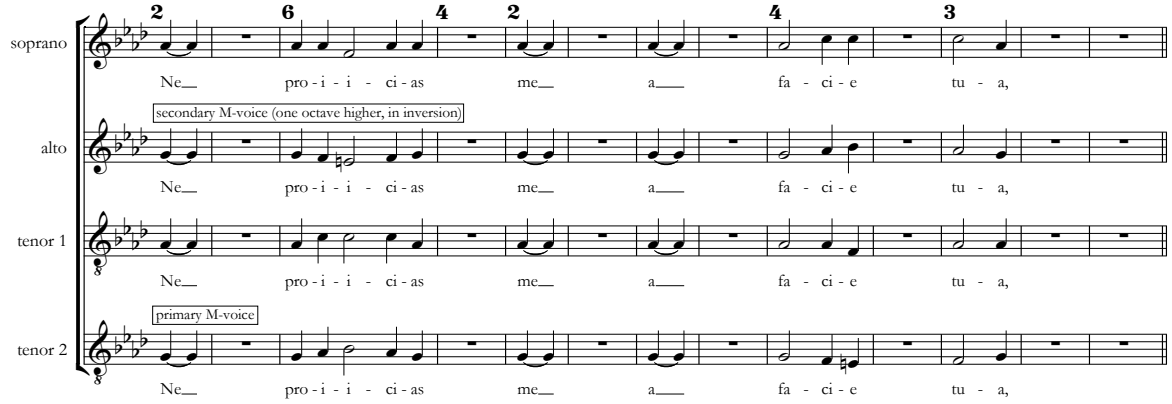
Example 4.22: *Miserere*, verse 19, conclusion.



Example 4.23a: *Miserere*, verse 9, first phrase (voices only).



Example 4.23b: *Miserere*, verse 11, first phrase.



Example 4.24: *Miserere*, verse 18, *muri Ierusalem* passage.



Example 4.25a: *Miserere*, verse 1 of *Dies Irae* section (choir parts only).

[These parts represent the quickest two layers of the five-layer proportional canon].



Example 4.25b: *Miserere*, final verse of *Dies Irae* section (verse 1 recapitulated), with top c''' in trumpet.



Example 4.26: *Miserere*, verse 16, echo.



Example 4.27: *Miserere*, opening phrases.



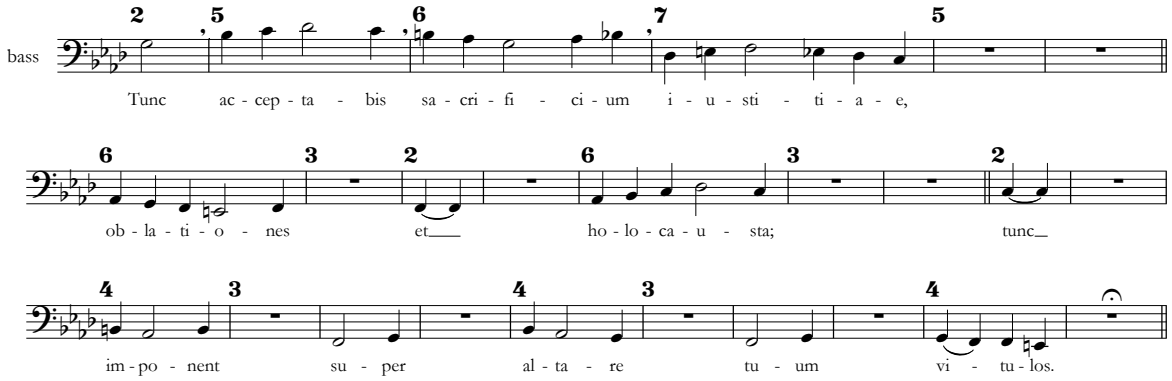
Example 4.28: *Miserere*, concluding phrases of verse 2.



Example 4.29: *Miserere*, verse 3. Source: UE30871.



Example 4.30: *Miserere*, verse 19, primary M-voice.



Example 4.31: *Miserere*, end of *Dies Irae* section.



Example 4.32: *Miserere*, opening of *Rex Tremendae*.

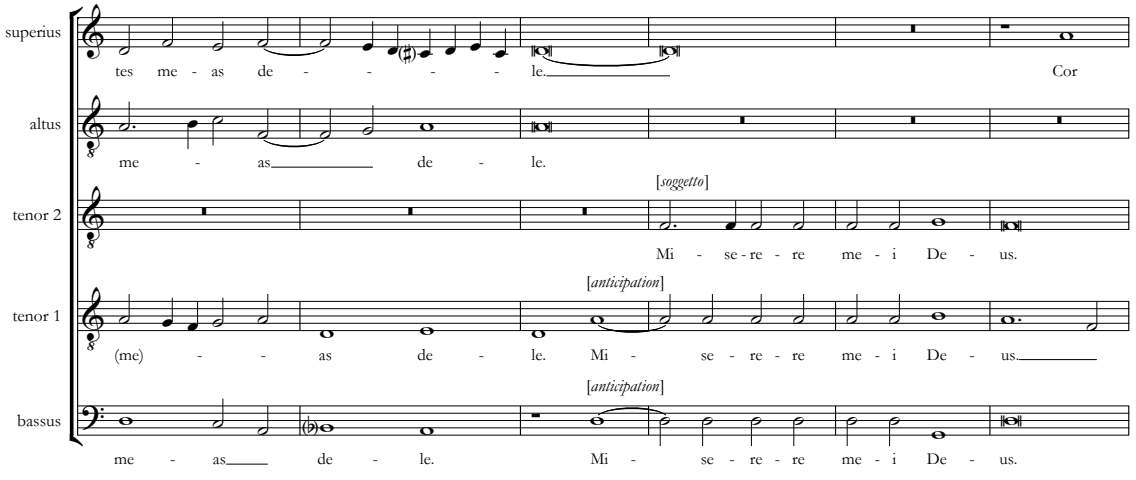



bells
t-t
el bass
solo S
sal gra sal me fons ta
solo A
qui van sal gra sal me fons ta sal me fons ta
S
dos sal - vas gra - tis, sal - va me, fons pi - e - ta -
A
dos sal - vas gra - tis, sal - va me, fons pi - e - ta -
T
sal - vas gra - tis, pi - e - ta - tis, pi - e - ta - tis,
B
qui sal - van - dos sal - vas gra - tis, sal - va me, fons pi - e - ta - tis, sal - va me, fons pi - e - ta - tis.
org

Example 4.33a: Josquin, *Miserere Mei, Deus*, opening of verse 9.



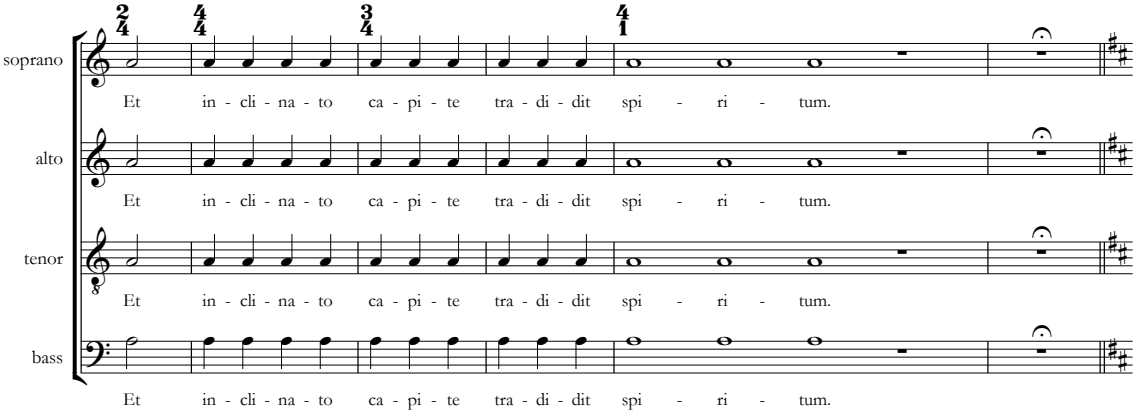
Example 4.33b: Josquin, *Miserere Mei, Deus*, end of verse 9.



Example 4.34: *Passio*, RM111.

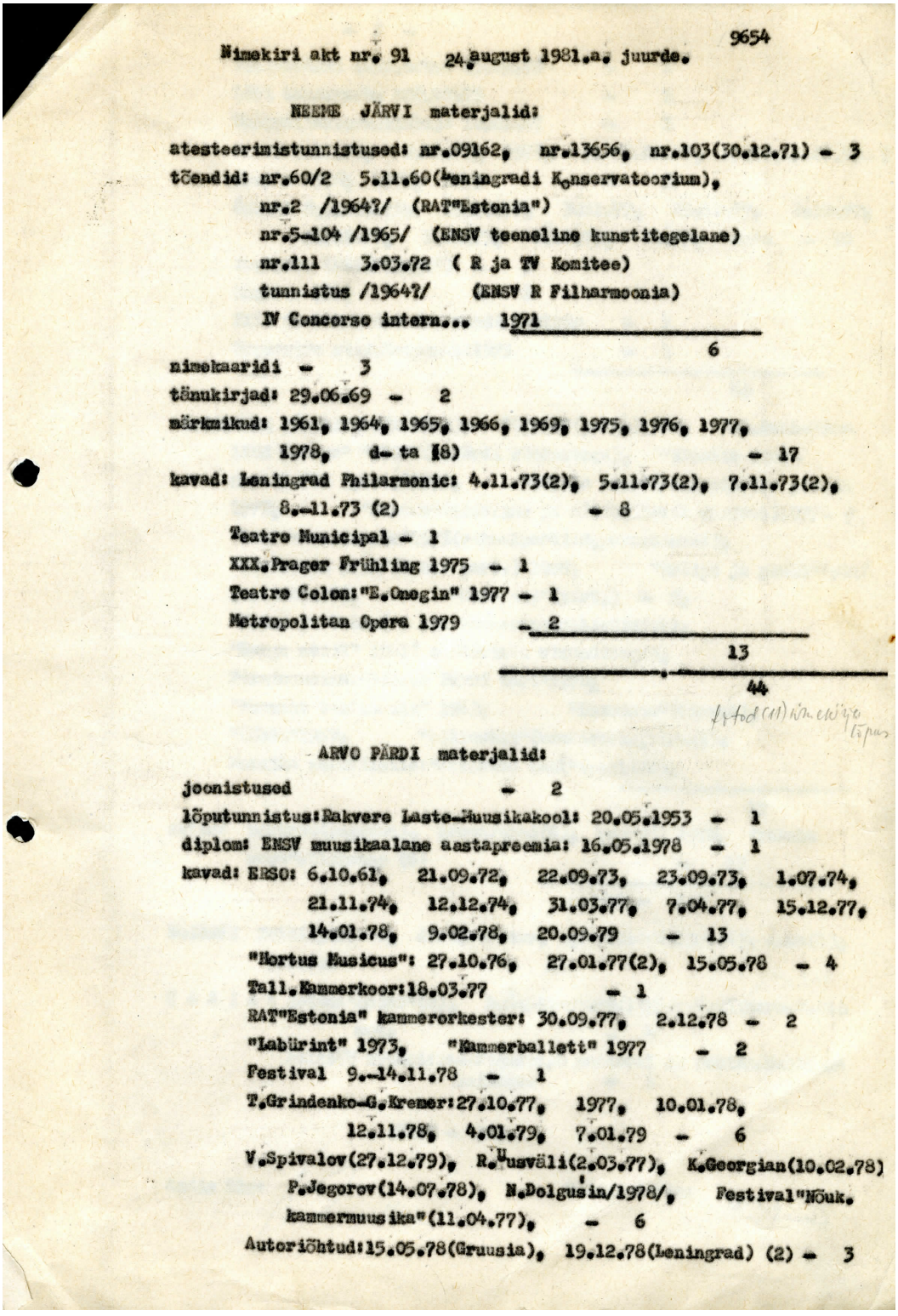


Example 4.35: *Passio,* final phrase of Evangelist quartet.



Appendix 2 – Figures

Figure 0.i: ETMM document acknowledging receipt of materials from Vardo Rumessen pertaining to Neeme Järvi and Arvo Pärt (*Vastuvõtuakt* no. 91, 24 August 1981), page 2. Source: ETMM.



9654

Nimekiri akt nr. 91 24. august 1981.a. juurde.

NEEME JÄRVI materjalid:

atesteerimistunnistused: nr.09162, nr.13656, nr.103(30.12.71) - 3
tõendid: nr.60/2 5.11.60(Leningradi Konservatoorium),
nr.2 /1964?/ (RAT"Estonia")
nr.5-104 /1965/ (ENSV teeneline kunstitegelane)
nr.111 3.03.72 (R ja TV Komitee)
tunnistus /1964?/ (ENSV R Filharmoonia)
IV Concorso interna... 1971 — 6
nimekaaridi - 3
tänukirjad: 29.06.69 - 2
märkmikud: 1961, 1964, 1965, 1966, 1969, 1975, 1976, 1977,
1978, d-ta (8) - 17
kavad: Leningrad Philarmonic: 4.11.73(2), 5.11.73(2), 7.11.73(2),
8.-11.73 (2) - 8
Teatro Municipal - 1
XXX.Prager Frühling 1975 - 1
Teatro Colon:"E.Onegin" 1977 - 1
Metropolitan Opera 1979 - 2 — 13 — 44

ARVO PÄRDI materjalid:

joonistused - 2
lõputunnistus:Rakvere Laste-Muusikakool: 20.05.1953 - 1
diplom: ENSV muusikaalane aastapreemia: 16.05.1978 - 1
kavad: ERSO: 6.10.61, 21.09.72, 22.09.73, 23.09.73, 1.07.74,
21.11.74, 12.12.74, 31.03.77, 7.04.77, 15.12.77,
14.01.78, 9.02.78, 20.09.79 - 13
"Hortus Musicus": 27.10.76, 27.01.77(2), 15.05.78 - 4
Tall.Kammerkoor:18.03.77 - 1
RAT"Estonia" kammerorkester: 30.09.77, 2.12.78 - 2
"Labürint" 1973, "Kammerballett" 1977 - 2
Festival 9.-14.11.78 - 1
T.Grindenko-G.Kremer:27.10.77, 1977, 10.01.78,
12.11.78, 4.01.79, 7.01.79 - 6
V.Spivalov(27.12.79), R.Tusväli(2.03.77), K.Georgian(10.02.78)
P.Jegorov(14.07.78), N.Dolgusin/1978/, Festival"Nõuk.
kammermuusika"(11.04.77), - 6
Autoriõhtud:15.05.78(Gruusia), 19.12.78(Leningrad) (2) - 3

Figure 0.ii: Proposed tabulation of Pärt's original Soviet film scores.

No.	Year	Title	Director	Studio	Genre	Length (mins)	Language	EFA catalogue number
1	1962	*Õhtust hommikuni* ('From evening to morning')	Leida Laius	Tallinnfilm	feature (*mängufilm*)	37	Estonian, Russian, German	1826
2	1962	*Väike motoroller* ('The little motor-scooter')	Heino Pars	Tallinnfilm	puppet-animation (*nukufilm*)	10	Estonian	4774
3	1963	*Just nii!* ('Just so!') [see section 2.4.3]	Elbert Tuganov	Tallinnfilm	puppet-animation	10	none	4929
4	1964	*Operaator Kõps seeneriigis* ('Cameraman Kõps in the land of mushrooms')	Heino Pars	Tallinnfilm	puppet-animation	21	Estonian	4919
5	1964	*Viimne korstnapühkija* ('The last chimney-sweep')	Elbert Tuganov	Tallinnfilm	puppet-animation	11	Estonian	4775
6	1964	*Evald Okas* ('Evald Okas')	Virve Aruoja	Eesti Telefilm	documentary (*dokumentaalfilm*)	19	Russian, Estonian	1797
7	1965	*Mäeküla piimamees* ('The milkman of the manor')	Leida Laius	Tallinnfilm	feature	88	Estonian	1833
8	1965	*Hiirejaht* ('Mouse-hunt')	Elbert Tuganov	Tallinnfilm	puppet-animation	10	unknown	4938
9	1965	*Operaator Kõps marjametsas* ('Cameraman Kõps in the berry forest')	Heino Pars	Tallinnfilm	puppet-animation	20	Estonian	4920
10	1966	*Operaator Kõps üksikul saarel* ('Cameraman Kõps on a desolate island')	Heino Pars	Tallinnfilm	puppet-animation	19	Estonian	4918
11	1967	*Kurepoeg* ('The young stork')	Elbert Tuganov	Tallinnfilm	puppet-animation	19	none	5423
12	1968	*Operaator Kõps kiviriigis* ('Cameraman Kõps in the land of stones')	Heino Pars	Tallinnfilm	puppet-animation	19	Estonian	4917
13	1969	*Enderby valge maa* ('Enderby – white land')	Andres Sööt, Mati Kask	Tallinnfilm	documentary	37	Estonian	2061
14	1970	*Aatomik* ('Atom-Boy')	Elbert Tuganov	Tallinnfilm	puppet-animation	9	Estonian	5234
15	1970	*Aatomik ja jõmmid* ('Atom-Boy and the thugs')	Elbert Tuganov	Tallinnfilm	puppet-animation	10	none	5231
16	1970	*Mis? Kes? Kus?* ('What? Who? Where?')	Heinz Valk	Tallinnfilm	puppet-animation	8	Estonian	5419
17	1970	*Jääriik* ('The ice realm')	Andres Sööt, Mati Kask	Tallinnfilm	popular science (*populaarteaduslik film*)	14	Estonian	4882

18	1971	*Putukate suvemängud* ('The insects' summer games')	Heino Pars	Tallinnfilm	puppet-animation	19	Estonian	5260
19	1972	*Helin* ('Ringing')	Olav Neuland	Eesti Telefilm	documentary	39	Estonian	
20	1972	*Inimeselt inimesele* ('From person to person')	Rein Maran	Eesti Telefilm	documentary	30	Estonian	
21	1972	*Otsin luiteid* ('Searching for dunes')	Hans Roosipuu	Tallinnfilm	documentary	10	Estonian	2057
22	1973	*Ukuaru* ('Ukuaru')	Leida Laius	Tallinnfilm	feature	85	Estonian	4093
23	1973	*Pallid* ('Balls')	Heino Pars	Tallinnfilm	puppet-animation	8	Estonian	5391
24	1973	*Veealused* ('Sea-creatures')	Heino Pars	Tallinnfilm	puppet-animation	16	Estonian	5264
25	1973	*Sellised lood* ('Such stories')	Ants Kivirähk	Eesti Telefilm	cartoon (*joonisfilm*)	14	none	
26	1973	*Värvipliiatsid* ('Coloured pencils')	Avo Paistik	Tallinnfilm	cartoon	10	none	5265
27	1973	*Kaugsõit* ('The long journey')	Andres Sööt, Mati Kask	Eesti Telefilm	documentary	30	Russian	1860
28	1974	*Värvilised unenäod* ('Colourful dreams')	Virve Aruoja, Jaan Tooming	Tallinnfilm	feature	60	Estonian	5173
29	1974	*Õed* ('Sisters')	Elbert Tuganov	Tallinnfilm	puppet-animation	8	none	5448
30	1974	*Täheke* ('Starlet')	Avo Paistik	Tallinnfilm	cartoon	8	none	5442
31	1975	*Briljandid proletariaadi diktatuurile* ('Diamonds for the dictatorship of the proletariat')	Grigori Kromanov	Tallinnfilm	feature	151	Russian	5927
32	1975	*Looduse hääled* ('Voices of nature')	Rein Maran	Tallinnfilm	popular science	unknown	Estonian	4733
33	1978	*Jäljed lumel* ('Footprints in the snow')	Leida Laius	Tallinnfilm	documentary	26	Estonian	2980
34	1979	*Navigaator Pirx* ('Pilot Pirx's test')	Marek Piestrak	Tallinnfilm and Zespoly Filmowe	feature	94	Polish, Russian	6021

Doubtful attributions and misattributions						
No.	**Year**	**Title**	**Director**	**Studio**	**Genre**	**Reason for doubt**
35	1964	*Inimesed arsenalis* ('People in the arsenal')	unknown	unknown	unknown	Only source is EHL Looming, listing is together with *Evald Okas* but apart from other film scores
36	1965	*Reekviem* ('Requiem')	Jaak Mamers	Eesti Telefilm	documentary	Not original: reuse of *Solfeggio*, other incidental percussion/orchestral cues unlikely to be 'composed' by Pärt (Maskew)
37	1966	*Reportaaž telefoniraamatu järgi* ('Journalism by the telephone book')	Virve Koppel, Mati Põldre	Eesti Telefilm	documentary	Not original: reuse of Pärt's early piano works, other music by Kuldar Sink
38	1971	*Inspiratsioon* ('Inspiration')	Valdur Himbek	Tallinnfilm	documentary	Not original: reuse of *Collage* and *Musica Sillabica*
39	1972	*Kolm portreed* ('Three portraits')	Olav Neuland	Eesti Telefilm	documentary	Almost certainly an alternative title for *Helin*
40	1973	*Kapten* ('Captain')	Olav Neuland	Eesti Telefilm	documentary	Identical to part 2 of *Helin*
41	1976	Peace	Boshra Abo-Saif	unknown	unknown	Appears to be an American student film, hence not an original score

Notes:

1. Shading indicates that manuscript material for the film is held at ETMM.
2. Main sources: Maimets-Volt, "Tasakaal Su Ümber ja Su Sees;" EHL Looming; APRA; ETMM print catalogue; ETMM, "Arvo Pärt: Tuntud ja Tundmatu;" YouTube (www.youtube.com); Internet Movie Database (www.imdb.com); David Pinkerton's Arvo Pärt Information Archive (www.arvopart.org/); ESTER (shared catalogue of major Estonian libraries, https://www.ester.ee/search~S1); online catalogues of EFA (http://www.filmi.arhiiv.ee/index.php?lang=eng), Estonian Film Institute (www.efis.ee), and Estonian Public Broadcasting (http://arhiiv.err.ee/).
3. Much more detail could have been included here. Not all sources listed above are user-friendly and reliable, and some are partially dependent on others. Many gaps, conflicts and errors emerged during cross-checking, and it was not always possible to corroborate information in reliable sources. Some films have official English titles, and others do not. In the case of a few films, including *Reportaaž telefoniraamatu järgi* and *Test Pilota Pirxa*, music is sometimes attributed to multiple composers. Work in the archives of the production companies themselves was beyond the scope of my research. Most information on timing, language and credits is from personally watching the films; correspondence with Doug Maskew has supplemented this.

Figure 0.iii: Photograph showing Mart Lille, Arvo Pärt and Toomas Velmet at 1968 experimental music evening. Also printed in Vaitmaa, "Eesti Muusika Muutumises," 158. Source: ETMM M238:1/60.



Figure 0.iv: Poster from ETMM, "Arvo Pärt: Tuntud ja Tundmatu," Nargenfestival exhibition, Tallinn, 2015. Source: ETMM.

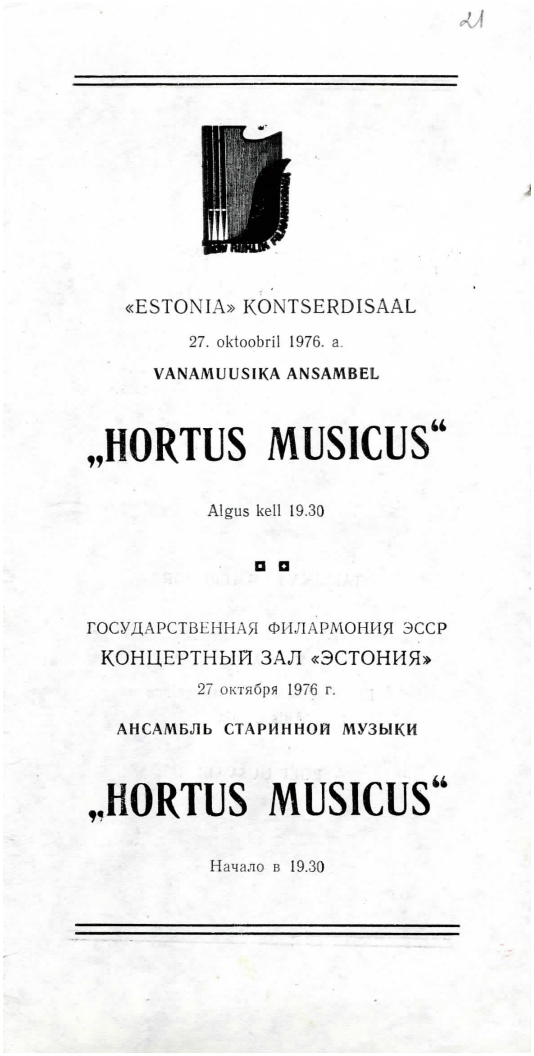


Figure 0.v: *Kriips ja Punkt*, collage points.

Letter	Collage
B	Beethoven's fifth symphony, fragment
C	'Charlie Chaplin on naljamees!' (male speaker)
Q	'Quando, quando, quando,' fragment
W	'Wunderkind!' (male speaker), and violin virtuoso fragment
X	'Xinhua' (male speaker), followed by further text in Estonian
Y	'Ypsilon!' (male speaker)

Note: C, Q, W, X, and Y are used in Estonian for loanwords only. B is used mostly in loanwords, though it is also a standard ending for verb-conjugations. I am unsure from the available materials whether or not Pärt collages Z.

Figure 1.i: Detail from 27 October 1976 programme. Source: ETMM M238:1/4.



«ESTONIA» KONTSERDISAAL

27. oktoobril 1976. a.

VANAMUUSIKA ANSAMBEL

„HORTUS MUSICUS“

Algus kell 19.30

ГОСУДАРСТВЕННАЯ ФИЛАРМОНИЯ ЭССР

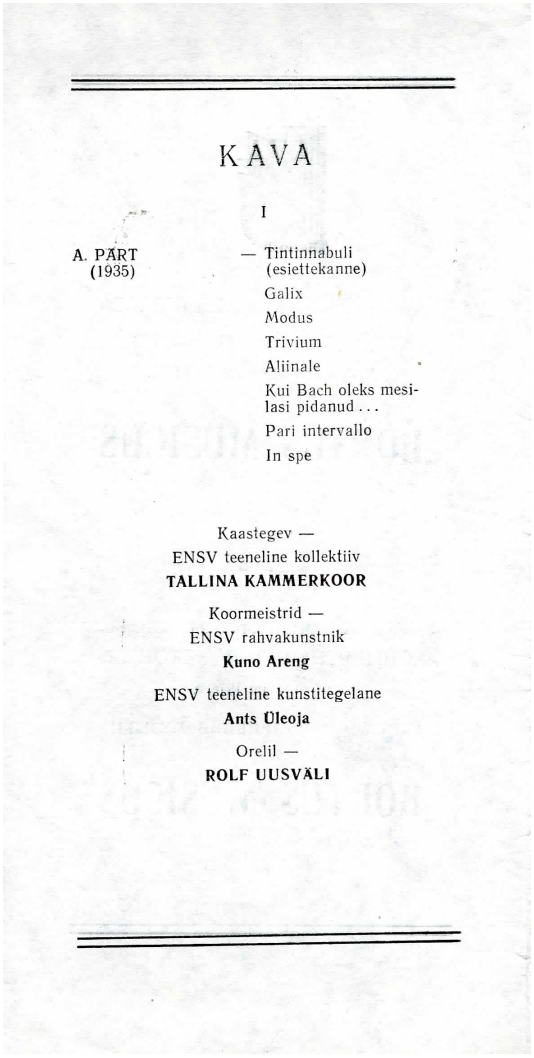
КОНЦЕРТНЫЙ ЗАЛ «ЭСТОНИЯ»

27 октября 1976 г.

АНСАМБЛЬ СТАРИННОЙ МУЗЫКИ

„HORTUS MUSICUS“

Начало в 19.30



KAVA

I

A. PÄRT (1935) — Tintinnabuli (esiettekanne)

Galix

Modus

Trivium

Aliinale

Kui Bach oleks mesilasi pidanud . . .

Pari intervallo

In spe

Kaastegev —

ENSV teeneline kollektiiv

TALLINA KAMMERKOOR

Koormeistrid —

ENSV rahvakunstnik

Kuno Areng

ENSV teeneline kunstitegelane

Ants Üleoja

Orelil —

ROLF UUSVÄLI

Figure 1.ii: *Wenn Bach*, 1976 version, construction of ostinato scheme.

Segment	B-A-C-H transposition	Voice (RM)	Rhythmic unit (division of 4/4 bar)	Ostinato duration (number of bars)	Segment length (number of bars)
B	B♭-A-C-B♮	1	1 (semibreve)	1	10
		2	2 (minim)	2	
		3	3 (triplet minim)	3	
		4	4 (crotchet)	4	
A	A-G♯-B-A♯	5	2 (minim)	2	20
		6	4 (crotchet)	4	
		7	6 (triplet crotchet)	6	
		8	8 (quaver)	8	
C	C-B♮-D-C♯	9	3 (triplet minim)	3	30
		10	6 (triplet crotchet)	6	
		11	9 (nested triplet)	9	
		12	12 (triplet quaver)	12	
H	B♮-A♯-D♭-C	13	4 (crotchet)	4	40
		14	8 (quaver)	8	
		15	12 (triplet quaver)	12	
		16	16 (semiquaver)	16	

Figure 1.iii: *Wenn Bach*, 1976 version, acrostic properties of ostinato scheme.

Segment	Ostinato pitch 1	Ostinato pitch 2	Ostinato pitch 3	Ostinato pitch 4
B	B♭	A	C	B♮
A	A	G♯	B♮	A♯
C	C	B♮	D	C♯/D♭
H	B♮	A♯	C♯/D♭	C♮

Segment	Rhythmic unit 1 (division of 4/4 bar)	Rhythmic unit 2	Rhythmic unit 3	Rhythmic unit 4
B	1	2	3	4
A	2	4	6	8
C	3	6	9	12
H	4	8	12	16

Figure 1.iv: *Wenn Bach*, 1976 version, thinning of ostinato scheme. Source: ETMM M238:2/12.

[Shading indicates that the layer is playing].

Textural layer	**RM16** (16 bars)	**RM17** (5 bars)	**RM18** (4 bars)	**RM19** (3 bars)	**RM20** (2 bars)
Cembalo and bass					
B-segment ostinati (voices 1-4)					
A-segment ostinati (voices 5-8)					
C-segment ostinati (voices 9-12)					
H-segment ostinati (voices 13-16)					

Figure 1.v: *Perpetuum Mobile*, matrix of serial parameters. Source: Hillier, *Arvo Pärt*, 40.

[Each statement of the row corresponds to a twelve-bar section, with one new note entering per bar. Each entry is repeated to the duration given for a set number of bars].



Figure 1.vi: Tone-row matrices for *Diagrams* and *Quintettino*, showing B-A-C-H motive.

[*Diagrams*]

	I_0	I_{11}	I_2	I_1	I_3	I_4	I_9	I_{10}	I_7	I_8	I_6	I_5	
P_0	C	b	d	c♯	d♯	e	a	b♭	g	a♭	g♭	f	R_0
P_1	c♯	C	d♯	d	e	f	b♭	b	a♭	a	g	g♭	R_1
P_{10}	b♭	a	C	b	c♯	d	g	a♭	f	g♭	e	d♯	R_{10}
P_{11}	b	b♭	c♯	C	d	d♯	a♭	a	g♭	g	f	e	R_{11}
P_9	a	a♭	b	b♭	C	c♯	g♭	g	e	f	d♯	d	R_9
P_8	a♭	g	b♭	a	b	C	f	g♭	d♯	e	d	c♯	R_8
P_3	d♯	d	f	e	g♭	g	C	c♯	b♭	b	a	a♭	R_3
P_2	d	c♯	e	d♯	f	g♭	b	C	a	b♭	a♭	g	R_2
P_5	f	e	g	g♭	a♭	a	d	d♯	C	c♯	b	b♭	R_5
P_4	e	d♯	g♭	f	g	a♭	c♯	d	b	C	b♭	a	R_4
P_6	g♭	f	a♭	g	a	b♭	d♯	e	c♯	d	C	b	R_6
P_7	g	g♭	a	a♭	b♭	b	e	f	d	d♯	c♯	C	R_7
	RI_0	RI_{11}	RI_2	RI_1	RI_3	RI_4	RI_9	RI_{10}	RI_7	RI_8	RI_6	RI_5	

[*Quintettino*]

	I_0	I_{11}	I_2	I_1	I_3	I_4	I_5	I_6	I_9	I_{10}	I_7	I_8	
P_0	g	f♯	a	g♯	b♭	b	C	c♯	e	f	d	e♭	R_0
P_1	g♯	g	b♭	a	b	C	c♯	d	f	f♯	e♭	e	R_1
P_{10}	f	e	g	f♯	g♯	a	b♭	b	d	e♭	C	c♯	R_{10}
P_{11}	f♯	f	g♯	g	a	b♭	b	C	e♭	e	c♯	d	R_{11}
P_9	e	e♭	f♯	f	g	g♯	a	b♭	c♯	d	b	C	R_9
P_8	e♭	d	f	e	f♯	g	g♯	a	C	c♯	b♭	b	R_8
P_7	d	c♯	e	e♭	f	f♯	g	g♯	b	C	a	b♭	R_7
P_6	c♯	C	e♭	d	e	f	f♯	g	b♭	b	g♯	a	R_6
P_3	b♭	a	C	b	c♯	d	e♭	e	g	g♯	f	f♯	R_3
P_2	a	g♯	b	b♭	C	c♯	d	e♭	f♯	g	e	f	R_2
P_5	C	b	d	c♯	e♭	e	f	f♯	a	b♭	g	g♯	R_5
P_4	b	b♭	c♯	C	d	e♭	e	f	g♯	a	f♯	g	R_4
	RI_0	RI_{11}	RI_2	RI_1	RI_3	RI_4	RI_5	RI_6	RI_9	RI_{10}	RI_7	RI_8	

Figure 1.vii: Table of structural continuities in Pärt's music with *Credo* as node. Source: Quinn, "The Making of a Style," 189.

Ex. 9a

SERIAL	CREDO	TINTINNABULI
Perpetuum Mobile, Quintettino	← **rhythmic subdivision** →	*Cantus in memoriam Benjamin Britten, Tabula Rasa, St John Passion*
Pro et Contra	← **structural use of silence** →	*Tabula Rasa, St John Passion*
Diagrams, Musica Sillabica, Quintettino	← **expanding/contracting phrases** →	*For Alina*
Musica Sillabica, Quintettino	← **use of palindromes** →	*For Alina, St John Passion, Stabat Mater*
Diagrams, Musica Sillabica	← **tonic/dominant relationships** →	*Tabula Rasa, St John Passion*
Quintettino	← **note-against-note counterpoint** →	*For Alina, Fratres, St John Passion*
Quintettino, , Collage on B-A-C-H, Pro et Contra	← **appropriation of earlier models** →	*For Alina, Tabula Rasa*
	ritual function of percussion →	*Fratres*
	syllabic setting of Latin text →	*St John Passion, Stabat Mater*
Perpetuum Mobile, Diagrams, Musica Sillabica, Pro et Contra	← **structural/symbolic importance of the number 12**	

Figure 1.viii: *Wenn Bach*, 1984 version, part 2, design of structural arcs.

[Shading indicates that the layer is playing].

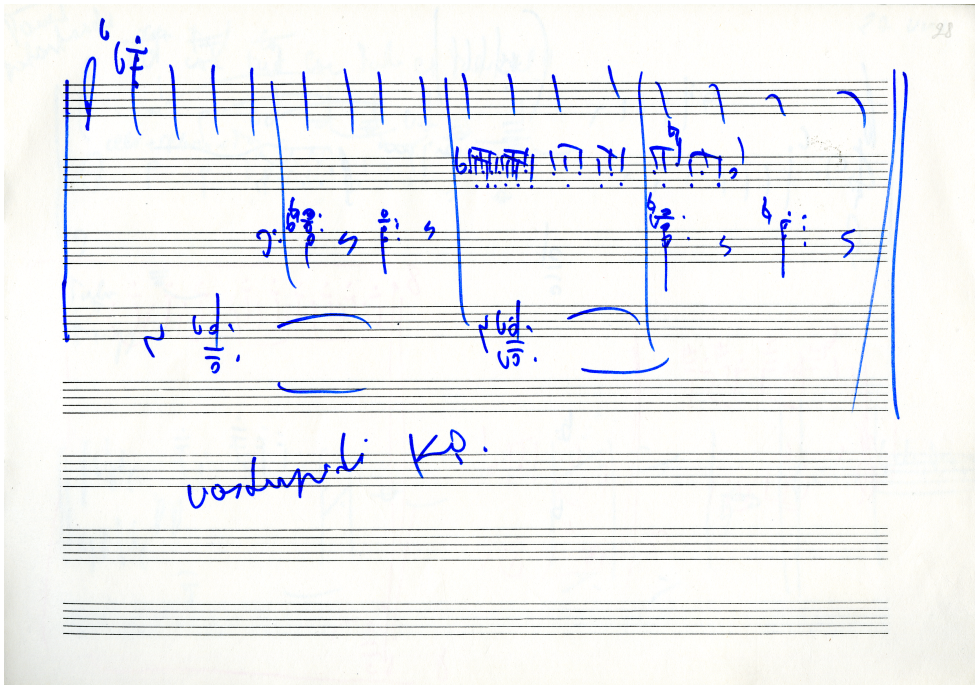
Arc 1:

Layer	**Bar numbering** (Pärt above, Bach below)													
	128	129	130	131	132	133	134	135	136	137	138	139	140	141
	1		2		3		4		5		6		7	
T-voice 1														
M-voice 1 (Bach middle line)														
T-voice 2														
M-voice 2 (Bach soprano line)														
T-voice 3														
M-voice 3 (Bach bass line)														

Arc 2:

Layer	**Bar numbering** (Pärt above, Bach below)															
	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157
	8		9		10		11		12		13		14		15	
T-voice 1																
M-voice 1 (Bach middle line)																
T-voice 2																
M-voice 2 (Bach soprano line)																
T-voice 3																
M-voice 3 (Bach bass line)																

Figure 1.ix: Detail from Pärt's notebooks for *Navigaator Pirx*, August-October 1978. Source: ETMM M238:2/62.



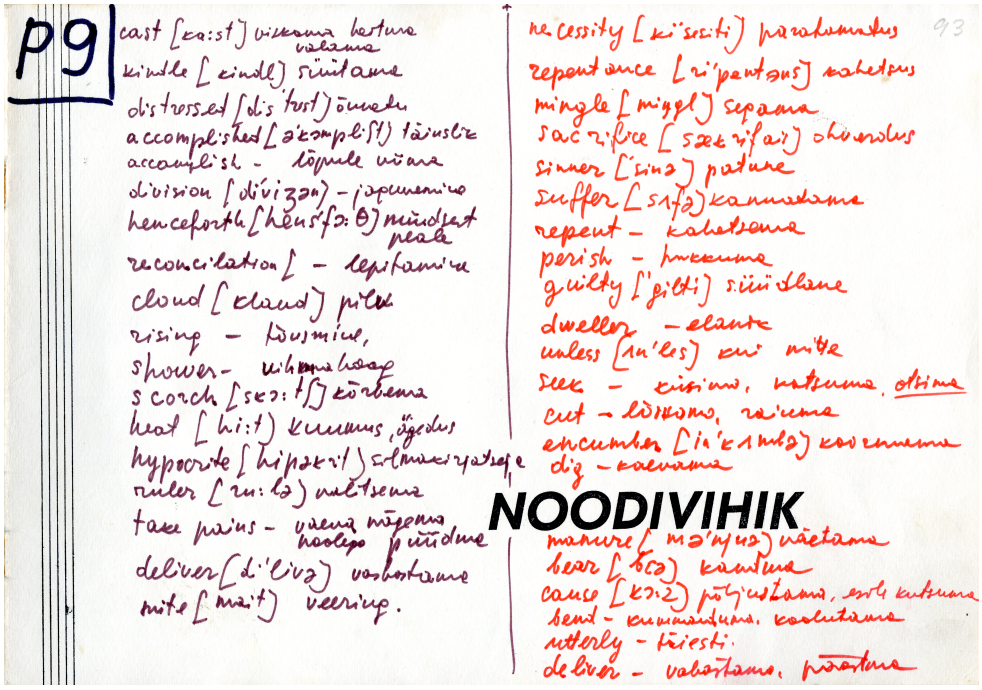


Figure 1.x: Pärt as café pianist in *Briljandid Proletariaadi Diktatuurile*. Source: APRA.

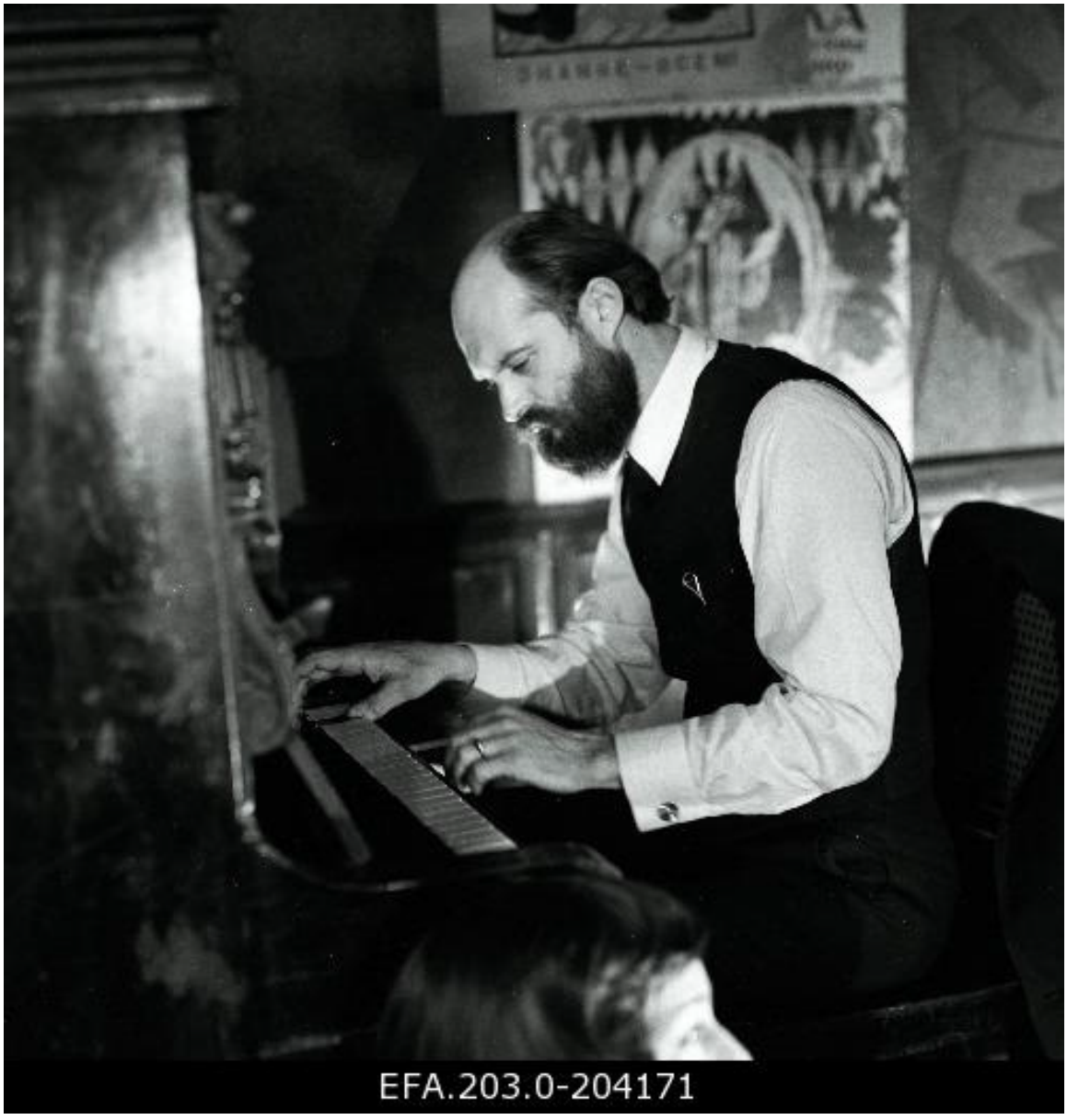


Figure 2.i: Stills from a slow portcullis-descent sequence in Kozintsev's *Hamlet*.

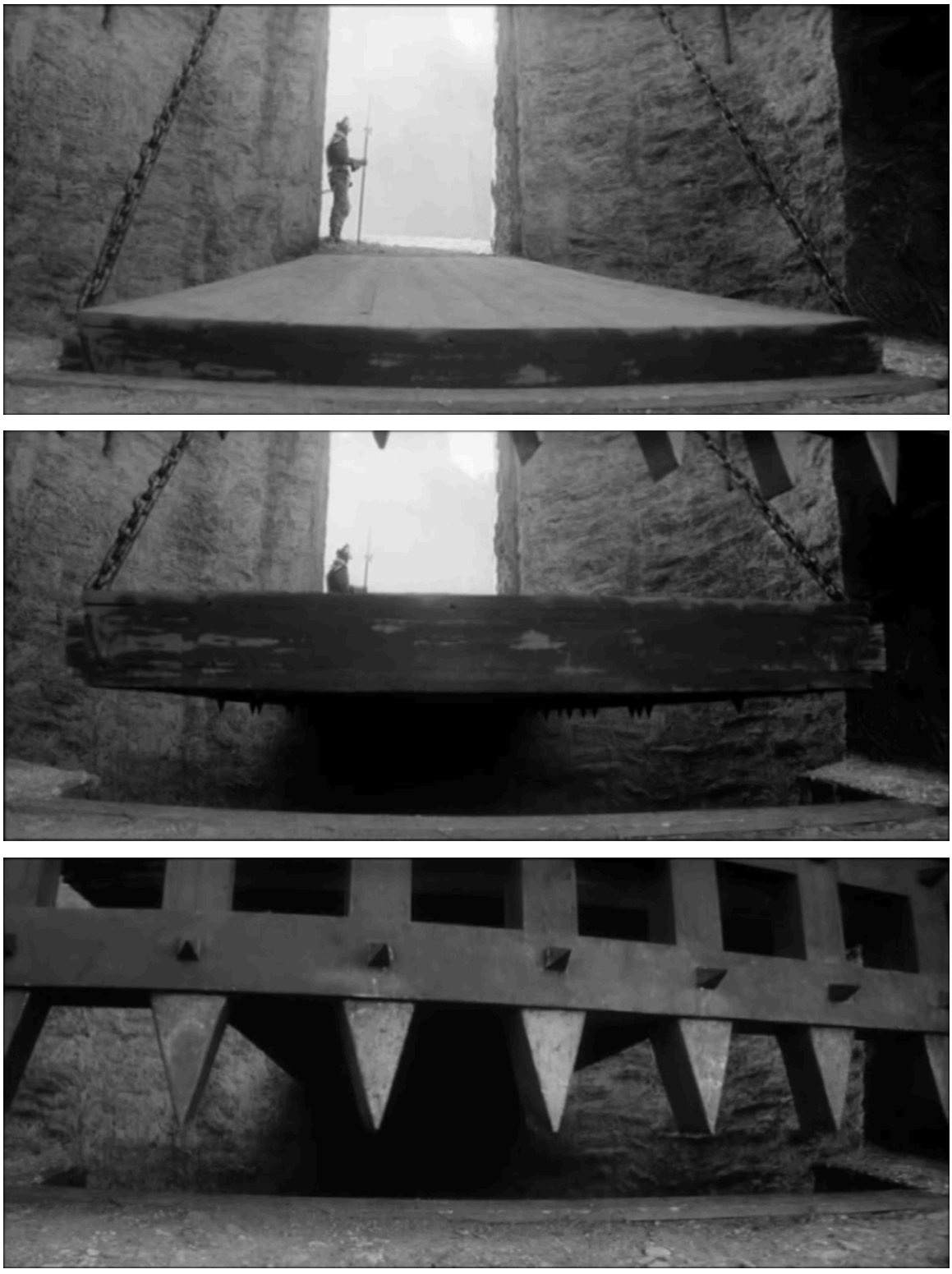


Figure 2.ii: Front pages of ENSV newspaper *Noorte Hääl* ('The Voice of Youth'), 12 November 1982 and 11 February 1984, including obituaries for Leonid Brezhnev and Yuri Andropov, successive general secretaries of the CPSU central committee. Source: NLE.

[There are overlaps in both the format and the text].

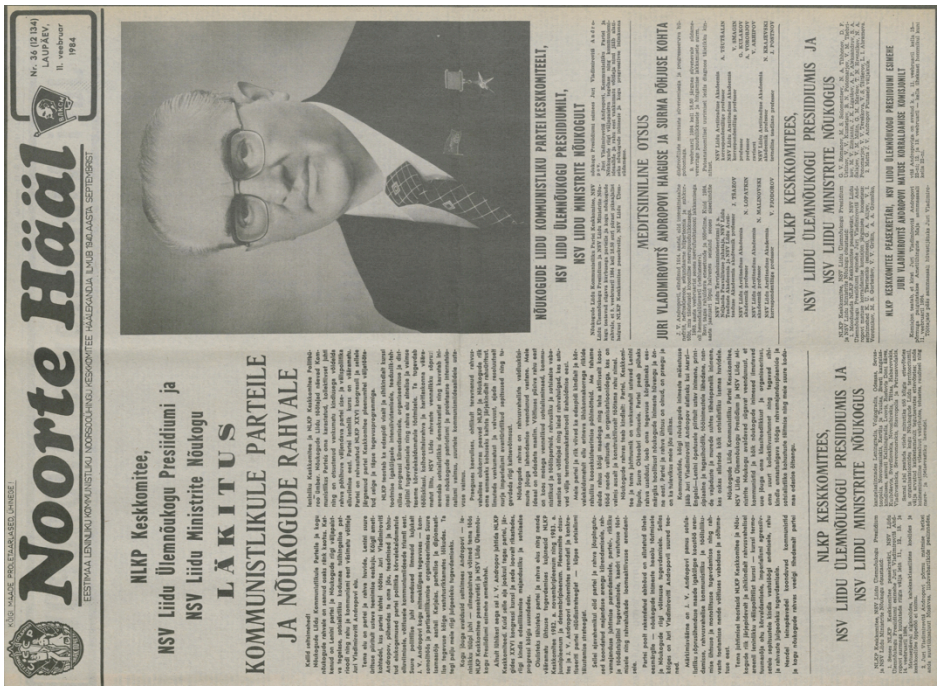




Figure 2.iii: *Nekrolog*, tone-row matrices for rows A and B. Shading denotes 'motive p'.

Row A matrix:

	I_0	I_{11}	I_1	I_5	I_4	I_8	I_3	I_2	I_7	I_6	I_9	I_{10}	
P_0	f	e	f♯	b♭	a	c♯	g♯	g	C	b	d	e♭	R_0
P_1	f♯	f	g	b	b♭	d	a	g♯	c♯	C	e♭	e	R_1
P_{11}	e	e♭	f	a	g♯	C	g	f♯	b	b♭	c♯	d	R_{11}
P_7	C	b	c♯	f	e	g♯	e♭	d	g	f♯	a	b♭	R_7
P_8	c♯	C	d	f♯	f	a	e	e♭	g♯	g	b♭	b	R_8
P_4	a	g♯	b♭	d	c♯	f	C	b	e	e♭	f♯	g	R_4
P_9	d	c♯	e♭	g	f♯	b♭	f	e	a	g♯	b	C	R_9
P_{10}	e♭	d	e	g♯	g	b	f♯	f	b♭	a	C	c♯	R_{10}
P_5	b♭	a	b	e♭	d	f♯	c♯	C	f	e	g	g♯	R_5
P_6	b	b♭	C	e	e♭	g	d	c♯	f♯	f	g♯	a	R_6
P_3	g♯	g	a	c♯	C	e	b	b♭	e♭	d	f	f♯	R_3
P_2	g	f♯	g♯	C	b	e♭	b♭	a	d	c♯	e	f	R_2
	RI_0	RI_{11}	RI_1	RI_5	RI_4	RI_8	RI_3	RI_2	RI_7	RI_6	RI_9	RI_{10}	

Row B matrix:

	I_0	I_7	I_8	I_{10}	I_1	I_9	I_{11}	I_3	I_6	I_4	I_2	I_5	
P_0	f	C	d♭	e♭	f♯	d	e	g♯	b	a	g	b♭	R_0
P_5	b♭	f	f♯	g♯	b	g	a	d♭	e	d	C	e♭	R_5
P_4	a	e	f	g	b♭	f♯	g♯	C	e♭	d♭	b	d	R_4
P_2	g	d	e♭	f	g♯	e	f♯	b♭	d♭	b	a	C	R_2
P_{11}	e	b	C	d	f	d♭	e♭	g	b♭	g♯	f♯	a	R_{11}
P_3	g♯	e♭	e	f♯	a	f	g	b	d	C	b♭	d♭	R_3
P_1	f♯	d♭	d	e	g	e♭	f	a	C	b♭	g♯	b	R_1
P_9	d	a	b♭	C	e♭	b	d♭	f	g♯	f♯	e	g	R_9
P_6	b	f♯	g	a	C	g♯	b♭	d	f	e♭	d♭	e	R_6
P_8	d♭	g♯	a	b	d	b♭	C	e	g	f	e♭	f♯	R_8
P_{10}	e♭	b♭	b	d♭	e	C	d	f♯	a	g	f	g♯	R_{10}
P_7	C	g	g♯	b♭	d♭	a	b	e♭	f♯	e	d	f	R_7
	RI_0	RI_7	RI_8	RI_{10}	RI_1	RI_9	RI_{11}	RI_3	RI_6	RI_4	RI_2	RI_5	

Figure 2.iv: *Maailma Samm*, 1964 score, cover.



Figure 2.v: *Maailma Samm,* table of movements.

No.	Title	Location	Propaganda theme	Performers	Musical characteristics	Examples
1	**Peatu, sajandikaaslane!** (Halt, century's companion!)	Soviet Union	Untexted	orchestra only	Bombastic introduction featuring low-to-high unison typical of oratorio's extended diatonicism; overture-like prefiguration of later music	2.10, 2.11
2	**Maailm, armastus, kodumaa** (The world, love, homeland)	Soviet Union	Pride/inevitable progress	speakers, choir, orchestra	Nostalgic evocations (including 'red glowing stars of the Kremlin') used to introduce the libretto's major themes, musically building towards the capping slogan (theme of light and reason)	2.12
3	**Unistused torgati pimedaks** (The dreams were struck blind)	Nagasaki	Technology, WW2	speakers, choir, orchestra	Call to remember chaotic horrors of Nagasaki, with gesture-painted bomb drop and melodramatic ostinato on the name of the city; choral texture a good example of stylistic diversity	2.13ab
4	**Tõotame!** (We pledge!)	Nagasaki Leningrad	Technology, WW2	choir, orchestra	Acknowledges siege of Leningrad, vows that science will never again be appropriated for deadly ends (preceded in 1961 performance by a section for narrators alone dealing with laboratories). Strong use of minor third as structural feature; prominent factory ostinati	2.14
5	**Laul Põlistest Kuuskedest** (Song of the primeval fir trees)	Siberia	Development and progress	choir, orchestra	Moves from undisturbed pastoral fantasy of immutable nature to revelation of underground ore layers; lushest tonal passages of work including suspension chain, flavoured by polytonal influences	2.15ab
6	**Siberit me loome uut!** (We create Siberia anew!)	Siberia	Development and progress	choir, orchestra	Energetic oompah extolment of Soviet workers with clear Shostakovich influences; witty and effective use of socialist realist tropes	2.16
7	**Mees katkiste saabastega** (The man with broken boots)	Paris	Ideological struggle (European capitalism)	speakers, choir, orchestra	Dramatises suicide of homeless Parisian tramp neglected by decadent society; dark melodrama with numerous mimetic tropes, including bassoon evocation of limping last journey down Vincennes avenue	2.17
8	**Täna jääb tühjaks tihnikute jumalanna altar** (Today it remains empty, the thicket's god-sent altar)	Africa	Ideological struggle (African anti-imperialism)	male speaker, choir, orchestra	Mixture of Africanist and proletarian rhetoric valorising the growth of resistance against colonialist oppressors; swift and agitated setting typical of Pärt's overall diatonic technique	2.18
9	**Must manner sirutab ärkavaid liikmeid** (A dark continent flexes its awakening limbs)	Africa	Untexted (implied continuation of no. 8)	orchestra only	Implied maintenance of Africanist theme of previous movement; oratorio's main site of dodecaphony (this movement is mostly twelve-tone)	See section 2.3.2
10	**Maailm on astumas valguse poole** (The world is striding towards the light)	Soviet Union	Pride/inevitable progress	speakers, choir, orchestra	Oratorio's various locations/themes drawn together in image of Soviet spaceship overflying them; 'summative' element clear too in Pärt's reprise of earlier musical material, especially from movement 2	2.10

Figure 2.vi: Tone-row matrix for *Maailma Samm*.

	I_0	I_{10}	I_1	I_9	I_{11}	I_8	I_3	I_2	I_5	I_6	I_7	I_4	
P_0	a	g	b♭	g♭	a♭	f	C	b	d	d♯	e	c♯	R_0
P_2	b	a	C	a♭	b♭	g	d	c♯	e	f	g♭	d♯	R_2
P_{11}	a♭	g♭	a	f	g	e	b	b♭	c♯	d	d♯	C	R_{11}
P_3	C	b♭	c♯	a	b	a♭	d♯	d	f	g♭	g	e	R_3
P_1	b♭	a♭	b	g	a	g♭	c♯	C	d♯	e	f	d	R_1
P_4	c♯	b	d	b♭	C	a	e	d♯	g♭	g	a♭	f	R_4
P_9	g♭	e	g	d♯	f	d	a	a♭	b	C	c♯	b♭	R_9
P_{10}	g	f	a♭	e	g♭	d♯	b♭	a	C	c♯	d	b	R_{10}
P_7	e	d	f	c♯	d♯	C	g	g♭	a	b♭	b	a♭	R_7
P_6	d♯	c♯	e	C	d	b	g♭	f	a♭	a	b♭	g	R_6
P_5	d	C	d♯	b	c♯	b♭	f	e	g	a♭	a	g♭	R_5
P_8	f	d♯	g♭	d	e	c♯	a♭	g	b♭	b	C	a	R_8
	RI_0	RI_{10}	RI_1	RI_9	RI_{11}	RI_8	RI_3	RI_2	RI_5	RI_6	RI_7	RI_4	

Figure 2.vii: *Maailma Samm*, ninth movement, basic structure.

Section	RM	Musical characterisation
1	start-62	progressive accumulation of layered twelve-tone ostinati
2	63-64	interruption by diatonic material
3	65-66	intensified resumption of ostinato layering
4	67-end	unison fortissimo ending

Figure 2.viii: Still from *Väike Motoroller*.



Figure 2.ix: Tone-row matrix for *Väike Motoroller*.

	I_0	I_1	I_2	I_7	I_6	I_3	I_5	I_{11}	I_{10}	I_4	I_9	I_8	
P_0	d	d♯	e	a	a♭	f	g	d♭	C	f♯	b	b♭	R_0
P_{11}	d♭	d	d♯	a♭	g	e	f♯	C	b	f	b♭	a	R_{11}
P_{10}	C	d♭	d	g	f♯	d♯	f	b	b♭	e	a	a♭	R_{10}
P_5	g	a♭	a	d	d♭	b♭	C	f♯	f	b	e	d♯	R_5
P_6	a♭	a	b♭	d♯	d	b	d♭	g	f♯	C	f	e	R_6
P_9	b	C	d♭	f♯	f	d	e	b♭	a	d♯	a♭	g	R_9
P_7	a	b♭	b	e	d♯	C	d	a♭	g	d♭	f♯	f	R_7
P_1	d♯	e	f	b♭	a	f♯	a♭	d	d♭	g	C	b	R_1
P_2	e	f	f♯	b	b♭	g	a	d♯	d	a♭	d♭	C	R_2
P_8	b♭	b	C	f	e	d♭	d♯	a	a♭	d	g	f♯	R_8
P_3	f	f♯	g	C	b	a♭	b♭	e	d♯	a	d	d♭	R_3
P_4	f♯	g	a♭	d♭	C	a	b	f	e	b♭	d♯	d	R_4
	RI_0	RI_1	RI_2	RI_7	RI_6	RI_3	RI_5	RI_{11}	RI_{10}	RI_4	RI_9	RI_8	

Figure 2.x: Conclusion of *Lapsepõlve Lood* launch concert, 6 October 2015. Photograph by Siim Lõvi. Source: APC.



Figure 2.xi: *Just Nü!*, movement 1, instrumentation page. Source: ETMM M238:2/35.

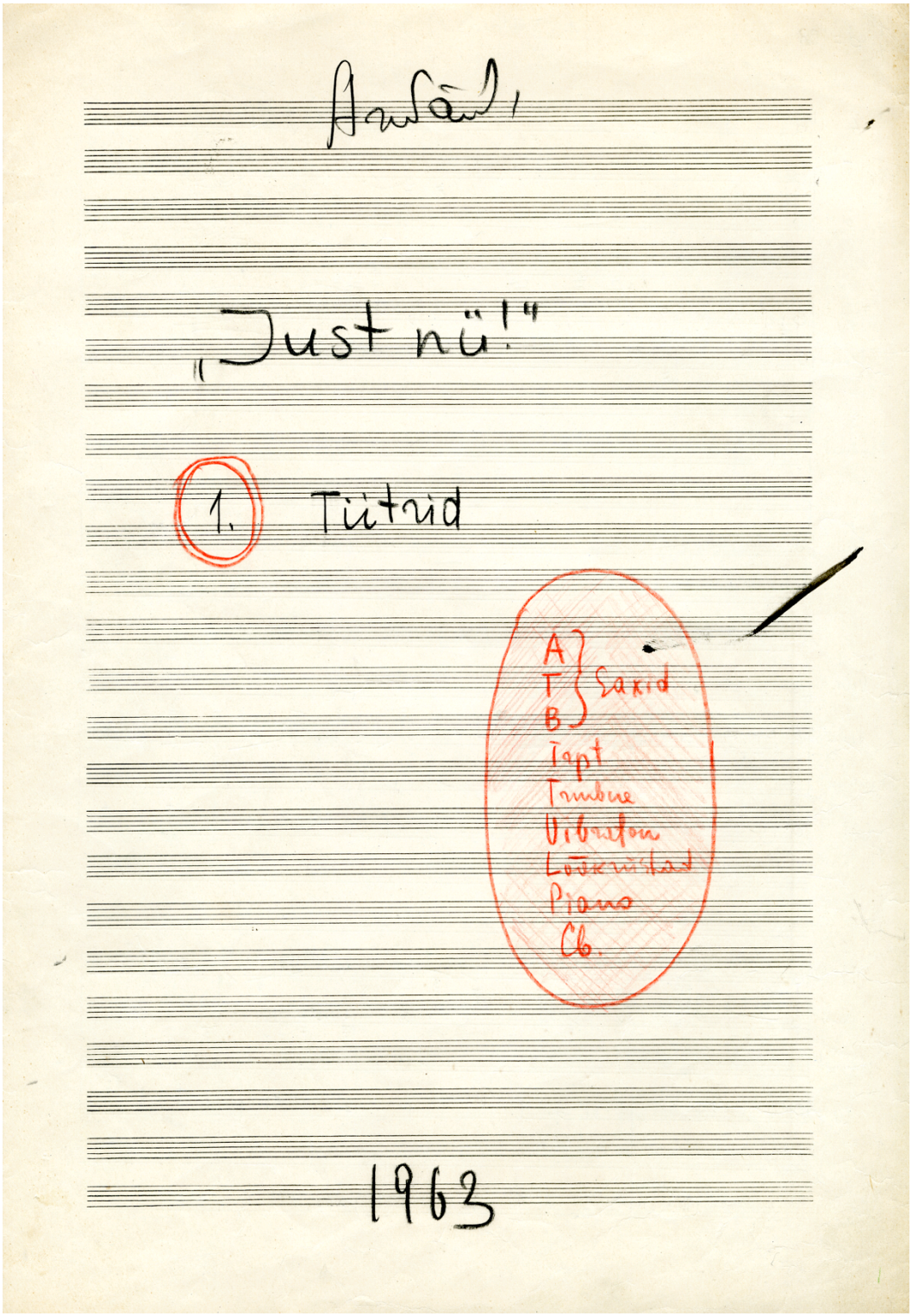


Figure 2.xii: Tone-row matrix for *Just Nii!*.

	I_0	I_7	I_6	I_{10}	I_{11}	I_2	I_3	I_5	I_4	I_8	I_9	I_1	
P_0	f	C	b	d♯	e	g	a♭	b♭	a	c♯	d	f♯	R_0
P_5	b♭	f	e	a♭	a	C	c♯	d♯	d	f♯	g	b	R_5
P_6	b	f♯	f	a	b♭	c♯	d	e	d♯	g	a♭	C	R_6
P_2	g	d	c♯	f	f♯	a	b♭	C	b	d♯	E	a♭	R_2
P_1	f♯	c♯	C	e	f	a♭	a	b	b♭	d	d♯	g	R_1
P_{10}	d♯	b♭	a	c♯	d	f	f♯	a♭	g	b	C	e	R_{10}
P_9	d	a	a♭	C	c♯	e	f	g	f♯	b♭	b	d♯	R_9
P_7	C	g	f♯	b♭	b	d	d♯	f	e	a♭	a	c♯	R_7
P_8	c♯	a♭	g	b	C	d♯	e	f♯	f	a	b♭	d	R_8
P_4	a	e	d♯	g	a♭	b	C	d	c♯	f	f♯	b♭	R_4
P_3	a♭	d♯	d	f♯	g	b♭	b	c♯	C	e	f	a	R_3
P_{11}	e	b	b♭	d	d♯	f♯	g	a	a♭	C	c♯	f	R_{11}
	RI_0	RI_7	RI_6	RI_{10}	RI_{11}	RI_2	RI_3	RI_5	RI_4	RI_8	RI_9	RI_1	

Figure 3.i: Adinda van 't Klooster, *Receptive Mo(nu)ment* (Gloucester Cathedral, 2004). Copyright Adinda van 't Klooster, 2004. Source: van 't Klooster, "Balancing Art and Technology," 186.

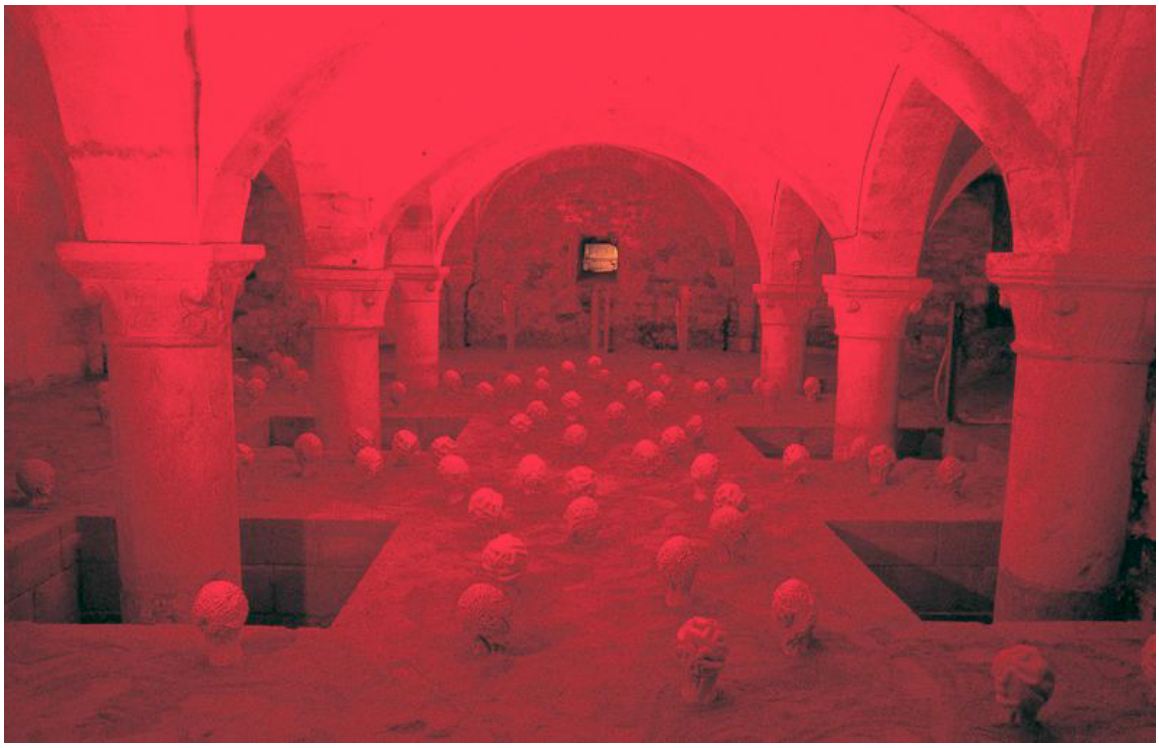


Figure 3.ii: Adinda van 't Klooster, *Sarah Was Ninety Years Old*, video stills and photograph of slype projection from performance. Video stills copyright Adinda van 't Klooster, 2004. Photograph by Gunvor Anhoj, copyright Adinda van 't Klooster, 2004. Source: van 't Klooster, "Balancing Art and Technology," 182-3.



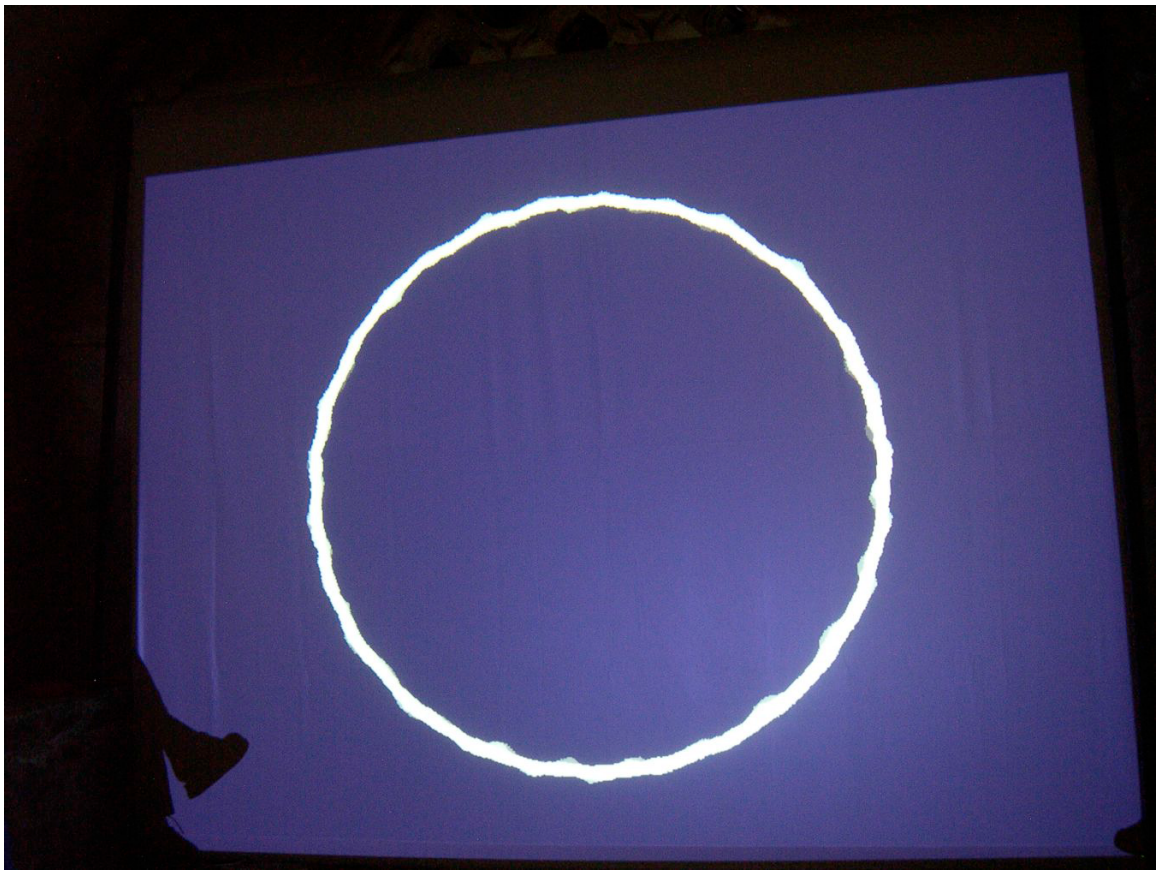


Figure 3.iii: Pärt's 1995 visual sketches of early tintinnabuli works. Source: Shenton, ed., *The Cambridge Companion to Arvo Pärt*, 116.

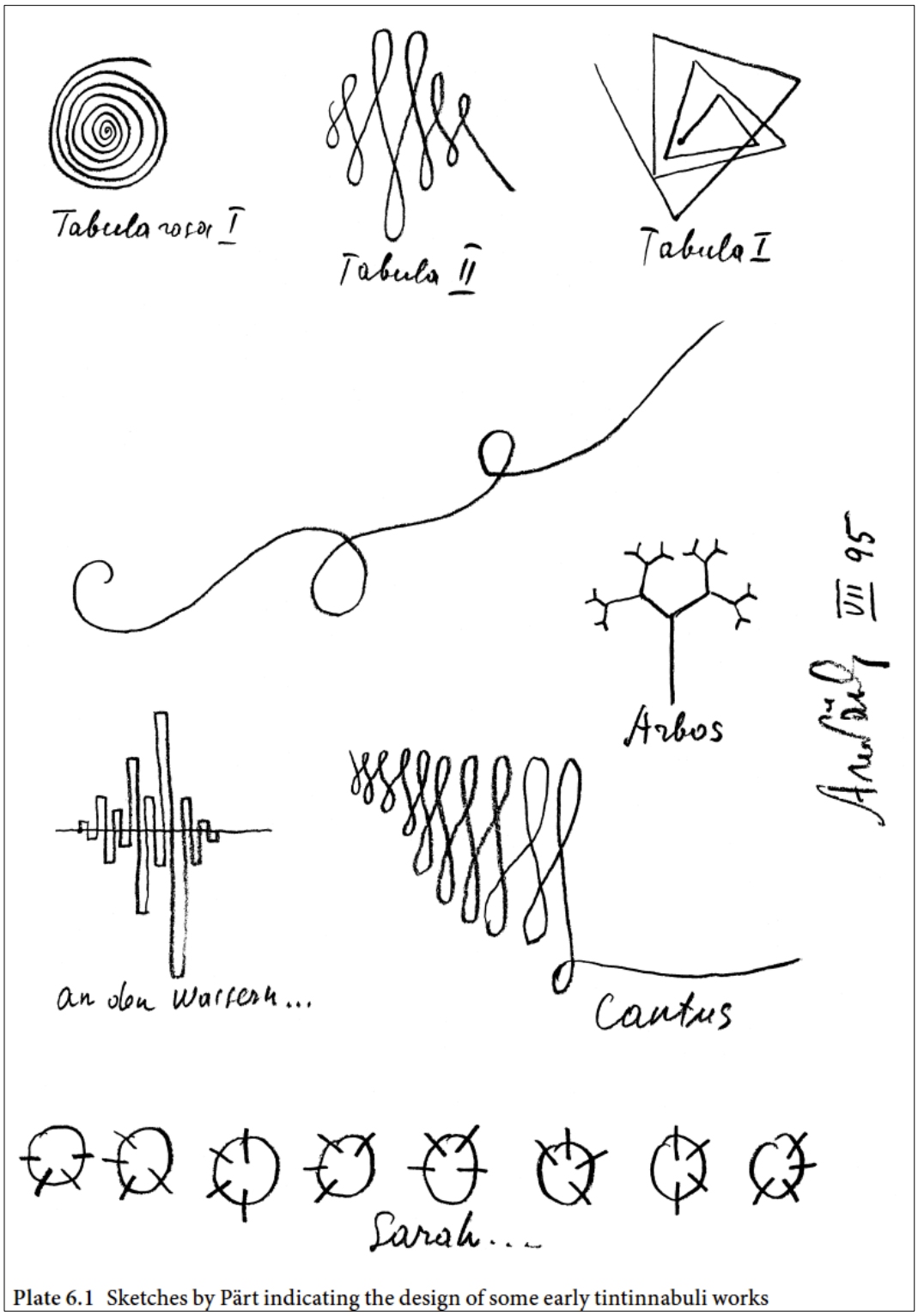


Plate 6.1 Sketches by Pärt indicating the design of some early tintinnabuli works

Figure 3.iv: *Modus*, instrumentation page. Source: APC.

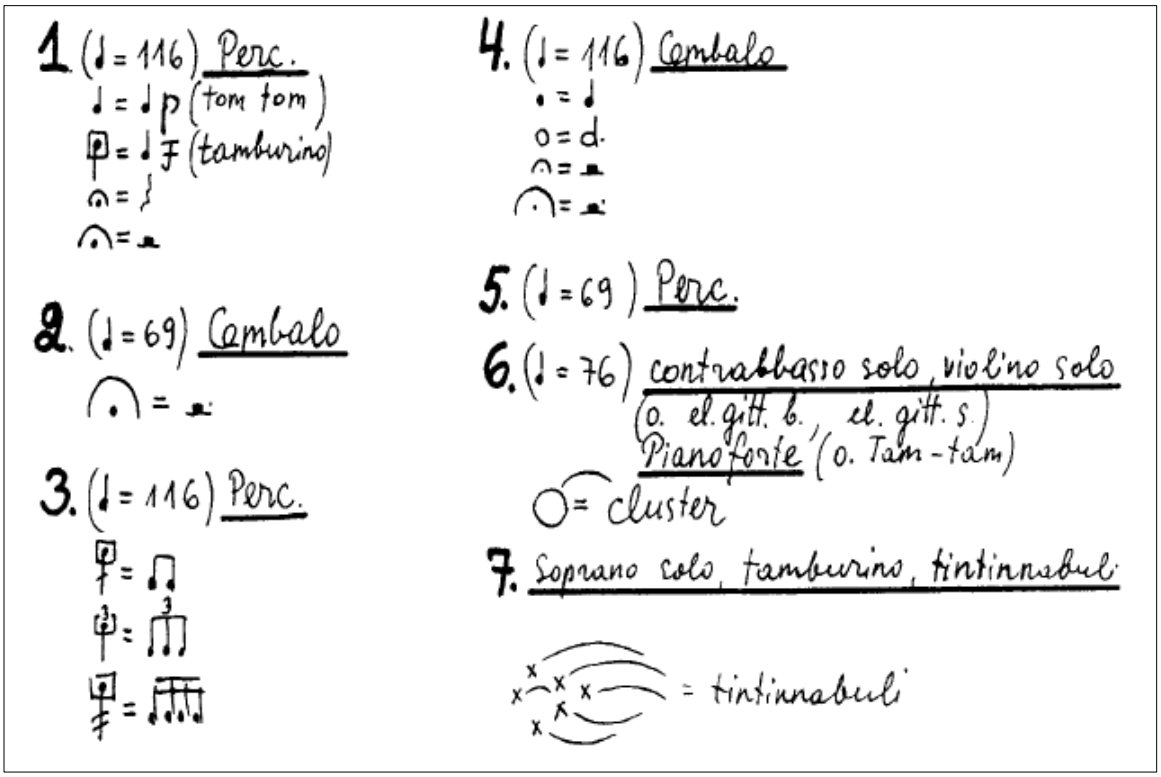


Figure 3.v: *Modus* and *Sarah*: comparative table.

Part	Scoring		Tempo (♩ bpm)		Dynamic		Pause lengths (♩)		Other	
	Modus	*Sarah*	*Modus*	*Sarah*	*Modus*	*Sarah*	*Modus*	*Sarah*	*Modus*	*Sarah*
1	tom-tom, tambourine	'large drum', tom-tom	116	54	*p*/*f*	*ppp*/*p*	1 between units 2 between permutations	3		
2	cembalo	two tenors	69	54	-	*P*	3	3	4-beat final notes	3-beat final notes, double-length first note
3	tom-tom, tambourine	large drum, tom-tom	116	80	*p*/*f*	*p*/*mf*	1 between units 2 between permutations	3	Subdivisions divide crotchet beat equally	Subdivisions fill in crotchet beat incrementally with semiquavers
4	cembalo	two tenors	116	70-74	-	*p* - *mp*	2 between phrases 3 between subsections	3		Echo added to repeat of each cycle
5	tom-tom, tambourine	large drum, tom-tom	69	94	*p*/*f*	*mf*/*f* (cresc. at end)	1 between units 2 between permutations	3	Subdivisions divide crotchet beat equally	Subdivisions fill in crotchet beat incrementally with semiquavers
6	double bass and violin (or two electric guitars), piano (or tam-tam)	soprano, organ, large drum, tam-tam	76	ca 50 (stringendo)	*f* – *ff* (*pp* ending)	*mf* – *ff* (for voice)	-	-	Differences mainly related to change in scoring	
7	soprano, tambourine, 'tintinnabuli' (chimes)	soprano, organ, chimes	-	ca 90	*pp* (given for tambourine only)	*p* – *ppp* (*f* ending)	-	-		First soprano phrase repeated, last soprano phrase partly displaced by an octave

Figure 3.vi: *Värvilised Unenäod*, poster. Source: www.efis.ee/et/filmiliigid/film/id/518

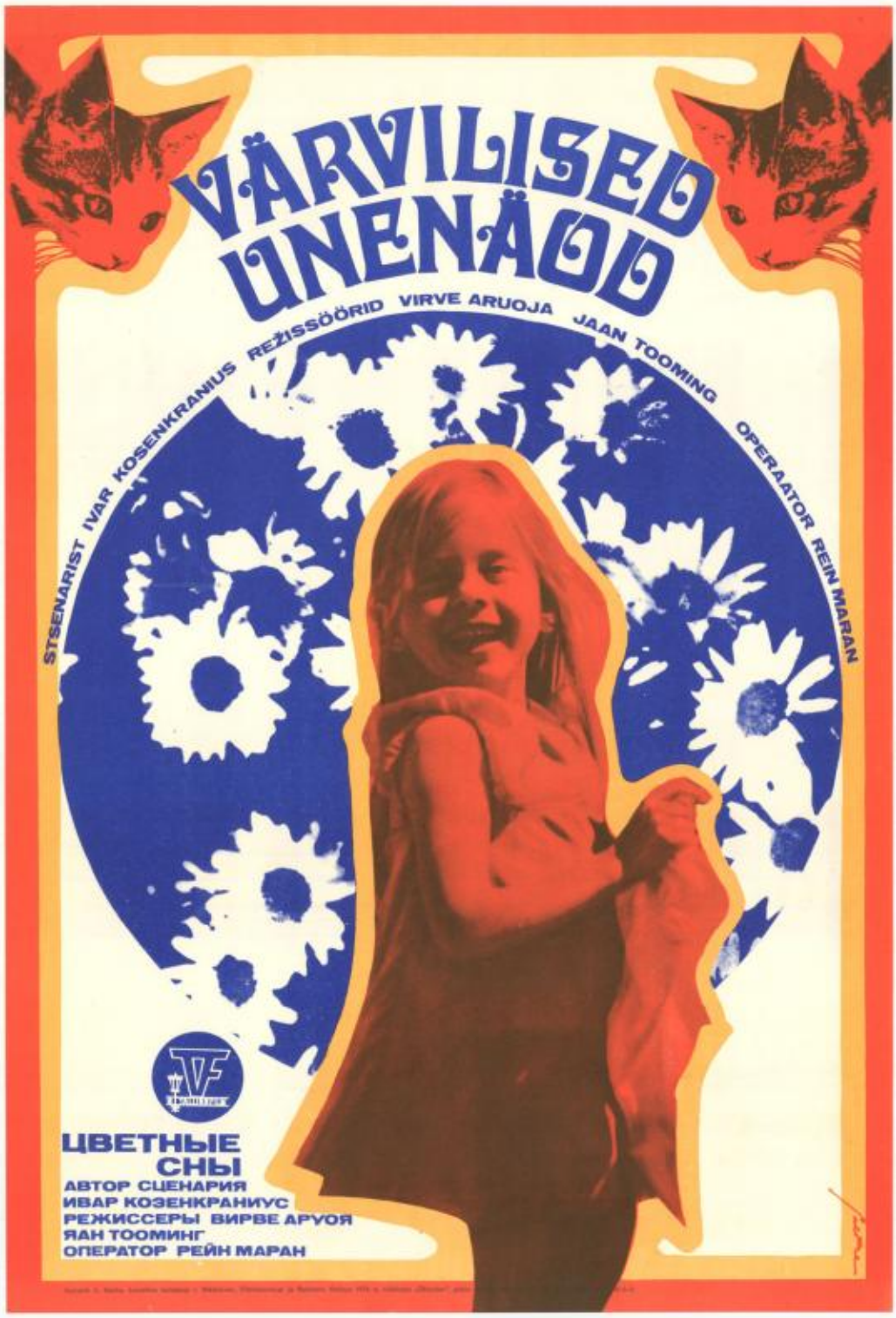
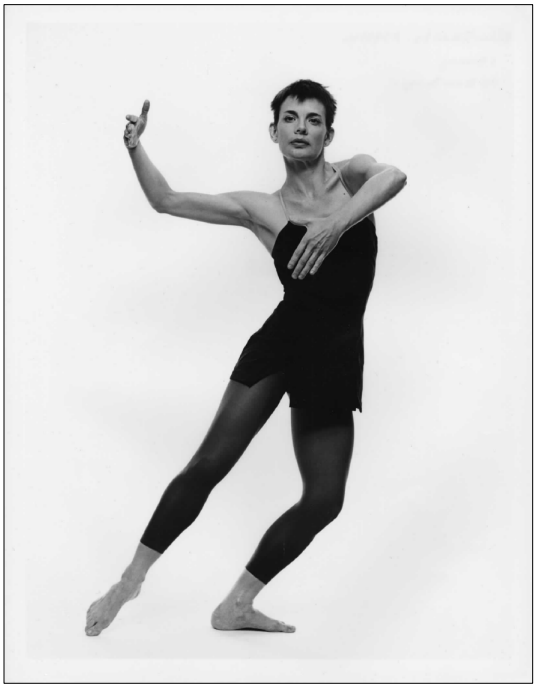


Figure 3.vii: Molissa Fenley in steps from *Place*.
Photographs by Jack Mitchell, copyright 1992. Used by permission. Source: Molissa Fenley Archive, F. W. Olin Library, Mills College, California.





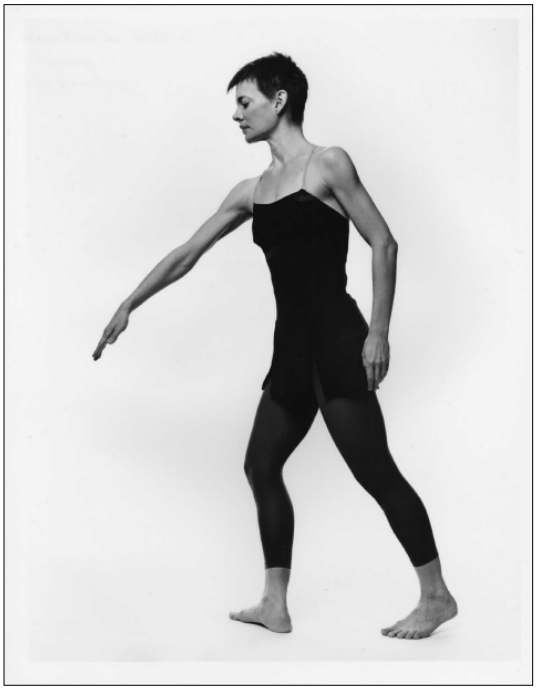




Figure 3.viii: *Kirgastumine*, cover page added to autograph score of *Modus*. Source: ETMM M238:2/13.

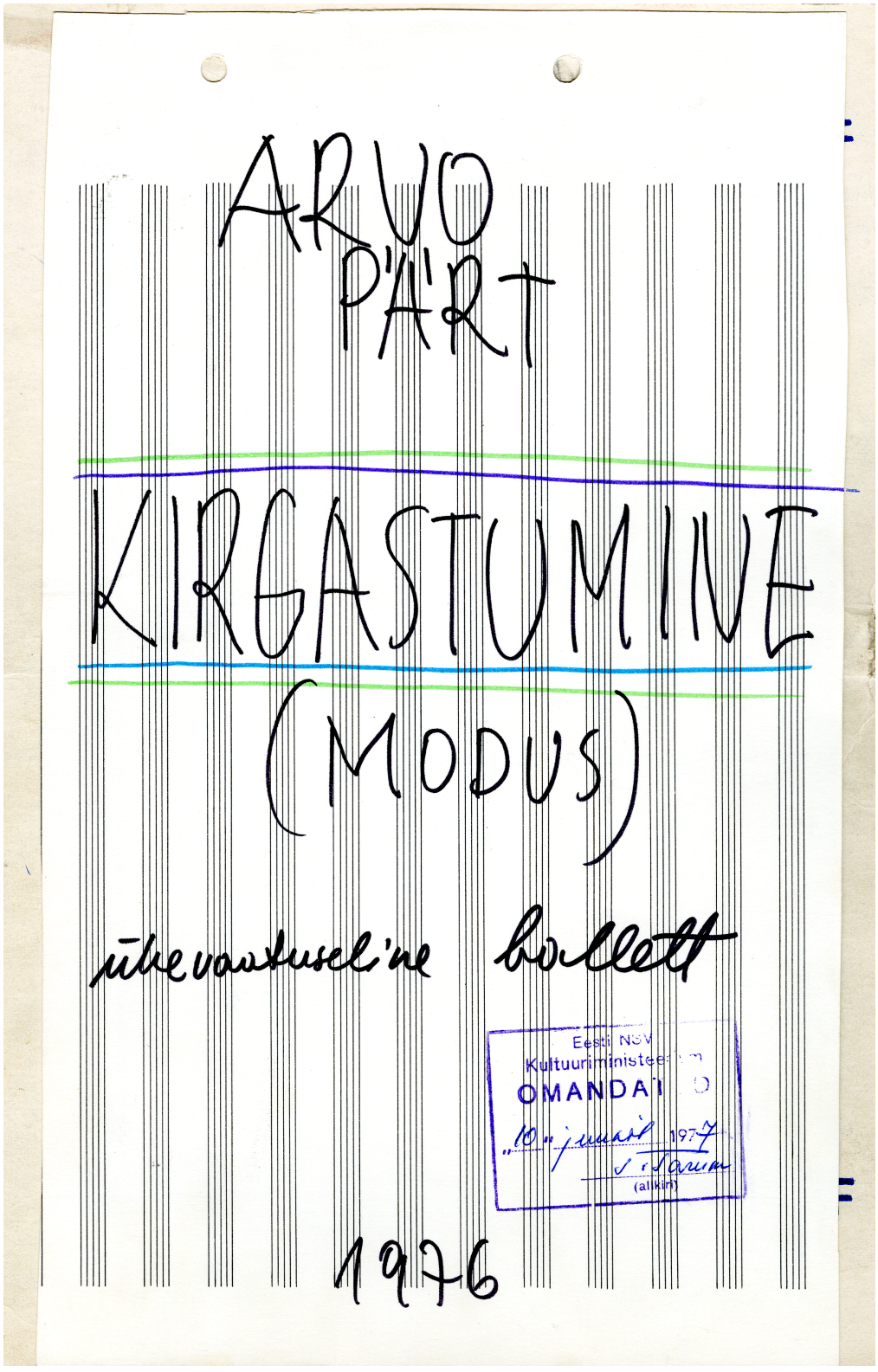


Figure 3.ix: *Kirgastumine*, stills from 1989 revival (section 1). Source: online archive of Eesti Rahvusringhääling (http://arhiiv.err.ee/vaata/kirgastumine)





Figure 3.x: Thomas Robinson's analysis of organ material in *Sarah*, section 6. Source: Robinson, "Analyzing Pärt," 98.

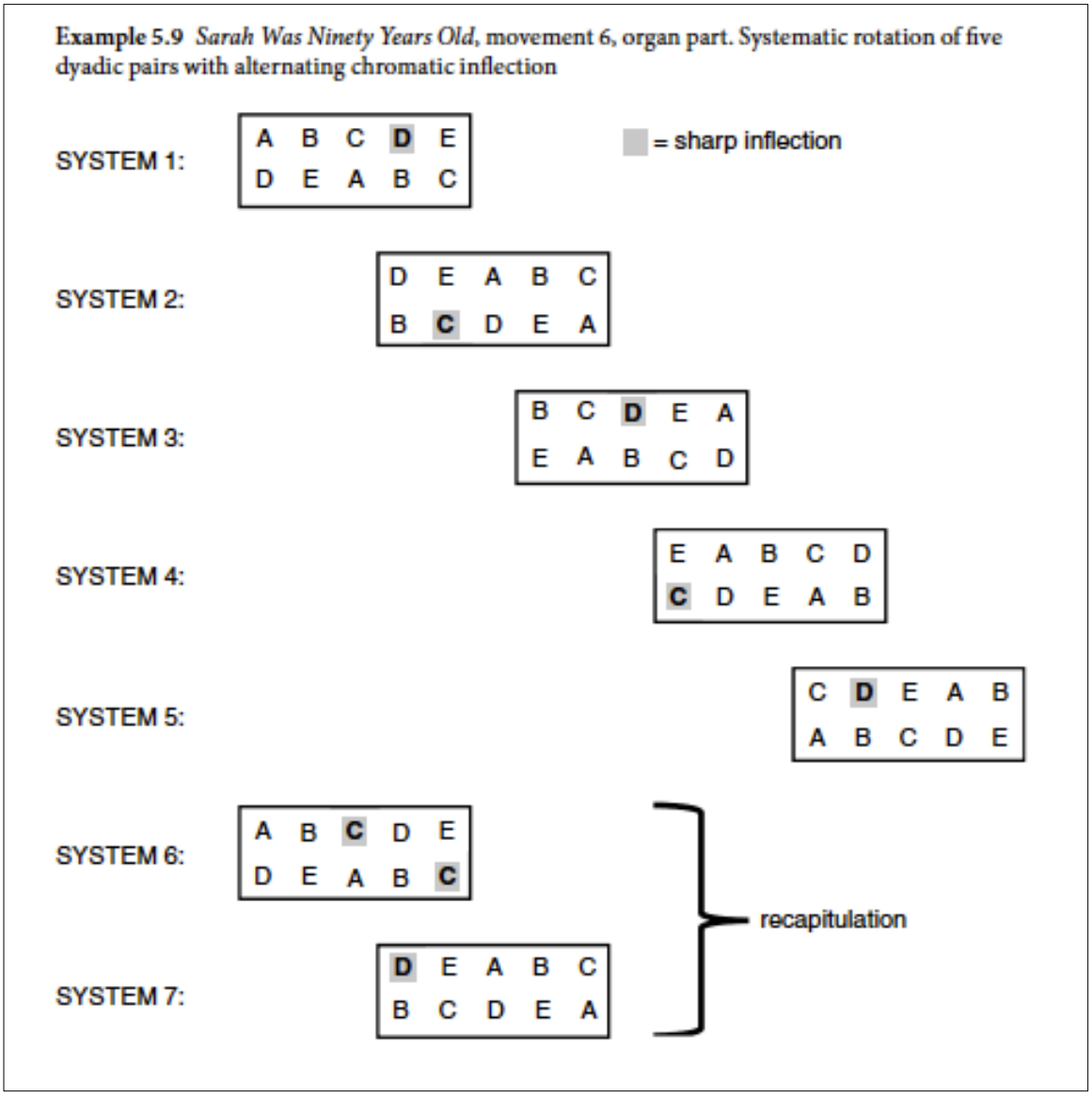


Figure 4.i: Petrucci's printing of the tenor 2 part in Josquin, *Miserere Mei, Deus*. Source: Macey, "Josquin and Musical Rhetoric," 494.

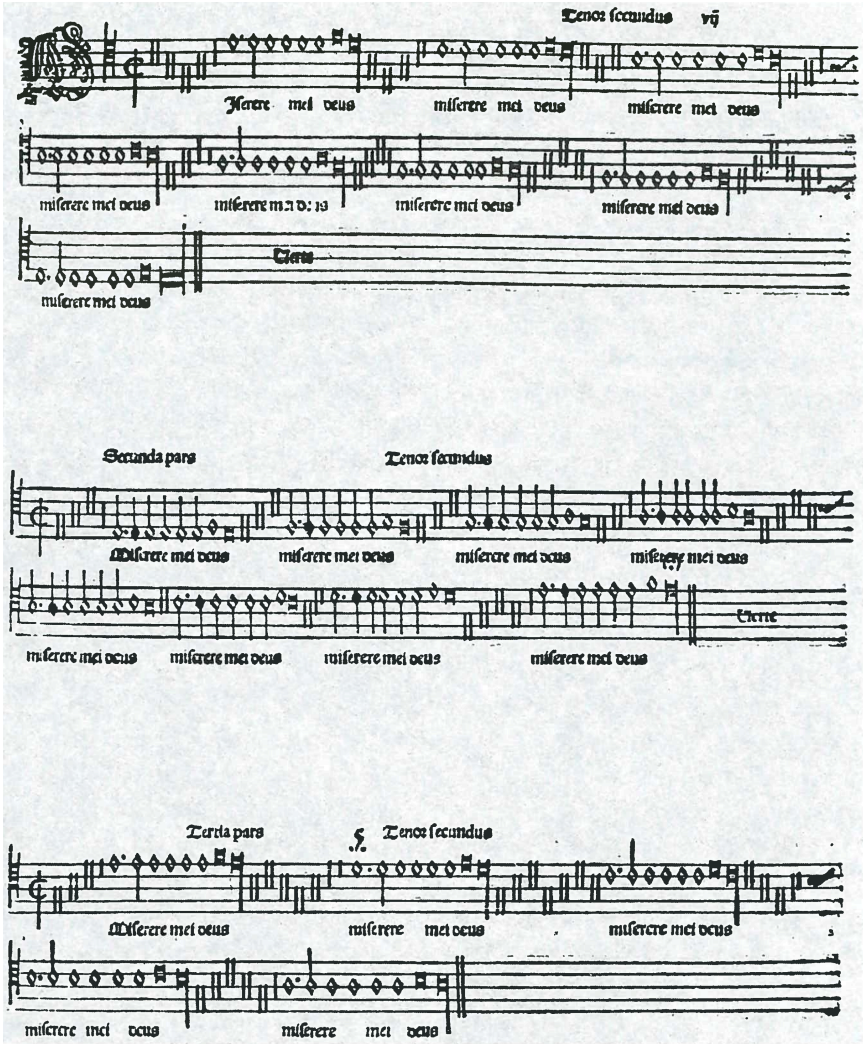
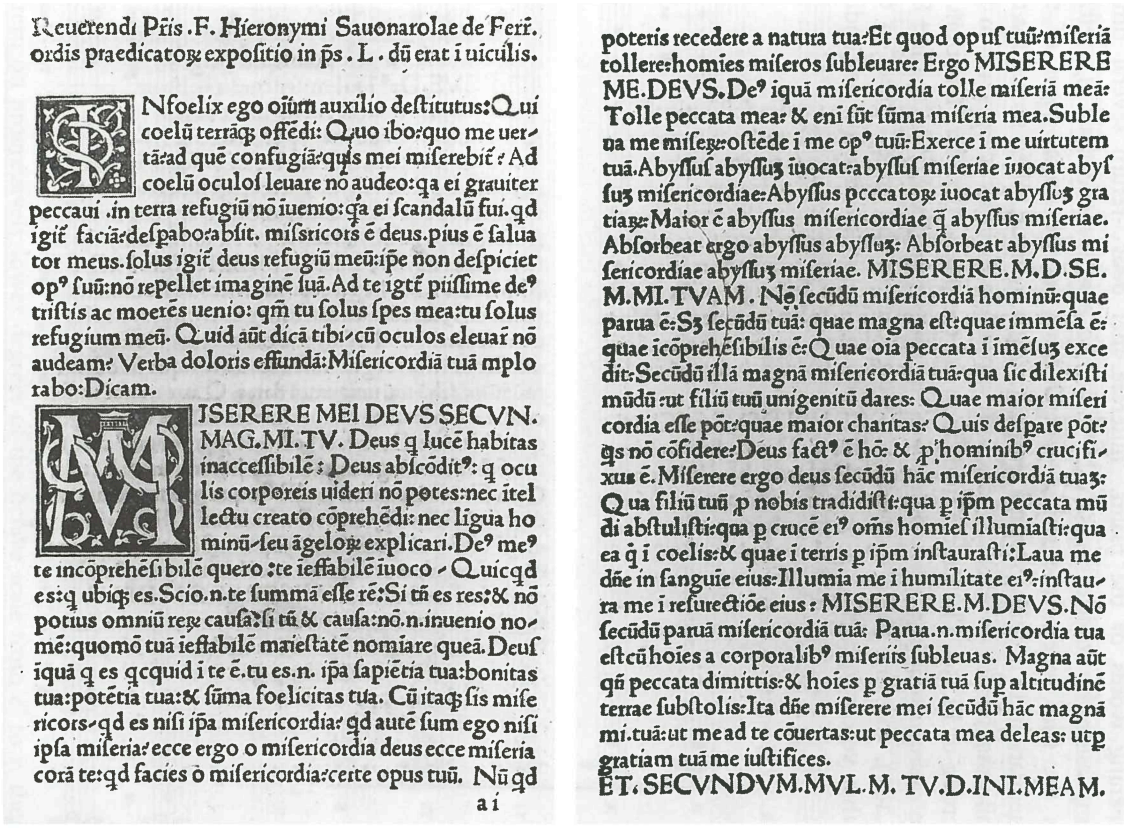


Figure 4.ii: Josquin, *Miserere Mei, Deus*, structure of *soggetto ostinato* scheme.

Pars	**Verse**	**Initial pitch**	**Basic duration**
prima	1	e’	semibreve
	1 (interruption)	d’	
	2	c'	
	3	b	
	4	a	
	5	g	
	6	f	
	7	e	
secunda	8	e	minim
	8 (interruption)	f	
	9	g	
	10	a	
	11	b	
	12	c'	
	13	d'	
	14	e'	
tertia	15	e'	semibreve
	16	d'	
	17	c'	
	18	b	
	19	a	

Figure 4.iii: First Ferrarese printing of Savonarola's meditation on Psalm 51. Source: Macey, *Bonfire Songs*, 187.



Reuerendi Pris .F. Hieronymi Sauonarolae de Ferr. ordis praedicatoꝛ expoſitio in ps. L. dū erat i uiculis.

SNfoelix ego oiūm auxilio deſtitutus: Qui coelū terrāq; offēdi: Quo ibo: quo me uertā: ad quē confugiā: quis mei miſerebit? Ad coelū oculoſ leuare nō audeo: qa ei grauiter peccaui .in terra refugiū nō iuenio: qa ei ſcandalū fui. qd igit faciā: deſpabo: ablit. miſricors ē deus. pius ē ſalua tor meus. ſolus igit deus refugiū meū: ipe non deſpiciet opꝰ ſuū: nō repellet imaginē ſuā. Ad te igtē piiſſime deꝰ triſtis ac moeres uenio: qm tu ſolus ſpes mea: tu ſolus refugium meū. Quid aūt dicā tibi: cū oculos eleuaī nō audeam: Verba doloris effundā: Miſericordiā tuā mplo rabo: Dicam.

MISERERE MEI DEVS SECVN. MAG. MI. TV. Deus q lucē habitas inacceſſibilē: Deus abſcōdit: q ocu lis corporeis uideri nō potes: nec itel lectu creato cōprehēdi: nec lingua ho minū: ſeu āgeloꝛ explicari. Deꝰ meꝰ te incōprehēſibilē quero: te ieffabilē iuoco: Quicqd es: q ubiq; es. Scio. n. te ſummā eſſe rē: Si tā es res: & nō potius omniū reꝛ cauſa: ſi tū & cauſa: nō. n. inuenio no mē: quomō tuā ieffabilē maieſtatē nomiare queā. Deuſ iquā q es qcquid i te ē. tu es. n. ipa ſapiētia tua: bonitas tua: potētia tua: & ſūma foelicitas tua. Cū itaq; ſis miſe ricors: qd es niſi ipa miſericordia: qd autē ſum ego niſi ipſa miſeria: ecce ergo o miſericordia deus ecce miſeria corā te: qd facies ō miſericordia: certe opus tuū. Nū qd

a i

poteris recedere a natura tua: Et quod opuſ tuū: miſeriā tollere: homies miſeros ſubleuare: Ergo MISERERE ME. DEVS. Deꝰ iquā miſericordia tolle miſeriā meā: Tolle peccata mea: & eni ſūt ſūma miſeria mea. Suble ua me miſeꝛ: oſtēde i me opꝰ tuū: Exerce i me uirtutem tuā. Abyſſuſ abyſſuꝫ iuocat: abyſſuſ miſeriae iuocat abyſ ſuꝫ miſericordiae: Abyſſus peccatoꝛ iuocat abyſſuꝫ gra tiaꝛ: Maior ē abyſſus miſericordiae q̄ abyſſus miſeriae. Abſorbeat ergo abyſſus abyſſuꝫ: Abſorbeat abyſſus mi ſericordiae abyſſuꝫ miſeriae. MISERERE. M. D. SE. M. MI. TVAM. Nō ſecūdū miſericordiā hominū: quae parua ē: Sꝫ ſecūdū tuā: quae magna eſt: quae immēſa ē: quae icōprehēſibilis ē: Quae oia peccata i imēſuꝫ exce dit: Secūdū illā magnā miſericordiā tuā: qua ſic dilexiſti mūdū: ut filiū tuū unigenitū dares: Quae maior miſeri cordia eſſe pōt: quae maior charitas: Quis deſpare pōt: q̄s nō cōfidere: Deus factꝰ ē hō: & p̄ hominibꝰ crucifi xus ē. Miſerere ergo deus ſecūdū hāc miſericordiā tuaꝫ: Qua filiū tuū p̄ nobis tradidiſti: qua p̄ ipm peccata mū di abſtuliſti: qua p̄ crucē eiꝰ oms homieſ illumiaſti: qua ea q̄ i coelis: & quae i terris p ipm inſtauraſti: Laua me dñe in ſanguie eius: Illumia me i humilitate eiꝰ: inſtau ra me i reſurectiōe eius: MISERERE. M. DEVS. Nō ſecūdū paruā miſericordiā tuā: Parua. n. miſericordia tua eſt cū hoies a corporalibꝰ miſeriis ſubleuas. Magna aūt q̄ peccata dimittis: & hoies p gratiā tuā ſup altitudinē terrae ſubſtolis: Ita dñe miſerere mei ſecūdū hāc magnā mi. tuā: ut me ad te cōuertas: ut peccata mea deleas: utp gratiam tuā me iuſtifices.

ET. SECVNDVM. MVL. M. TV. D. INI. MEA M.

Pl. 8.1. Savonarola, Meditation on Ps. 50 (Ferrara, 1498). Courtesy of the United States National Library of Medicine, Bethesda, Md.

Figure 4.iv: Texts and translations of Pärt's *Miserere* and Josquin's *Miserere Mei, Deus*.

[Translation of Psalm 51 from Douai-Reims Bible, given in Macey, "Josquin and Musical Rhetoric," 528-30. Translation of *Dies Irae* verses by William Josiah Irons, 1849].

Bold type with 'P' indicates text found only in Pärt's setting. Bold type with 'J' indicates text found only in Josquin's setting].

Verse	Latin	English
1	Miserere mei, Deus, secundum magnam misericordiam tuam: **[J: Miserere mei, Deus]** et secundum multitudinem miserationum tuarum, dele iniquitatem meam. **[J: Miserere mei, Deus]**	Have mercy upon me, O God, according to thy great mercy, **[J: Have mercy upon me, O God]** and according to the multitude of thy tender mercies blot out my iniquity. **[J: Have mercy upon me, O God]**
2	Amplius lava me ab iniquitate mea, et a peccato meo munda me. **[J: Miserere mei, Deus]**	Wash me yet more from my iniquity, and cleanse me from my sin. **[J: Have mercy upon me, O God]**
3	Quoniam iniquitatem meam ego cognosco. et peccatum meum contra me est semper. **[J: Miserere mei, Deus]**	For I know my iniquity, and my sin is always before me. **[J: Have mercy upon me, O God]**
Dies Irae	**[P]** **Dies irae, dies illa** **Solvet saeclum in favilla:** **Teste David cum Sibilla.** **Quantus tremor est futurus,** **Quando iudex est venturus,** **Cuncta stricte discussurus!** **Tuba mirum spargens sonum** **Per sepulcra regionum** **Coget omnes ante thronum.** **Mors stupebit et natura,** **Cum resurget creatura,** **Iudicanti responsura.** **Liber scriptus proferetur,** **In quo totum continetur.** **Unde mundus iudicetur.** **Iudex ergo cum sedebit** **Quidquid latet apparebit.** **Nil inultum remanebit.** **Quid sum miser tunc dicturus?** **Quem patronum rogaturus,** **Cum vix iustus sit securus?** **Dies irae, dies illa** **Solvet saeclum in favilla:** **Teste David cum Sibilla.**	**[P]** **Day of wrath! O day of mourning!** **See fulfilled the prophets' warning,** **Heaven and earth in ashes burning!** **O, what fear man's bosom rendeth,** **When from heaven the judge descendeth,** **On whose sentence all dependeth.** **Wondrous sound the trumpet flingeth,** **Through Earth's sepulchres it ringeth,** **All before the throne it bringeth.** **Death is struck, and nature quaking,** **All creation is awaking;** **To its judge an answer making.** **Lo! the book, exactly worded,** **Wherein all hath been recorded:** **Thence shall judgment be awarded.** **When the judge his seat attaineth,** **And each hidden deed arraigneth,** **Nothing unavenged remaineth.** **What shall I, frail man, be pleading?** **Who for me be interceding,** **When the just are mercy needing?** **Day of wrath! O day of mourning!** **See fulfilled the prophets' warning,** **Heaven and earth in ashes burning!**

4	Tibi soli peccavi, et malum coram te feci; ut iustificeris in sermonibus tuis, et vincas cum iudicaris. **[J: Miserere mei, Deus]**	To thee only have I sinned and have done evil before thee, that thou mayst be justified in thy words, and mayst overcome when thou art judged. **[J: Have mercy upon me, O God]**
5	Ecce enim in iniquitatibus conceptus sum, et in peccatis concepit me mater mea. **[J: Miserere mei, Deus]**	For behold, I was conceived in iniquities, and in sins did my mother conceive me. **[J: Have mercy upon me, O God]**
6	Ecce enim veritatem dilexisti; incerta et occulta sapientiae tuae manifestasti mihi. **[J: Miserere mei, Deus]**	For behold, thou hast loved truth: the uncertain and hidden things of thy wisdom thou has made manifest to me. **[J: Have mercy upon me, O God]**
7	Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealbabor. **[J: Miserere mei, Deus]**	Thou shalt sprinkle me with hyssop, o Lord, and I shall be cleansed: thou shalt wash me, and I shall be made whiter than snow. **[J: Have mercy upon me, O God]**
8	**[J: Audi,]** Auditui meo dabis gaudium et laetitiam, et exsultabant ossa humiliata. **[J: Miserere mei, Deus]**	**[J: Listen,]** To my hearing thou shalt give joy and gladness, and the bones that have been humbled shall rejoice. **[J: Have mercy upon me, O God]**
9	Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele. **[J: Miserere mei, Deus]**	Turn away thy face from my sins, and blot out all my iniquities. **[J: Have mercy upon me, O God]**
10	Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis. **[J: Miserere mei, Deus]**	Create a clean heart in me, O God: and renew a right spirituality within my bowels. **[J: Have mercy upon me, O God]**
11	Ne proiicias me a facie tua, et spiritum sanctum tuum ne auferas a me. **[J: Miserere mei, Deus]**	Cast me not away from thy face; and take not thy holy spirit from me. **[J: Have mercy upon me, O God]**
12	Redde mihi laetitiam salutaris tui, et spiritu principali confirma me. **[J: Miserere mei, Deus]**	Restore unto me the joy of thy salvation, and strengthen me with a perfect spirit. **[J: Have mercy upon me, O God]**
13	Docebo iniquos vias tuas, **[J: Miserere mei, Deus]** et impii ad te convertentur. **[J: Miserere mei, Deus]**	I will teach the unjust thy ways; **[J: Have mercy upon me, O God]** and the wicked shall be converted to thee. **[J: Have mercy upon me, O God]**
14	Libera me de sanguinibus, Deus, Deus salutis meae, et exsultabit lingua mea iustitiam tuam. **[J: Miserere mei, Deus]**	Deliver me from blood, O God, thou God of my salvation: and my tongue shall extol thy justice. **[J: Have mercy upon me, O God]**
15	Domine, labia mea aperies, et os meum annuntiabit laudem tuam. **[J: Miserere mei, Deus]**	O Lord, thou wilt open my lips, and my mouth shall declare thy praise. **[J: Have mercy upon me, O God]**
16	Quoniam si voluisses sacrificium, dedissem: utique holocaustis non delectaberis. **[J: Miserere mei, Deus]**	For if thou hadst desired sacrifice, I would have given it: indeed with burnt offerings thou wilt not be delighted. **[J: Have mercy upon me, O God]**

17	Sacrificium Deo spiritus contribulatus; cor contritum et humiliatum, Deus, non despicies. **[J: Miserere mei, Deus]**	A sacrifice to God is an afflicted spirit: a contrite and humbled heart, O God, thou wilt not despise. **[J: Have mercy upon me, O God]**
18	Benigne fac, Domine, in bona voluntate tua Sion, ut aedificentur muri Ierusalem. **[J: Miserere mei, Deus]**	Deal favourably, O Lord, in thy good will with Sion; that the walls of Jerusalem may be built up. **[J: Have mercy upon me, O God]**
19	Tunc acceptabis sacrificium iustitiae, oblationes et holocausta; tunc imponent super altare tuum vitulos. **[J: Miserere mei, Deus]**	Then shalt thou accept the sacrifice of justice, oblations and whole burnt offerings, then shall they lay calves upon thy altar. **[J: Have mercy upon me, O God]**
Rex Tremendae	**[P]** **Rex tremendae maiestatis,** **Qui salvandos salvas gratis,** **Salva me, fons pietatis.**	**[P]** **King of Majesty tremendous,** **Who dost free salvation send us,** **Fount of pity, then befriend us!**

Figure 4.v: *Miserere*, four-part macrostructure.

Part	Text content	T-chord
1	Psalm 51, verses 1-3	E minor
2	*Dies Irae*, verses 1-7	A minor
3	Psalm 51, verses 4-19	F minor
4	*Dies Irae*, verse 8 (*Rex Tremendae*)	E minor

Figure 4.vi: Performing forces for Schnittke Requiem, *Calix* and *Miserere*

Schnittke Requiem	***Calix***	***Miserere***
3 sopranos, alto, tenor		Soprano, alto, 2 tenors, bass
Mixed choir	Mixed choir	Mixed choir
		Oboe Clarinet in B♭ Bass clarinet in B♭ Bassoon
Trumpet in B♭ Trombone	Trumpet Trombone	Trumpet in C Trombone
Organ Piano Celesta	Organ	Organ
Electric guitar Electric bass	Electric guitar Electric bass	Electric guitar Electric bass
Marimba Vibraphone Glockenspiel Bells Tam-tam Timpani Flexatone Bass drum Drum kit	Bells Tam-tam Timpani	Tambourine Tubular bells Tam-tam Timpani Triangle

Figure 4.vii: *Miserere*, part 3, focal-pitch scheme for primary M-voice.

Verse	Textual phrase	Focal pitch
4	Tibi soli peccavi,	c
	et malum coram te feci;	
	ut iustificeris in sermonibus tuis,	
	et vincas cum iudicaris.	
5	Ecce enim in iniquitatibus conceptus sum,	d♭
	et in peccatis concepit me mater mea.	
6	Ecce enim veritatem dilexisti;	
	incerta et occulta sapientiae tuae manifestasti mihi.	
7	Asperges me hyssopo,	e♭
	et mundabor;	
	lavabis me,	
	et super nivem dealbabor.	
8	Auditui meo dabis gaudium et laetitiam,	f
	et exsultabunt ossa humiliata.	
9	Averte faciem tuam a peccatis meis,	
	et omnes iniquitates meas dele.	
10	Cor mundum crea in me,	g
	Deus,	
	et spiritum rectum innova in visceribus meis.	
11	Ne proiicias me a facie tua,	
	et spiritum sanctum tuum ne auferas a me.	a♭
12	Redde mihi laetitiam salutaris tui,	
	et spiritu principali confirma me.	
13	Docebo iniquos vias tuas,	
	et impii ad te convertentur	b♭
14	Libera me de sanguinibus,	
	Deus,	
	Deus salutis meae,	
	et exsultabit lingua mea iustitiam tuam	c'
15	Domine,	
	labia mea aperies,	
	et os meum annuntiabit laudem tuam	
16	Quoniam si voluisses sacrificium	d♭'
	dedissem utique;	
	holocaustis non delectaberis	
17	Sacrificium Deo spiritus contribulatus;	c'
	cor contritum et humiliatum,	b♭
	Deus,	a♭
	non despicies	g
18	Benigne fac,	f
	Domine,	e♭
	in bona voluntate tua Sion,	d♭
	ut aedeficentur muri Ierusalem	c
19	Tunc acceptabis sacrificium iustitiae,	B♭
	oblationes et holocausta;	A♭
	tunc imponent super altare tuum vitulos.	G

Figure 4.viii: Paul Hillier's schematisation of focal pitches in *Miserere*, part 3. Source: Hillier, *Arvo Pärt*, 158.

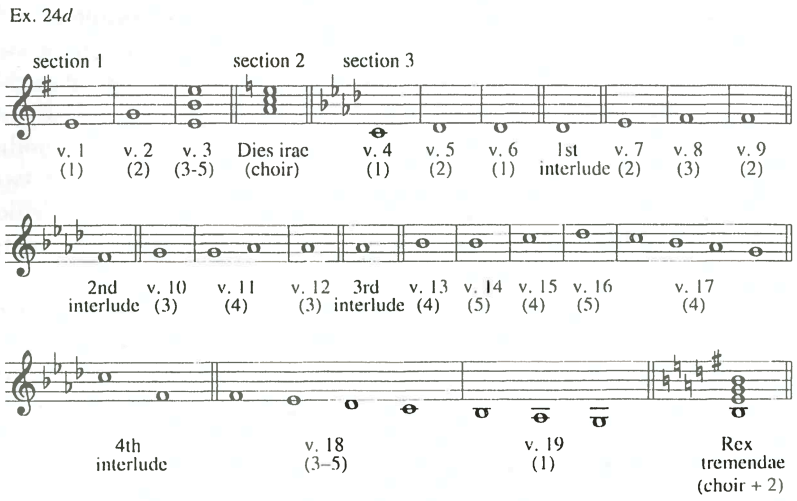


Figure 4.ix: *Miserere*, part 3, textural scheme for vocal quintet.

[Note: verse 18, phrase 4 uses five voices; verse 19, phrase 2 uses two voices].

Verse	No. of voices (successive-wave parsing)	No. of voices (symmetrical-subgroup parsing)	Verse
	(0)		
4	1	1	4
5	2	2	5
6	1	1	6
7	2	2	7
8	3	3	8
9	2	2	9
10	3	3	10
11	4	4	11
12	3	3	12
13	4	4	13
14	5	5	14
15	4	4	15
16	5	5	16
17	4	4	17
18	3	3	18
19	1	1	19

Figure 4.x: *Miserere*, part 3, verse-group and interlude structure.

Verse	Verse-group
4	1
5	
6	
Interlude 1	
7	2
8	
9	
Interlude 2	
10	3
11	
12	
Interlude 3	
13	4
14	
15	
16	
17	
Interlude 4	
18	5
19	

Figure 4.xi: Comparative table of interludes, echoes and occlusions in part 3 of *Miserere*.

[Instrumental drones or pedal notes not included (these appear in verses 4, 6, 7, 10, 16, 17, and 19). In verse 15, the 'echo' and 'occlusion' structures coincide. Verse 16 shows an irregular occlusion, given the pattern of alternation].

Verse-group	**Verse**	**Echo**	**Occlusion**
1	4		
	5		
	6		(1-part)
Interlude 1			
2	7		
	8		
	9		(2-part)
Interlude 2			
3	10		
	11		
	12		(3-part)
Interlude 3			
4	13		
	14		
	15		(many-part)
	16		
	17		
Interlude 4			
5	18		
	19		

Figure 4.xii: Formation of secondary voice-parts in *Miserere*, part 3.

[Instances where parts exchange construction mid-verse not shown; verse 19 construction applies to phrase 2 only].

Verse	S	A	T1	T2	B
4					primary M
5			1/sup T		primary M
6					primary M
7				1/sup T	primary M
8	1/sup T of secondary M	secondary M (10ths)			primary M
9	secondary M (inversion)				primary M
10		secondary M (10ths)	2/sup T of primary M	primary M	
11	1/sup T of secondary M	secondary M (inversion)	1/sup T of primary M	primary M	
12	1/sup T of secondary M	secondary M (10ths)			primary M
13	1/sup T of secondary M		secondary M (6ths)	1/sup T of primary M	primary M
14	secondary M (10ths)	1/inf T of primary M	1/sup T of secondary M	primary M	1/sup T of primary M
15		1/sup T of secondary M	secondary M (3rds)	1/sup T of primary M	Primary M
16	secondary M (10ths)	1/inf T of primary M	1/sup T of secondary M	primary M	1/sup T of primary M
17	1/sup T of secondary M	secondary M (6ths)	T (relates to both M-voices)	primary M	
18	secondary M (10ths)	1/sup T of secondary M			primary M
19				1/sup T	primary M

Figure 4.xiii: *Miserere*, part 3, tabulation of echoes. Compare Conen, "Annäherung an den Kern der Musik," 67-9.

Verse	Echoed word	Word-position in verse	Number of parts	Rhythmic mode	Truncation
4	iudicaris	last	3	iambic	yes
5	mea	last	3	trochaic	no
7	dealbabor	last	1	trochaic	no
8	humiliata	last	2	iambic	yes
10	meis	last	2	trochaic	yes
11	me	last	4	-	-
13	convertentur	last	4	neither	yes
14	tuam	last	2	neither	no
15	tuam	last	many	neither	no
16	non delectaberis	last two	6	iambic	no

Figure 4.xiv: *Miserere*, part 3, full melodic mode allocation.

[See also Example 4.10. Note the overall paratactic construction: there are two interspliced patterns, corresponding with verse-groups (1, 3, 5) and (2, 4) respectively. Irregularities are indicated in bold with underlining].

Verse	Textual phrase	Melodic mode
4	Tibi soli peccavi,	242,
	et malum coram te feci;	-43-1;
	ut iustificeris in sermonibus tuis,	-3-42,
	et vincas cum iudicaris.	-4-3.
5	Ecce enim in iniquitatibus conceptus sum,	12-42-,
	et in peccatis concepit me mater **mea**.	--43-1**2**
6	Ecce enim veritatem dilexisti;	1242;
	incerta et occulta sapientiae tuae manifestasti mihi.	4-31313
7	Asperges me hyssopo,	4-2,
	et mundabor;	-4;
	lavabis me,	2-,
	et super nivem dealbabor.	-431.
8	Auditui meo dabis gaudium et laetitiam,	3424-2,
	et exsultabunt ossa humiliata.	-431
9	**Averte** faciem tuam a peccatis meis,	**2**42-42,
	et omnes iniquitates meas dele.	-4313
10	Cor mundum crea in me,	-12--,
	Deus,	4,
	et spiritum rectum innova in visceribus meis.	-213-13
11	Ne proiicias me a facie tua,	-1--24,
	et spiritum sanctum tuum ne auferas a me.	-213-1--
12	Redde mihi laetitiam salutaris tui,	34242,
	et spiritu principali confirma me.	-431-
13	Docebo **iniquos** vias tuas,	1**4**24,
	et impii ad te convertentur	-2--1
14	Libera me de sanguinibus,	3--4,
	Deus,	2,
	Deus salutis meae,	431,
	et exsultabit lingua mea iustitiam tuam	-34242
15	**Domine**,	**1**,
	labia mea aperies,	342,
	et os meum annuntiabit laudem tuam	--4313
16	**Quoniam** si voluisses sacrificium	**4**-24,
	dedissem **utique**;	2**4**;
	holocaustis non delectaberis	3-4
17	**Sacrificium** Deo spiritus contribulatus;	**3**131;
	cor contritum et humiliatum,	-3-4,
	Deus,	2,
	non despicies	-4
18	Benigne fac,	3-,
	Domine,	1,
	in bona voluntate tua Sion,	-3424,
	ut aedeficentur muri (Ierusalem)	-213
19	Tunc acceptabis sacrificium iustitiae,	-124,
	oblationes et holocausta;	2-1;
	tunc imponent super **altare** tuum vitulos.	-34**3**42

Figure 4.xv: *Miserere*, alternating patterns in verse 1 of *Dies Irae* section (choral parts only).

Speed 2						Speed 1				
Text	**M-voice**	**T-voice**	**Trochaic**	**Iambic**		**Iambic**	**Trochaic**	**T-voice**	**M-voice**	**Text**
Dies irae,	S	A						B	T	Dies irae,
								T	B	dies illa
dies illa	A	S						B	T	solvet saeclum
								T	B	in favilla:
solvet saeclum	S	A						B	T	teste David
								T	B	cum Sibilla.
in favilla:	A	S						T	B	Dies irae,
								B	T	dies illa
teste David	S	A						T	B	solvet saeclum
								B	T	in favilla:
cum Sibilla.	A	S						T	B	teste David
								B	T	cum Sibilla.

Figure 4.xvi: *Miserere*, verse 3, focal pitch and melodic mode scheme.

Word	**Focal pitch**	**Melodic mode**
Quoniam	E	1
iniquitatem	B	2
meam		1
ego	e	2
cognosco,		1
et	b	-
peccatum		2
meum		1
contra	e'	2
me		-
est		-
semper.		1

Figure 4.xvii: *Miserere*, wave-based macrostructure.

Part	Text content	Direction of large-scale motion
1	Psalm 51, verses 1-3	up
2	*Dies Irae*, verses 1-7	down
3	Psalm 51, verses 4-15	up
	Psalm 51, verse 16	peak
	Psalm 51, verses 17-19	down
4	*Dies Irae*, verse 8 (*Rex Tremendae*)	up

Figure 4.xviii: Hillier's general scheme for *Passio*. Source: Hillier, *Arvo Pärt*, 126.

