

# ARVO PÄRT: texts and *contexts*

15–16 October 2021

CONFERENCE

At the Arvo Pärt Centre  
and via live stream on  
[stream.arvopart.ee](http://stream.arvopart.ee)

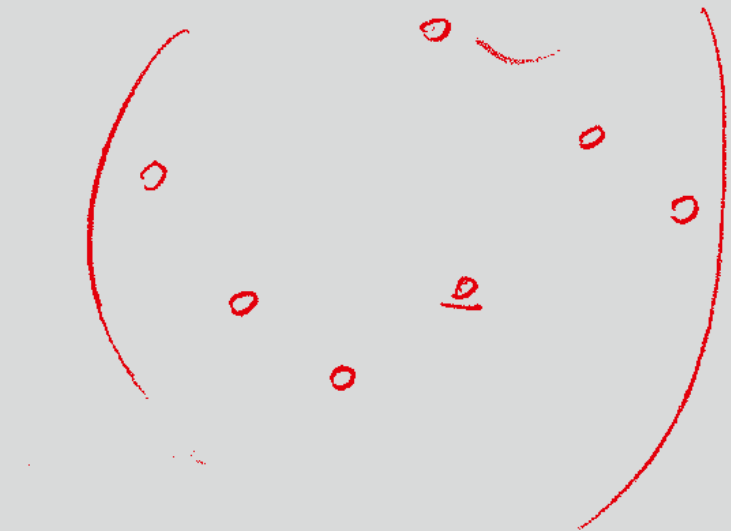
15 October 17:30

CONCERT

Ensemble  
VOX CLAMANTIS  
conductor  
Jaan-Eik Tulve

At the Arvo Pärt Centre  
and via live stream on  
[stream.arvopart.ee](http://stream.arvopart.ee)

Organised by Arvo Pärt Centre,  
Estonian Academy of Music and Theatre



The Arvo Pärt Centre, which opened in October 2018, was created as a meeting place but also for researchers who are interested in the composer's personal archive, his creative heritage and the world of thought that shaped it, extending far beyond the boundaries of music. On the occasion of Arvo Pärt's 85th birthday, the centre's first scientific conference was to take place last October at Laulasmaa, and researchers from all over the world inspired by his music were invited to attend. However, it was postponed by a year due to the Covid pandemic, and unfortunately, half of the invitees will have to participate via video presentations this year as well. Fortunately, the event will be taking place, and it will hopefully be the beginning of a conference tradition in an ideal environment for this topic.

It has long been acknowledged that the traditional tools of musicology are insufficient for analysing the meaning of Arvo Pärt's work. His music speaks to a wide variety of audiences, its significance transcends cultural and religious boundaries, and helps to define the current understanding of spirituality. It has become a phenomenon of interest in the fields of theology, the psychology of music and religion, cultural sociology and art history, to name a few. "Arvo Pärt – Texts and Contexts" therefore continues the same path that was started by the conference "Sounding the Sacred", initiated by the Arvo Pärt Project at St Vladimir's Orthodox Theological Seminary on 1 – 4 May 2017 in New York: we invite researchers from different disciplines to discuss music, with Arvo Pärt's work constituting

a meeting place for their ideas and approaches. The 11 presentations to be made at the multidisciplinary conference by researchers from the United States, Austria, Germany, Australia, Russia and Estonia discuss the composition technique and creative process of Arvo Pärt's music alongside its historical and cognitive parallels, theological foundations, the relationship with the texts used, also including the new field of sound research that combines various discourses.

The conference organisers would like to welcome all the participants and listeners physically in Laulasmaa and online all around the world and wish them enjoyable days full of reflection, and new questions and ideas that will inspire future meetings!

Toomas Siitan

Professor at the Estonian Academy of Music and Theatre  
Member of the Artistic Advisory Board of the Arvo Pärt Centre  
Conference programme curator

**Friday, 15 October**

I

10.00–10.15 Gathering

10.15–10.30 Opening

Moderator Toomas Siitan

10.30–11.30 **Peter J. Schmelz** (keynote speaker, Arizona State University, USA) – Arvo Pärt and Valentin Silvestrov: Creative Parallels from Experimentation to Sensation (video presentation)

11.30–12.15 **Leopold Brauneiss** (Institute of Musicology of the University of Vienna, Austria) – Characteristics of the Compositional Process in Arvo Pärt's Tintinnabuli Technique

12.30–14.00 Lunch

II

Moderator Andreas Waczkat

14.00–14.45 **Chris May** (independent researcher, Sydney, Australia) – Cyclical Structure and Dramatic Technique in *Litany* (video presentation)

14.45–15.30 **Mart Humal** (Estonian Academy of Music and Theatre, Estonia) – Arvo Pärt's Second Symphony and XII-Invariant Twelve-Tone Rows

15.30–16.15 **Toomas Siitan** (Estonian Academy of Music and Theatre) – Pärt, Bach and the Bees

16.15–17.30 Coffee break

17.30–18.30 **Concert "Missa syllabica"**

Ensemble **Vox Clamantis**  
conductor **Jaan-Eik Tulve**

**Saturday, 16 October**

III

Moderator Toomas Siitan

10.00–10.45 **Tauri Tölpt** (University of Tartu, The Institute of Theology of the Estonian Evangelical Lutheran Church) – The Niceno-Constantinopolitan Creed in the Works of Arvo Pärt

10.45–11.30 **Nikita Andrejev** (Nõmme Orthodox Church of St. John the Baptist in Tallinn) – The Theology of the Word Underlying the Creativity of Arvo Pärt

11.30–12.15 **Peter C. Bouteneff** (St. Vladimir's Orthodox Theological Seminary, USA) – Case Studies in Pärt's Textual Settings: Silent and Sounded

12.15–13.30 Lunch

IV

Moderator Peter Bouteneff

13.30–14.15 **Andreas Waczkat** (Georg-August University of Göttingen, Germany) – The Sound(s) of Silence: Presence of the Unhearable in Arvo Pärt's *Silentium*

14.15–15.00 **Jeffers Engelhardt** (Amherst College, USA) – Tintinnabuli's Materiality (or, Listening to Pärt like a Piano Technician) (video presentation)

15.00–15.45 **Kevin C. Karnes** (Emory University, USA) – Tintinnabuli and the Sacred: A View from the Archives, 1976–1977 (video presentation)

15.45–16.15 Coffee break

16.15–17.30 Discussion. Moderator Peter Bouteneff

## Speakers and abstracts

### Keynote Speaker Peter J. Schmelz

Peter J. Schmelz is a professor of musicology at Arizona State University. His areas of expertise have become 20th and 21st century music, Russian, Ukrainian and Soviet music, particularly Shostakovich, Silvestrov and Schnittke, music from the time of the Cold War, popular and experimental music, film music, music and politics, and sound studies.

He has published three monographs on Soviet-era avant-garde music, all by Oxford University Press: *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw* (2009), *Alfred Schnittke's Concerto Grosso No. 1* (2019), and *Sonic Overload: Alfred Schnittke, Valentin Silvestrov, and Polystylism in the Late USSR* (2021), with three more books waiting to be published. Schmelz is also the editor (with Simon Morrison) of the Russian Music Studies series published by Indiana University Press.

### Arvo Pärt and Valentin Silvestrov: Creative Parallels from Experimentation to Sensation

Like many young Soviet composers during the post-Stalin Thaw, Arvo Pärt and Valentin Silvestrov experimented with a range of musical techniques in the 1960s before turning in radically simplified directions during the next decade. Pärt's dizzying sequence of compositions from *Obituary* (1960) and *Perpetuum mobile* (1963) through his First (1963–1964) and Second (1966) Symphonies as well as his *Collage über B-A-C-H* (1964), *Diagramme* (1964), and *Pro et contra* (1966), investigated serial techniques, aleatory devices, sonorika, and quotation and collage. The culmination was his *Credo* (1968), after which he began his turn toward his better known tinnabuli style.

Silvestrov employed a similar range of serial, aleatory, and sonorika approaches across his 1960s output, from his early serial piano works, including *Triad* (1962), and his Trio for flute, trumpet, and

celesta from the same year through his *Projections* for harpsichord, vibraphone, and bells (1965), *Spectrums* for orchestra (1965), Symphony No. 3, “Eschatophony” (1966), and *Meditation* for cello and chamber orchestra (1972). Silvestrov’s *Drama* for violin, cello, and piano (1970–71) marked his pivot to the more subdued, quiet style he alternately called his kitsch or metaphorical style, represented most thoroughly by his *Quiet Songs* (1973–77).

Pärt is widely quoted praising Silvestrov as “without a doubt the most interesting composer today.” Silvestrov, surprised and embarrassed by this praise, attributes it to their mutual lineage, and to Pärt’s guilt at his own success. “We were all part of the same circle,” Silvestrov said, but “they became more sought after, and they were left with a kind of strange sensation.” The two composers were indeed received as part of the same circle in the USSR: both Pärt and Silvestrov were the lone composers from their generation featured in the Soviet youth magazine *Krugozor* in the late 1960s, the last times either appeared in the Soviet press for nearly two decades. Unexpectedly, in the 1960s Silvestrov was more successful than Pärt on the global stage: he and not Pärt won a Koussevitzky Prize in 1965, for example. But the Ukrainian Union of Composers was harsher than its Estonian counterpart, and Silvestrov suffered severely from its policing in the 1970s. Yet today both composers are known and celebrated for their similar aesthetics—a recent documentary is called *That Pärt Feeling* (2019) and pianist Hélène Grimaud has written about a “feeling Silvestrov offers the listener, a sensation I can only liken to ‘breathing light.’”

This paper explores for the first time the stylistic intersections and influences between Pärt and Silvestrov. Beginning in the 1960s, it traces the parallel paths of both composers, focusing on their liminal compositions—works sitting astride their avant-garde and simplified styles: chief among them Pärt’s Symphony No. 3 (1971) and Silvestrov’s Symphony No. 4 (1976). The contacts between Pärt and Silvestrov tell a particularly potent story about the dominant musical and sociopolitical trends and transformations from the 1960s through the present.

Deacon **Nikita Andrejev** is an icon painter and ecclesiastic, who heads the Tallinn studio of the Prosopon School of Iconology and paints both icons and murals, conducts master classes and gives lectures throughout Europe and North America. In 2017, he was ordained a deacon in the Estonian Orthodox Church of the Moscow Patriarchate and he currently serves at the St. John the Baptist Church in Nõmme. He is also a founding and council member of St. John’s School in Tallinn and a member of the church renovation and restoration committee of the Tallinn Eparchy.

## The Theology of the Word Underlying the Creativity of Arvo Pärt

To understand a person or a work of art, one must perceive their underlying motivational principle, the “account” of why they exist, their *logos*, the ancient Greeks would say. In the case of Arvo Pärt, great importance is placed on the *logos*, the “word” or text structuring and determining the musical composition. The approach is to some degree foundational for any music which does not set out to fight the “word” and with that, perhaps, the “account” of the way things are in the cosmos. Yet this procedure has been espoused by Pärt with especial thoroughness and religiosity. It is intimately tied up with the potent notion presented in the prologue of St John’s Gospel: “In the beginning was the *Word*...”.

Pärt has said: “I am convinced that sound should also speak of what the Word determines. The Word, which was in the beginning.” That this Word “was with God, and was God,” according to the Evangelist, suggests that the underlying *logos* or “reason” for things is not to be sought for in the realm of the ordinary, but in that of the divine. This presentation will attempt to elucidate in greater detail a few of the Christian spiritual notions connected with *Logos* which underlie the universality and truthfulness of Pärt’s approach. Perhaps this will give a further glimpse of the hidden motivation behind Pärt’s work and of the world view which is dear to the composer.

**Peter C. Bouteneff** teaches courses in ancient and modern theology and spirituality at St. Vladimir's Orthodox Seminary (SVOTS), where he is professor of Systematic Theology. Bouteneff is the initiator and editor of the Foundations Series published by St. Vladimir's Seminary Press. He is the author of five books (in one of these, co-author), the most recent of which, *How to Be a Sinner* (2018), has become one of the best-selling books by SVS Press.

Peter Bouteneff is committed to exploring the connections between theology and culture. He is the initiator and director of the Arvo Pärt Project at St. Vladimir's Seminary, an in-depth endeavour involving concerts, lectures and publications. His book *Arvo Pärt: Out of Silence* (2015) explores the relationship between Orthodox Theology and Arvo Pärt's music. Peter Bouteneff is also the founder and director of The Institute of Sacred Arts at SVOTS and a member of the Creative Council of the Arvo Pärt Centre.

**Leopold Brauneiss** has been teaching theory of music and piano at the J. M. Hauer-Musikschule, Wiener Neustadt since 1990; since 2004, he has worked as a lecturer for harmony and counterpoint at the Institute of Musicology of the University of Vienna. He has held a lectureship in subjects on musicology at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" in Leipzig since 2006.

Leopold Brauneiss is also active as a composer. His works have been performed by renowned artists and ensembles, with Gidon Kremer, Kremerata Baltica and Tonkünstlerorchester Niederösterreich amongst others. Since 1997, he has focused in his research and writings on Arvo Pärt's tintinnabuli style and has published several articles and given presentations on Pärt's music at conferences in Europe and the USA. The Arvo Pärt Centre has also published a collection of his articles in Estonian, entitled *Arvo Pärdi tintinnabuli-stiil: arhetüübid ja geomeetria* (2017).

## Case Studies in Pärt's Textual Settings: Silent and Sounded

At least seven of Arvo Pärt's compositions are text settings where the text is in fact unheard: *Psalom* (1985), *Silouan's Song* (1991), *Trisagion* (1992), *Orient & Occident* (2000), *Lamentate* (2002), *Für Lennart in memoriam* (2006), *Symphony No. 4 "Los Angeles"* (2008). The kinds of syllabic rules that apply in the sung compositions all apply likewise in the unsung ones. We have reflected before on Pärt's compositions and the role played by the words and their meaning. But if the composition's construction—in strict obedience to the text—indeed carries the intention of the words' proclamation and understanding, does the silence of the text run counter to the composition's *raison d'être*? This question prompts a further inquiry into the relationship between composer and text, text and music, music and listener. Even as such an inquiry begins on technical and musicological planes, it must inevitably proceed towards impressionistic reflections. While these can only be propositional, they may yet yield useful insight into the compositions as well as into the composer and his task.

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

Many of Pärt's compositions in tintinnabuli technique are based on structural ideas that manifest themselves in a characteristic specification of common rules, very often in connection with a given text. These rules are obligatory for a whole composition or a whole part of it so that no details can be altered. Thus, the first step of the compositional process is to find a proper set of rules guaranteeing satisfactory results in every moment. As the sketches for the *Te Deum* exemplarily reveal, this means that Pärt tries out different sets of rules and abandons them immediately if they are not suitable. Usually the initial rules are related to melodic movement, and rhythm is organised later separately and may be changed during the course of revision, as was the case with *Missa syllabica*.

Another peculiarity is that the compositional process does not end with the first performance but is a work in progress leading to many revisions, sometimes over years, in order to find the perfectly sounding formulation of the basic structural ideas. One may discern three

different categories. Firstly, voices can be added or removed (sixth *Magnificat-Antiphon*, *Berliner Messe*); secondly, sections can be added (end of *Passio*) or cut out to make a work shorter (*Lamentate*, end of Symphony No. 4); thirdly, some details can be modified, for instance pitches of a scale may be systematically altered.

The tintinnabuli technique shares with other system-oriented compositional methods the problem of finding a perfect correlation between fundamental rules and the details of the sounding surface, and it does this in a unique way, namely by simplifying both.

**Jeffers Engelhardt** is Professor of Ethnomusicology at Amherst College. He teaches courses in ethnomusicology focusing on community-based ethnography, music and religion, voice, and analytical approaches to music and sound. His research deals broadly with music, religion, European identity, and media.

His books include *Singing the Right Way: Orthodox Christians and Secular Enchantment in Estonia* (Oxford, 2015) and the co-edited volumes *Resounding Transcendence: Transitions in Music, Religion, and Ritual* (Oxford, 2016) and *Arvo Pärt: Sounding the Sacred* (Fordham, 2020). His current book project is *Music and Religion* (under contract with Oxford University Press), and he is Editor-in-Chief of the *Yale Journal of Music and Religion* and Digital and Multimedia Editor of the *Journal of the American Musicological Society*.

### Tintinnabuli's Materiality (or, Listening to Pärt like a Piano Technician)

Music, distilled down to vibrating material, is silent. It offers no narrative or figurative message. It is energy and medium, haptic and resonant perception. In Pärt's work, this kind of silence compels us to listen to acoustic phenomena per se—to the resonant frequencies of spaces, the timbral shimmer of voices, or the inharmonicity of a piano not for what they mean or index, but for what they are as phenomenal objects (the way a piano technician might listen to an instrument). Silence is one of the master tropes in conversations about Pärt. This is animated by Pärt's own words about spiritual and metaphorical silence, by contrasting those silences to the sounding of his music, and by the metaphor of silence used to describe Pärt's period of public inactivity in the late 1960s and 1970s. In human terms, though, all silence is metaphorical, anthropocentric, and a product of human limitations—silence as that which is below or beyond thresholds of hearing and perception; silence as the absence of a medium, including a body, for vibration; or silence as the absence of humans, either in the tree falling in a forest thought experiment or in the awesomeness of death and threats to our survival as a species in the Anthropocene. The silence I engage in this paper works at listening to tintinnabuli's materiality

like a piano technician in a reduced, concentrated way. This is listening grounded in the resonant relationship of vibrating material and embodied perception, prior to rendering music as something figurative or the object of interpretation. This turn to materiality in thinking about tintinnabuli brings us closer to its sonorous intensity and sensuousness. Attending to Pärt's silence in this way can reorient discourses on tintinnabuli's algorithms and forms, Pärt's musical engagement with word and language, and the cultural dynamics of his work around the materiality of sound.

**Kevin C. Karnes** is a historical musicologist who studies sounding expressions of identity, difference, and belonging in Eastern and Central Europe from the nineteenth century to the present. His newest research studies the coalescence of new wave music and culture, engaging sounds, technologies and oral histories from both sides of the former Iron Curtain. Currently he is professor of music history and Associate Dean for the Arts at Emory University. He also works as the editor-in-chief of the *Journal of the American Musicological Society*. Karnes is the author of four books, among them two treatises on Arvo Pärt's music: *Arvo Pärt's Tabula Rasa* (Oxford University Press, 2017) and *Sounds Beyond: Arvo Pärt and the 1970s Soviet Underground* (University of Chicago Press, 2021).

### Tintinnabuli and the Sacred: A View from the Archives, 1976–1977

This presentation draws on Pärt's compositional diaries, sketches, and other archival materials to reveal the devotional underpinnings of nearly the entirety of his tintinnabuli project in its formative years, despite the fact that Pärt's first public successes with the new style were with ostensibly secular works. Many of the materials I consider – preserved at the Arvo Pärt Centre in Laulasmaa, the Estonian Theatre and Music Museum in Tallinn, and the Latvian Centre for Contemporary Art in Riga – have never before been studied by researchers.

The paper opens by reconstructing, via archival sources, the composer's various understandings of "tintinnabuli" during the period of his stylistic turn. I suggest that he did not, at the time, conceive of the moniker as a stylistic label at all, but as connoting a number of ways of experiencing and conceptualizing music, many of which aligned with the concerns of Vladimir Martynov, Alexei Lubimov, Hardijs Lediņš, and other young artists in the USSR simultaneously experiencing spiritual or religious awakenings.

Then, I turn to the compositional diaries to reveal Pärt's overarching, even single-minded obsession between mid-1976 and the end of 1977: his search for means of expressing musically his Orthodox



Christian faith, which ultimately gave rise to his discovery of what is often called his “syllabic” mode of composition. Finally, I shift to an interpretive mode, to reconsider a widely noted quality of Pärt’s tintinnabuli-style music, its play with what he calls “silence” (*vai-kus* in Estonian; later, in Germany, *die Stille*). I attempt this by way of a comparative study of Pärt’s *Missa syllabica* (1977) and a body of paintings by the Russian artist and fellow Orthodox practitioner Eduard Steinberg (1937–2012), suggesting that it is in the radical abstraction of their artworks, rather than in their textural sparseness, that one might most readily apprehend something of the experience of apophatic knowledge.

**Chris May** completed his doctorate in musicology at Oxford University in 2016. His dissertation examined a number of prominent critical frameworks for Arvo Pärt’s music and sought especially to reconcile analytical and experiential accounts of tintinnabuli. In 2015 and 2016 he was the recipient of visiting studentships at the Estonian Academy of Music and Theatre. He has published several articles and book chapters on Pärt and other research topics including music copyright law. Chris May also holds a law degree from the University of Sydney, Australia. He currently works as a government lawyer, drafting legislation for the Parliament of New South Wales.

### Cyclical Structure and Dramatic Technique in *Litany*

Arvo Pärt’s *Litany* (1994/1996) is a continuous musical setting of 24 “prayers of St. John Chrysostom for each hour of the day and night”. It is the first tintinnabuli work scored for full orchestra and Pärt’s first major setting of an English text. It is also more than 25 years old. Despite this, relatively little detailed scholarship exists on this work.

This paper examines Pärt’s vocal settings in *Litany*, mapping all of the main rules and processes. Given the work’s textual themes, I place particular emphasis on the presence of cyclical structures. Against this framework, I then identify, and try to account for, important passages in the work during which Pärt deviates from his own rules and processes. Collectively, these analyses form the basis of an understanding of *Litany* as a dramatisation of text to which both compositional rules and rule-breaking are critical.

**Toomas Siitan** has been teaching music history at the Estonian Academy of Music and Theatre since 1986 (since 2004 as a professor). In 2013, he became the Head of the Department of Musicology (since 2018 he is the Head of Musicology Studies).

Siitan's main areas of research are history and the aesthetics of early Western music and music life in Estonia until the 20th century as well as music by Arvo Pärt. He has taught courses on Pärt's music at the University of Tartu and the Estonian Academy of Music and Theatre. Since 2019, he has been a member of the Artistic Advisory Board of the Arvo Pärt Centre. He is also active as a conductor and serves as the artistic director of the Haapsalu Early Music Festival, held since 1994.

has also been misleading in its modesty: for the composer himself, the score has been very important. He has revised its first published version (1984) many times, but it was not until 2019 that a significantly changed version was created.

## Pärt, Bach and the Bees

*If Bach Had Been a Beekeeper...* is the most enigmatic composition from the formative years of Arvo Pärt's tintinnabuli style. Prior to Christopher May's 2017 dissertation defended in Oxford (*System, Gesture, Rhetoric: Contexts for Rethinking Tintinnabuli in the Music of Arvo Pärt, 1960–1990*), this work was practically absent from academic discussion. Furthermore, it is in an intriguing conflict with the common narrative depicting Pärt's creative journey. Composed in the original version in 1976 and performed at the legendary concert where the tintinnabuli style was first introduced (27 October 1976), the piece combines Pärt's compositional methods from contrasting stylistic periods and challenges the position of *Credo* (1968) as the watershed between avant-garde and tintinnabuli. The motif B-A-C-H, which Pärt often used in his early work, has never been as central in the structure of the work as here; the estimated polarity of the opposing styles still resembles the aesthetics of his collages, and Pärt's latest connection with Bach's original music sheds new light on his earlier compositions.

*If Bach Had Been a Beekeeper...* was a controversial work in its time, which in a way also explains the nature of the tintinnabuli technique. It rises to the status of a transitional work alongside *Credo* and Symphony No. 3, and as such can show that the narrative of Pärt, as we have known until now, has been somewhat simplifying. The place this composition has had in the reception of Pärt's work

**Mart Humal** is presently a professor of music theory at the Estonian Academy of Music and Theatre in Tallinn. His research interests include Estonian music and general problems of music theory. He is the author of the books *Heino Elleri harmooniaist (On the Harmony of Heino Eller, Tallinn, 1984)*, *All-Interval Twelve-Tone Rows and Their Transformations (Tallinn, 2005)* and *Studies on Tonal Structures: Introduction and Fourteen Analytical Studies (Tallinn, 2007)*, and the editor of the seven collections of articles *A Composition as a Problem [1]–7 (Tallinn, 1997–2016)*.

### Arvo Pärt's Second Symphony and X/JI-Invariant Twelve-Tone Rows

The originality of Arvo Pärt's music is manifest not only in his works written in the tintinnabuli-style but also in his early twelve-tone compositions, original both in their expression and techniques. His Second Symphony (1966) is based on the row, which, following Milton Babbitt (1960), can be represented by the ordered number couple succession: (0, 0) (1, 3) (2, 1) (3, 2) (4, 4) (5, 7) (6, 5) (7, 6) (8, 8) (9, 11) (10, 9) (11, 10). Its structure is somewhat similar to that of Webern's Op. 30. The latter has invariance under operation X – "exchange operation", according to Michael Stanfield (1984) – consisting of the exchange of the order and pitch class (pc) numbers in each couple. However, unlike Webern's row, this row results, under operation X, in its order number and pc inversion JI (operation J being  $\text{Rot}_1R$ ): (0, 0) (1, 2) (2, 3) (3, 1) (4, 4) (5, 6) (6, 7) (7, 5) (8, 8) (9, 10) (10, 11) (11, 9). Therefore, Pärt's row represents an X/JI-invariant twelve-tone row.

Similarly to the Webern row, such a row can be generated by a certain manipulation on the chromatic scale. But whereas in Webern, this manipulation consists of the exchange of two pairs of pitch classes, in Pärt it consists of the formation of three rotational groups (RG) containing three pitch classes each. Having a normal ascending order ( $\text{Rot}_0$ ) in a chromatic scale, these pitch classes are transformed under  $\text{Rot}_1$  in the prime form of an X/JI-invariant row, and under  $\text{Rot}_2$  – in its X/JI form.

X/JI-invariant rows are a special row type which probably has never been discussed in the theoretical literature. Moreover, when Pärt wrote this symphony, he was not aware of the special properties of its row and did not use them, since these aspects of the twelve-tone theory have not been discussed before 1970s. On the other hand, at the end of the symphony there is a very prominent quotation from Tchaikovsky's piece "Sweet Day-Dream". The programmatic meaning of this quotation is quite obvious and has been repeatedly discussed (e.g. in Klotiņš 1969 and Aranovsky 1979). However, it can be shown that probably the row of the symphony is derived from this melody. In the paper, the possible derivation of this row (as well as the structure of X/JI-invariant rows in general), and its use in each of the symphony's three movements will be discussed.

**Tauri Tölpt** is currently a PhD student in the Faculty of Theology at the University of Tartu. His main field of interest is Orthodox-Byzantine patristic and systematic theology. In his doctoral thesis, currently in progress, he researches the notion of motion and change according to St. John of Damascus.

Tauri Tölpt is the Head of the Chair of Orthodox Theology at the Estonian Evangelical Lutheran Institute of Theology, where he also gives lectures on Orthodox dogmatic and systematic theology. In addition, he has given lectures on Orthodox theology in the Faculty of Theology at the University of Tartu and at the Arvo Pärt Centre in Laulasmaa.

### The Niceno-Constantinopolitan Creed in the works of Arvo Pärt

Arvo Pärt has composed music for very different texts belonging to the Christian tradition. Yet there is one text that has received more attention in his oeuvre than any other: the Niceno-Constantinopolitan Creed. The text, which Arvo Pärt has said to “sum it all up”, has found its way into *Summa* (1977), *Missa syllabica* (1977), *Berliner Messe* (1990/2002) and *Orient & Occident* (2000). However, before arriving at one of the most important documents of the Christian world, Pärt went through a long journey in which he received theological influences from both the East and the West, witnessing both unity and conflict. The main purpose of this presentation is to provide an overview of an exciting theological journey that begins with the birth of the Creed and ends with its contact with Arvo Pärt. Although Pärt believes that we should mainly let each text speak for itself, in my presentation I will also try to understand the composer’s own attitude towards the Niceno-Constantinopolitan Creed.

**Andreas Waczkat** is a historical musicologist whose main research interests are music and cultural history of the 16th–18th centuries, historical musicology and new media, *musica Baltica*, and music and musicology in post-totalitarian contexts. He has published four monographs, the last of which, *Georg Friedrich Händel: The Messiah*, was published in 2008. Waczkat is also the compiler and editor of numerous books. Currently he is professor for historical musicology at the Georg-August-Universität Göttingen. In 2019, he was awarded an honorary degree (*Doctor honoris causa*) from the Estonian Academy of Music and Theatre. Since 2002, Andreas Waczkat has been Chair of the Musicology and Music Education specialist group in the German Society for Musicological Research (*Gesellschaft für Musikforschung*). Since 2004 he has also been editor of the *Cöthener Bach-Hefte* series.

### The Sound(s) of Silence: Presence of the Unhearable in Arvo Pärt’s *Silentium*

Being the second movement of *Tabula rasa*, *Silentium* is one of the compositions Arvo Pärt broke his long-lasting self-imposed silence with. The apparent paradox of silence being broken with silence is inherent in the concept, since in the strict sense there is no silence at all but only noise below the threshold of audibility. To this effect, in *Silentium* Pärt makes hearable what is typically unhearable. In the philosophical concept of *tabula rasa* that can be traced back to Aristotle, the human soul resembles an unscribed tablet. Perceptions lead to impressions on the tablet. *Silentium* thus reflects the experience of silence.

In my paper, I will look into the notion of “silence” in philosophical and spiritual contexts and elaborate on the paradox of sounding silence as experience of numinous presence.



Foto: Kaupo Kikkas