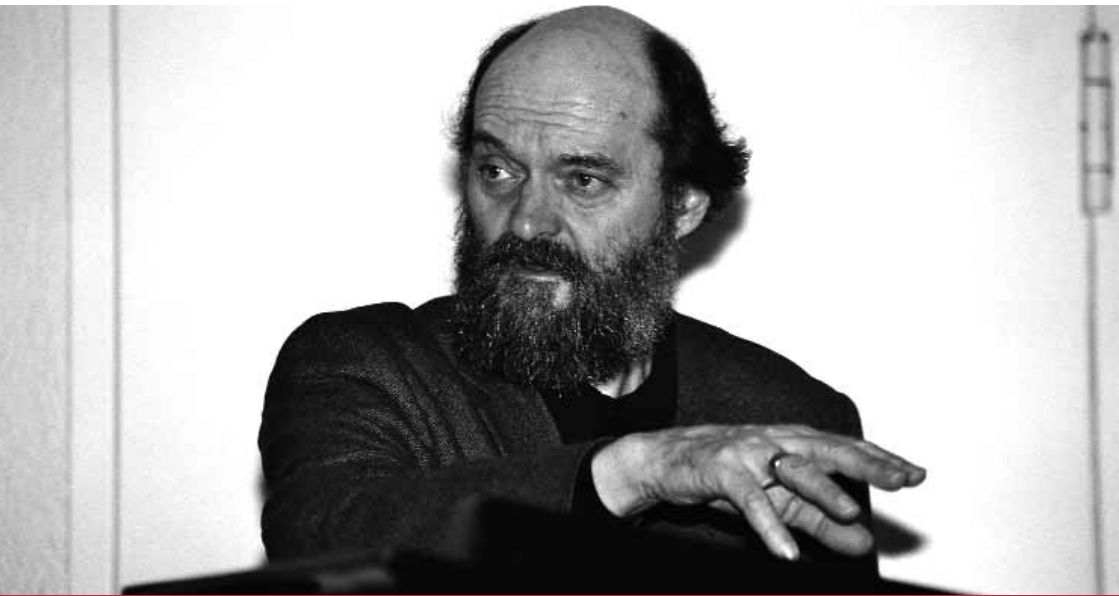




Arvo
Pärt



7

$\text{♩} = 60$
Adagio

The image shows a musical score for three staves. The top staff begins with a treble clef and a key signature of one flat. The music is written in a style that includes figured bass notation, with numbers 1, 2, 3, and 4 placed below the notes. The score is divided into three measures, each containing a group of notes and figures. The bottom two staves mirror the notation of the top staff, suggesting a multi-measure rest or a similar rhythmic structure. The overall appearance is that of a historical or early modern manuscript.

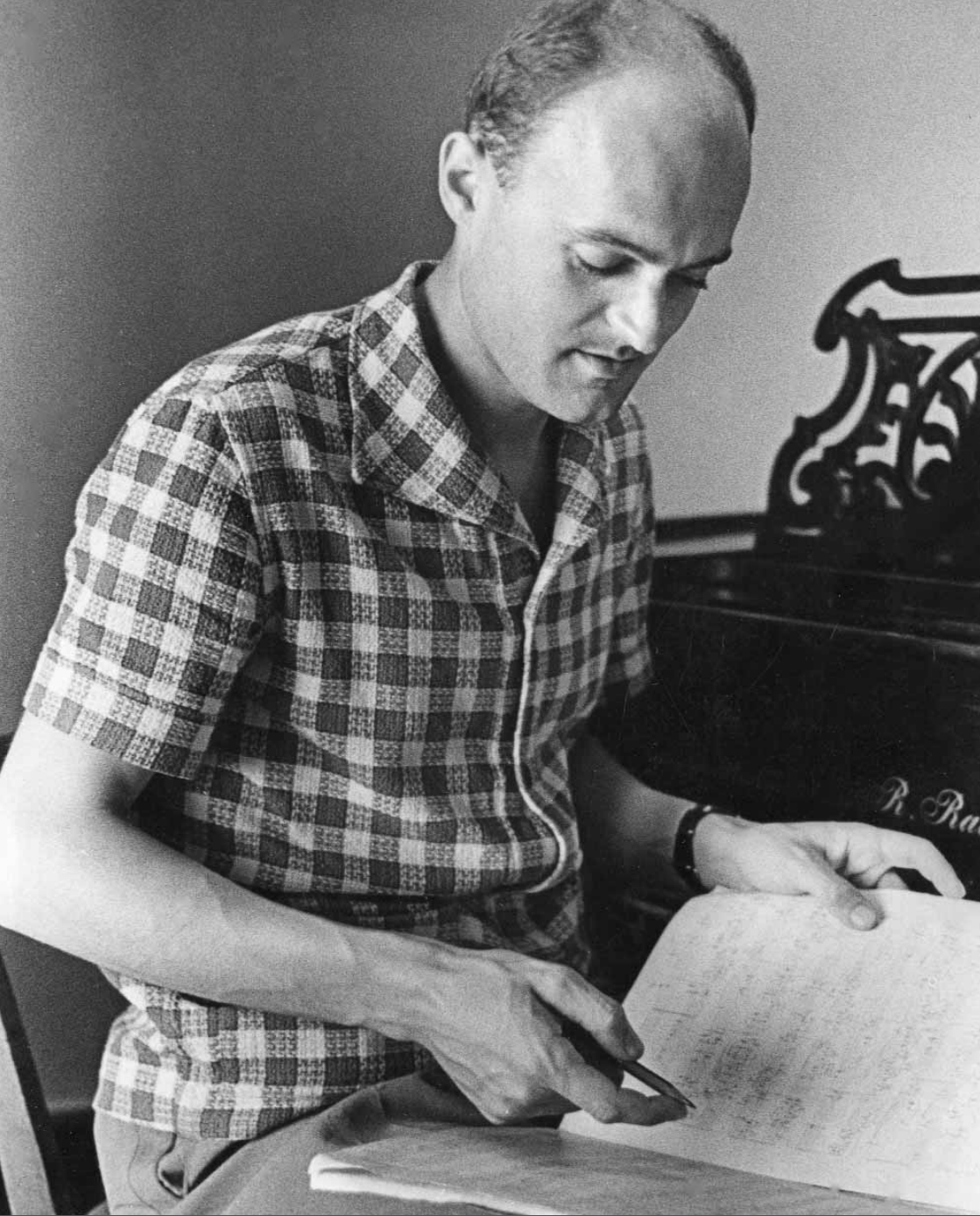
www.universaledition.com/paert



Arvo Pärt

(*11 September 1935, Paide, Estonia)

- 5** Biography
- 6** Creative periods
- 9** For the performer
- 10** Biografie
- 11** Schaffensperioden
- 14** Für den Interpreten ...
- 15** Biographie
- 16** Périodes créatrices
- 19** Interpréter ...
- 20** Chronological worklist
- 26** Worklist by instrumentation
- 32** Catalogue of works
- 69** Discography
- 74** Honorary degrees – Awards
- 76** Ehrungen – Auszeichnungen
- 79** Acknowledgements





Biography

- 1935 *born on 11 September in Paide, Estonia*
1938 *moved to Rakvere, Estonia*
1945–53 *Rakvere Music School, piano studies with Ille Martin; first attempts at composition*
1950–54 *Rakvere High School*
1954 *Tallinn Music College (now Tallinn Conservatory), composition studies with Veljo Tormis*
1954–56 *Military Service, playing oboe, percussion and piano in the Military Band*
1956 *continuation of studies at music college*
1957–63 *Tallinn Music Academy, composition studies with Heino Eller*
1958–67 *Sound Engineer at Estonian Radio*
1967–80 *freelance composer in Tallinn*
1968 *Credo, conclusion of his first creative period*
1968–76 *new artistic reorientation*
1976 *Für Alina, birth of the Tintinnabuli-technique of composition*
1976–77 *15 tintinnabuli-compositions, including Tabula Rasa, Cantus in Memory of Benjamin Britten, Fratres*
1980 *emigration to Vienna; contract with the publisher Universal Edition*
1981–82 *grant from the Deutschen Akademischen Austauschdienstes (DAAD), Berlin*
since 1981 freelance composer in Berlin
since 1984 beginning of the creative collaboration with the CD label ECM;
all authorised first recordings of major works with ECM

Arvo Pärt was born in 1935 in Paide, Estonia. After studies with Heino Eller's composition class in Tallinn, he worked from 1958 to 1967 as a sound engineer for Estonian Radio. In 1980 he emigrated with his family to Vienna and then, one year later, travelled on a DAAD scholarship to Berlin, where he has lived ever since.

As one of the most radical representatives of the so-called 'Soviet Avant-garde', Pärt's work passed through a profound evolutionary process. His first creative period began with neo-classical piano music. Then followed ten years in which he made his own individual use of the most important compositional techniques of the avant-garde: dodecaphony, composition with sound masses, aleatoricism, collage technique. **Nekrolog** (1960), the first piece of dodecaphonic music written in Estonia, and **Perpetuum mobile** (1963) gained the composer his first recognition by the West. In his collage works 'avant-garde' and 'early' music confront each other boldly and irreconcilably,

a confrontation which attains its most extreme expression in his last collage piece **Credo** (1968). But by this time all the compositional devices Pärt had employed to date had lost all their former fascination and begun to seem pointless to him. The search for his own voice drove him into a withdrawal from creative work lasting nearly eight years, during which he engaged with the study of Gregorian Chant, the Notre Dame school and classical vocal polyphony.

In 1976 music emerged from this silence – the little piano piece **Für Alina**. It is obvious that with this work Pärt had discovered his own path. The new compositional principle used here for the first time, which he called **tintinnabuli** (Latin for 'little bells'), has defined his work right up to today. The 'tintinnabuli principle' does not strive towards a progressive increase in complexity, but rather towards an extreme reduction of sound materials and a limitation to the essential.

Creative Periods

I. 1958–1968

Neoclassicism – Avant-garde

As befits one of the most radical exponents of the so-called Soviet Avant-garde, Pärt's oeuvre bears witness to the composer's own deep-reaching musical evolution. His first period of creativity began with neo-classicist piano music (**Two Sonatinas op. 1** and **Partita op. 2**), with the next ten years being given over to the most important compositional techniques of the avant-garde – twelve-tone serialism, sonic fields, indeterminism, collage technique – all of which saw highly original use in his music.

Nekrolog (1960) was the young composer's first important work and, at the same time, the first twelve-tone work of Estonian provenance. It was both his first success and his first scandal, provoking official accusations of "western decadence".

Perpetuum Mobile (1963) is one single, pulsing, powerful wave of sound, which is constructed from variously pulsating individual parts. The piece is characterized by its serial structure, which is reduced to radically simple formulae. Both works, *Nekrolog* and *Perpetuum Mobile*, garnered the composer initial recognition in the West.

Symphony No. 1 (1963) – the composition with which he earned his diploma. Arvo Pärt left the academy as an experienced and mature composer.

Collage Technique

Collage sur B-A-C-H (1964), **Pro et Contra** (1966), **Symphony Nr. 2** (1966). The composer's further stylistic development led him to experiment with collage technique. In the works of this period, Pärt juxtaposed two highly discrepant ideas of sound: avant-garde passages alternate with direct

quotations or imitations of earlier musical styles. His own music suddenly took on the nature of arena, playing host to battles between the stylistic means of modernity (Pärt's music) and the simple, transcendental beauty on which he had set his sights (the musical quotations). New and old music stood opposite one another, irreconcilably at odds. This sort of confrontation experienced its ultimate, unsurpassed climax in his last collage work, **Credo**.

Credo (1968). With this work, in which the composer took on Bach's Prelude in C Major (WTC 1), Pärt intensified and hardened his musical language to an extreme degree – “an amassment of violent power, straining at its own limits like an avalanche” (Pärt). This battle between the two musical worlds is concluded by Bach's victory over the modernistic cataclysms in Pärt's own music*.

II. 1968 to the present

Crisis: 1968–1976

The “triumph” of the musical quotations in **Credo** marked a decisive turning-point in Pärt's development. From that point on, he regarded all his previous compositional techniques as meaningless. Pärt's quest for his own musical voice drove him into a creative crisis that dragged on for eight years, with the composer unable to predict when he might once again emerge. During this period, Pärt had to “learn how to walk all over again” (Pärt). In the wake of this artistic turning point, Pärt withdrew completely and stopped composing. In search of a new musical language, he studied Gregorian chant, the Notre Dame School and classic vocal polyphony. Pärt's intensive study of these eras was essential to his new outlook on music, a fact best illustrated by his statement that “...hidden behind the art of connecting two or three notes lies a cosmic mystery.” The composer's eight years of silence were steeped in the intense desire to comprehend precisely this. Pärt's long silence was broken only by the **Symphony No. 3** (1971), his sole authorized transitional work from this period.

1976: Tintinnabuli

In 1976, the long silence finally gave birth to music – to the piano miniature **Für Alina**. It is clear that, with this piece, Pärt had found himself, and the compositional technique he used then for the first time inspires his oeuvre to this day. The technique, upon which Pärt has bestowed the name **Tintinnabuli** (Latin for “bells”), is achieved not through a progressive increase in complexity, but much rather results from an extreme reduction of the sonic material and from the discipline of limiting oneself solely to that which is essential.

The Tintinnabuli technique of composition is a process by which a form of polyphony is built out

* **The Credo scandal** – At the time of its première, Pärt's open affirmation of his Christian faith (the sung text “Credo in Jesum Christum”) amounted to an additional political provocation, and it was viewed as an attack on the regime. This scandal was part of the wild, incessant back-and-forth between approval and outright rejection, which had begun with “Nekrolog” in 1960 and finally culminated in Pärt's emigration: in 1980, Estonia's communist government encouraged him to leave the country.

of tonal material drawn from beyond the paradigms of functional harmony. In vocal works, structure and form are additionally subject to all parameters of the text (syllables, words, accents, grammar, punctuation).

At the style's core lies a "duality", a new sort of "basic structure": two parts join to form an inseparable whole. One of the two is the omnipresent major/minor triad, the notes of which are bound to the other – the so-called "melodic voice" – by strict rules. This "duality" of two juxtaposed parts, which exist only in connection with one another, joins to form the smallest and most important building block of the Tintinnabuli style. The combination of this compositional style's formal logic and its starkly reduced sonic material inevitably results in an extremely dense musical texture. The focus on the basic musical unit remains Pärt's foremost concern. Thanks to his ascetic compositional approach, his music leaves the listener with an impression of concentration and objectivity.

"Music," says Pärt, "must exist in and of itself ... the mystery must be present, independent of any particular instrument ... the highest value of music lies beyond its mere tone colour." This, the composer's aesthetic credo, has resulted in many hitherto unusual performance practice characteristics. A case in point is the work **Fratres**. It was originally composed as music in three parts – without, however, being connected to any specific tone colour. Consequently, **Fratres** can play host to various constellations of tone colours, a fact which has led to versions for various types of ensembles.

The birth of the Tintinnabuli style is rooted firmly in the history of European music. One might view this style as a synthesis of old and new, with classic vocal polyphony on the one hand and serial music on the other. Far from copying either style, the composer has internalized the essences of both and combined them with his compositional technique, which one might call a sort of "**new austerity**" (quite literally: "punctus contra punctum"). The result is an extremely individual world of sound marked by both the impersonal and the personal, by both discipline and subjectivity.

By now, there have been several attempts to label the Tintinnabuli style such as "new simplicity", "minimal music", etc. Tintinnabuli is a new phenomenon which is difficult to analyse and classify by way of existing musicological standards. With his compositions, Pärt has brought about a paradigm-shift in modern music, and the attempt to analyse this shift has in turn given rise to its own process of creative discovery.

For the performer

The confrontation with Pärt's music can be compared to making an oath of disclosure. Pärt himself says of his compositional point of departure, "It's enough to play just one note beautifully," and this applies doubly to interpretation. Here "playing beautifully" means nothing less than "perfectly." Thus those whose first encounter with Pärt's music is based on its disarmingly simple notation will find themselves confronted with much they have not yet mastered. Suddenly, the regularity of up and down strokes, control of vibrato, changes in bowing or strings, and other aspects become fundamental problems.

Pärt's music does not call for virtuosity behind which one can hide shortcomings in technique or musicality – no exaggerated use of vibrato can replace precise intonation based on the mathematical regularities of the overtone system, or cover up the resulting irregularities. No standardized "espressivo" can replace the feeling of veracity and responsibility which the performer must develop – here and now – for each and every note. The picture of Saint Christopher comes

to mind, who applied his intelligence and strength to much more difficult tasks than carrying a small child across a river – a task at which he almost failed ...

*Interpreting the 18-minute-long "Silentium," the second movement of **Tabula rasa**, for example, is an experience no performer can easily forget: eighteen minutes of quiet notes of differing lengths, consisting only of seven different pitches within the aeolian mode based on D – all this without a single change in tempo, volume or character can only lead the performer into heaven or despair ... It is just such an experience that is usually ignored in regular musical circumstances (including training!), in which we stand naked as before our Creator ...*

If we are not scared away by such exposure, then the confrontation with Arvo Pärt can even cleanse our approach to music in general: a scale is suddenly no longer something to be taken for granted, it becomes a conscious experience of climbing and falling; and the faded supermarket and pop triad suddenly becomes a dome of sound, in which three individual notes completely abandon their individuality in favour of a higher order. The medieval or Renaissance musician may have harboured a natural awe for these phenomena – for the listener today, it is nothing less than the rediscovery of them. Finally, what could be more beautiful for a performer than to enrich his own ability to listen and experience music by virtue of his own efforts?

Andreas Peer Kähler, Berlin Translation: Robert Lindell

Biografie

- 1935 geboren am 11. September 1935 in Paide, Estland
- 1938 Umzug nach Rakvere, Estland
- 1945–53 Musikschule Rakvere, Klavierunterricht bei Ille Martin; erste Kompositionsversuche
- 1950–54 Gymnasium Rakvere
- 1954 Musikfachschule (entsprechend Konservatorium) Tallinn, Kompositionsstudium bei Veljo Tormis
- 1954–56 Militärdienst, spielte in der Militärkapelle Oboe, Schlagwerk und Klavier
- 1956 Fortsetzung des Studiums an der Musikfachschule
- 1957–63 Musikakademie Tallinn, Kompositionsstudium bei Heino Eller
- 1958–67 Tonmeister am Estnischen Rundfunk
- 1967–80 freischaffender Komponist in Tallinn
- 1968 *Credo*, Endpunkt der ersten Schaffensperiode
- 1968–76 künstlerische Neuorientierung
- 1976 *Für Alina*, Geburtsstunde der Tintinnabuli-Kompositionstechnik
- 1976–77 15 Tintinnabuli-Kompositionen, darunter *Tabula Rasa*, *Cantus in Memory of Benjamin Britten*, *Fratres*.
- 1980 Emigration nach Wien; Generalvertrag mit dem Verlag Universal Edition
- 1981–82 Stipendiat des Deutschen Akademischen Austauschdienstes (DAAD), Berlin
- seit 1981 freischaffender Komponist in Berlin
- seit 1984 Beginn der kreativen Zusammenarbeit mit dem CD-Label ECM; alle autorisierten Ersteinspielungen der größeren Werke bei ECM

Arvo Pärt wurde im Jahre 1935 in Paide (Estland) geboren. Nach seinem Studium in der Kompositionsklasse von Heino Eller in Tallinn arbeitete er von 1958 bis 1967 als Tonmeister beim estnischen Rundfunk. 1980 emigrierte er mit seiner Familie nach Wien und ging dann ein Jahr später als Stipendiat des DAAD nach Berlin, wo er bis heute lebt.

Als einer der radikalsten Vertreter der sogenannten sowjetischen Avantgarde durchlebte Pärts Werk eine tiefe Evolution. Seine erste Schaffensperiode begann mit neoklassizistischer Klaviermusik. Danach folgten zehn Jahre, in denen er auf eigenständige Weise die wichtigsten Kompositionstechniken der Avantgarde - Dodekaphonie, Klangflächenkomposition, Aleatorik, Collage-Technik - anwandte. **Nekrolog** (1960), das erste dodekaphonische Werk in der

estnischen Musik und **Perpetuum mobile** (1963) brachten dem Komponisten erste Anerkennung im Westen. In seinen Collage-Werken stehen sich avantgardistische und alte Musik schroff und unversöhnlich gegenüber, diese Konfrontation steigert sich in seinem letzten Collage-Werk **Credo** (1968) bis zum Äußersten. Von da an waren alle seine bisherigen kompositionstechnischen Mittel für Pärt inhaltslos geworden, sie hatten für ihn jegliche Anziehungskraft verloren. Die Suche nach seiner eigenen Stimme treibt ihn in einen beinahe acht Jahre dauernden, schöpferischen Rückzug, während dessen er sich mit dem Gregorianischen Choral, der Schule von Notre Dame und der klassischen Vokalpolyphonie auseinandersetzt.

1976 erhebt sich Musik aus dem Schweigen - das kleine Klavierstück **Für Alina**. Es ist offenkundig, dass Pärt mit diesem Stück zu sich gefunden hatte. Das neue kompositorische Prinzip, das er darin erstmals anwendete und **Tintinnabuli** (lat. Glöckchen) nannte, bestimmt sein Werk bis heute. Das Tintinnabuli-Prinzip strebt nicht nach einer progressiv anwachsenden Komplexität, sondern nach äußerster Reduktion des Klangmaterials und Beschränkung auf das Wesentliche.

Schaffensperioden

I. 1958–1968

Neoklassizismus - Avantgarde

Als einer der radikalsten Vertreter der sogenannten sowjetischen Avantgarde entwickelte Pärts Werk eine tiefe Evolution. Seine erste Schaffensperiode begann mit neoklassizistischer Klaviermusik (**Zwei Sonatinen op. 1** und **Partita op. 2**), danach hat er innerhalb von 10 Jahren die wichtigsten Kompositionstechniken der Avantgarde – Dodekaphonie, Klangflächenkomposition, Aleatorik, Collage-Technik – auf eigenständige Weise in seinen Werken angewandt.

Nekrolog (1960) war das erste bedeutende Werk des jungen Komponisten und zugleich das erste dodekaphonische Werk in Estland. Es brachte ihm erste Erfolge, aber auch den ersten Skandal. Die Behörden warfen ihm „westliche Dekadenz“ vor.

Perpetuum mobile (1963) ist eine einzige gewaltige Klangwelle, die sich aus unterschiedlich pulsierenden Einzelstimmen aufbaut. Sie ist geprägt von einer auf eine radikal einfache Formel gebrachten seriellen Struktur. Beide Werke, **Nekrolog** und **Perpetuum mobile**, brachten dem Komponisten erste Anerkennung im Westen.

Sinfonie Nr. 1 (1963), Diplomabschluss-Komposition. Arvo Pärt verließ die Hochschule als bereits erfahrener und reifer Komponist.

Collage-Technik

Collage über B-A-C-H (1964), **Pro et contra** (1966), **Sinfonie Nr. 2** (1966). Die weitere stilistische Entwicklung des Komponisten führte ihn dazu, mit der Collage-Technik zu experimentieren. In den Werken dieser Schaffensperiode stellte Pärt zwei höchst unterschiedliche Klangvorstellungen einander gegenüber: Avantgardistische Abschnitte wechseln mit direkten Zitaten oder Stilkopien älterer Musik ab. Seine eigene Musik schien plötzlich zur Arena zu werden, in der der Kampf zwischen den stilistischen Mitteln der Moderne (Pärts Musik) und der von ihm angestrebten schlichten, transzendenten Schönheit (Musikzitate) ausgetragen wurde. Neue und alte Musik standen sich schroff und unversöhnlich gegenüber. Diese Art von Konfrontation steigerte sich in seinem letzten Collage-Werk **Credo** bis zum Äußersten.

Credo (1968). In diesem Werk, in dem sich Pärt mit Bachs C-Dur Präludium (WTK 1) auseinandersetzte, verschärfte er seine musikalische Sprache zu extremer Härte – „eine Entwicklung von Gewalt, die wie eine Lawine an ihre eigenen Grenzen stößt“ (Pärt). In diesem Kampf zwischen den beiden musikalischen Welten triumphierte letztendlich Bach über die modernistischen Kataklysmen in Pärts Musik.*

II. 1968 bis heute

Krisenzeit 1968–1976

Der „Sieg“ der Musikzitate in **Credo** war ein entscheidender Wendepunkt in seiner Entwicklung. Von da an waren alle seine bisherigen kompositionstechnischen Mittel für ihn sinnlos geworden. Pärts Suche nach seiner eigenen Stimme in der Musik trieb ihn in eine schöpferische Krise, die acht Jahre dauerte – ohne dass er das Ende voraussehen konnte. In dieser Zeit musste Pärt „wieder neu gehen lernen“ (Pärt). Nach dem künstlerischen Schlussstrich zog sich Pärt völlig zurück und hörte auf zu komponieren. Auf der Suche nach einer neuen musikalischen Sprache setzte er sich mit dem Gregorianischen Choral, der Schule von Notre Dame und der klassischen Vokalpolyphonie auseinander. Pärts intensives Studium dieser Epochen prägte sein neues Musikverständnis, was am besten in einem Zitat aus dieser Zeit deutlich wird: „... hinter der Kunst, zwei, drei Töne miteinander zu verbinden, liegt ein kosmisches Geheimnis verborgen.“ Die acht Jahre des Schweigens waren von dem intensiven Wunsch beseelt, diese Fähigkeit zu erfassen. Nur die **Sinfonie Nr. 3** (1971) als einzig autorisiertes Übergangswerk hat dieses Schweigen unterbrochen.

* **Credo-Skandal** – Zur Zeit der Uraufführung galt Pärts offenes Bekenntnis zum Christentum (das gesungene „Credo in Jesum Christum“) als zusätzliche politische Provokation und wurde als Angriff auf das Regime betrachtet. Dieser Skandal setzte ein Wechselbad von scharfer Ablehnung und Förderung fort, das mit dem „Nekrolog“ 1960 begann und mit Pärts Emigration endete. 1980 legte ihm die kommunistische estnische Regierung nahe, das Land zu verlassen.

Tintinnabuli 1976

1976 erhebt sich aus dem Schweigen Musik – das kleine Klavierstück **Für Alina**. Es ist offenkundig, dass Pärt mit diesem Stück zu sich gefunden hat und dass das neue kompositorische Prinzip, das er darin erstmals anwendet, sein Werk bis heute inspiriert. Das Verfahren, das Pärt **Tintinnabuli** (lat. Glöckchen) nannte, wird nicht durch eine progressiv anwachsende Komplexität erreicht, sondern durch äußerste Reduktion des Klangmaterials und Beschränkung auf das Notwendigste.

Die Tintinnabuli-Kompositionstechnik ist ein Verfahren, eine Form von Mehrstimmigkeit aus tonalem Klangmaterial aufzubauen, das jenseits funktions-harmonischer Paradigma liegt. Bei den vokalen Werken bestimmen zusätzlich alle Parameter des Textes (Silbe, Wort, Akzent, Satz, Interpunktion) die Struktur und Form des Werkes.

Der Kern des Stils liegt in einem „Zweiklang“, einem „Ursatz“ neuer Art: Zwei Stimmen fügen sich zu einem Untrennbaren zusammen. Eine von beiden ist der allgegenwärtige Dur-Moll-Dreiklang, dessen Töne mit der anderen, der sogenannten „Melodiestimme“ nach sehr strengen Regeln verknüpft sind. Der „Zweiklang“ aus jeweils zwei gegeneinander gesetzten Tönen, die nur in Verbindung miteinander existieren, bildet den kleinsten und wichtigsten Baustein des Tintinnabuli-Stils.

Die formale Logik dieser Kompositionstechnik in Verbindung mit dem auf seinen Kern reduzierten Klangmaterial führt zwangsläufig zu einer starken Verdichtung des Musikstoffes. Die Fokussierung auf die musikalische Urzelle bleibt das wichtigste Anliegen Pärts. Dank seiner kompositorischen Askese erweckt seine Musik beim Hörer den Eindruck von Konzentration und Objektivität.

„Musik“, sagte Pärt, „... muss durch sich selbst existieren ... Das Geheimnis muss da sein, unabhängig von jedem Instrument. ... Der höchste Wert der Musik liegt jenseits ihrer Klangfarbe.“ Dieses ästhetische Credo des Komponisten löste einige bislang unübliche Aufführungspraktiken aus. Ein exemplarisches Beispiel dafür ist das Werk **Fratres**. Es wurde ursprünglich als dreistimmige Musik konzipiert, ohne jedoch mit einer konkreten Klangfarbe verknüpft zu sein. Folglich können sich in **Fratres** verschiedene Klangkonstellationen entfalten, was in der Praxis zu unterschiedlichen Besetzungsversionen führte.

Die Geburt des Tintinnabuli-Stils ist in der europäischen Musikgeschichte tief verankert. Man könnte diesen Stil als eine Synthese von Alt und Neu – der klassischen Vokalpolyphonie auf der einen und des Serialismus auf der anderen Seite – betrachten. Ohne die beiden Stilrichtungen zu kopieren, hat der Komponist das Essentielle von beiden verinnerlicht und mit seiner Kompositionstechnik, die man als eine Art „**neuen strengen Stil**“ („Punctus contra punctum“ im wahren Sinne des Wortes) bezeichnen könnte, ausgearbeitet. Das Ergebnis ist eine äußerst individuelle Klangwelt, die von „unpersönlicher Disziplin“ und persönlicher Erfindung und Auswahl geprägt ist.

Heute bleiben etliche Etikettierungsversuche für den Tintinnabuli-Stil wie Neue Einfachheit, Minimal Music u.a. bereits aus. Tintinnabuli ist ein neues Phänomen, das sich schwer mit dem existierenden musikwissenschaftlichen Instrumentarium analysieren und einordnen lässt. Mit seinen Kompositionen hat Pärt einen Paradigmenwechsel in der modernen Musik erzielt, dessen analytische Annäherung einen kreativen Entdeckungsprozess in Gang setzt.

Für den Interpreten ...

... kommt die Auseinandersetzung mit Pärts Musik einem Offenbarungseid gleich. Sagt Pärt schon über seinen kompositorischen Ausgangspunkt, dass „es genügt, einen einzigen Ton schön zu spielen“, so gilt dies für die Wiedergabe der Musik natürlich in doppelter Hinsicht. „Schön zu spielen“ heißt hier nichts weniger als „vollkommen“, und so sieht sich mancher, dessen erste Bekanntschaft mit Pärts Musik auf dem entwaffnend simplen Notentext beruht, unversehens mit all dem konfrontiert, was er nicht beherrscht: Plötzlich werden die Gleichmäßigkeit von Auf- und Abstrichen, die Kontrolle des Vibrato, Bogenwechsel, Saitenwechsel und vieles andere mehr zu existentiellen Problemen.

Und keine Virtuosität ist weit und breit in Sicht, hinter der sich wie so häufig Mängel der Technik oder Musikalität verstecken ließen: Kein übermäßiger Vibrato-Gebrauch darf die präzise, sich an den mathematisch exakten Gesetzmäßigkeiten des Obertonaufbaus orientierende Intonierung ersetzen oder entsprechende Unsauberkeiten vertuschen; kein standardisiertes „espressivo“ kann Ersatz sein für das vom Interpreten hier und jetzt geistesgegenwärtig zu entwickelnde Gefühl von Wahrhaftigkeit und Verantwortung gegenüber dem einzelnen Ton. In diesem Zusammenhang kommt einem das Bild des heiligen Christophorus in den Sinn, der in seinem bisherigen Leben seine Kraft und Intelligenz sicherlich an ganz anderen Schwierigkeiten gemessen hat als daran, ein kleines Kind über den Fluss zu tragen – und doch daran fast zerbricht. Die achtzehn Minuten „Silentium“ des zweiten Satzes von **Tabula rasa** zum Beispiel sind eine Interpretationserfahrung, die man so leicht nicht vergisst. Achtzehn Minuten leise und unterschiedlich lange und sehr lange Töne (dabei nur sieben verschiedene innerhalb des äolischen Modus bei konstantem Grundton) ohne eine einzige Änderung des Tempos, der Lautstärke oder des Charakters bringen den Interpreten entweder direkt in den Himmel oder zur Verzweiflung ... Es sind dies Erfahrungen, die einem aus üblichen musikalischen Zusammenhängen (einschließlich der Ausbildung!) meistens völlig unvertraut sind und bei denen man sich ähnlich nackt vorkommen mag wie dereinst dem Schöpfer gegenüber ...

Scheut man vor einem solchen Bloßgestellt-Sein nicht zurück, so kann die Beschäftigung mit Arvo Pärt geradezu reinigende Wirkung in Bezug auf den Umgang mit Musik überhaupt haben: Eine Tonleiter verliert plötzlich ihre scheinbar selbstverständliche Pauschalität und wird zum bewussten Erleben von kontinuierlichem Steigen und Fallen; und der tausendfach zuvor gehörte, Supermarkt- und Popmusik-verseuchte Dreiklang wird auf einmal zu einer Klangkuppel, in der sich die drei Einzeltöne auf geradezu ideale Weise ihrer Individualität zugunsten einer höheren Sozialität entledigen. Für den mittelalterlichen oder Renaissance-Musiker mag solch heiliges Stauen vor den Phänomenen eine Selbstverständlichkeit gewesen sein – für uns heutige Hörer ist es nichts weniger als die Wiederentdeckung musikalischer Grunderfahrungen. Und schließlich: Was kann es für einen Interpreten Schöneres geben als durch seine Arbeit in der eigenen Hör- und Erlebnisfähigkeit von Musik bereichert zu werden?

Andreas Peer Kähler, Berlin

Biographie

- 1935 *né le 11 septembre 1935 à Paide, Estonie*
1938 *déménagement à Rakvere, Estonie*
1945–53 *École de Musique de Rakvere, leçons de piano auprès de Ille Martin; premières compositions*
1950–54 *Lycée Rakvere*
1954 *École Supérieure de Musique (équivalent au Conservatoire) Tallinn, études de composition auprès de Veljo Tormis*
1954–56 *service militaire, joue dans la fanfare militaire (hautbois, percussion et piano)*
1956 *continue ses études à l'École Supérieure de Musique*
1957–63 *Académie de Musique de Tallinn, études de composition auprès de Heino Eller*
1958–67 *ingénieur du son à la Radio Estonienne*
1967–80 *compositeur indépendant à Tallinn*
1968 *Credo – terme de la première période de création*
1968–76 *réorientation artistique*
1976 *Für Alina, point de départ de la technique de composition Tintinnabuli*
1976–77 *15 compositions Tintinnabuli, parmi lesquelles Tabula Rasa, Cantus in Memory of Benjamin Britten, Fratres.*
1980 *émigration à Vienne, contrat général de publication avec l'éditeur Universal Edition*
1981–82 *Bourse du Service des Échanges académiques allemands (DAAD), Berlin*
depuis 1981 compositeur indépendant à Berlin
depuis 1984 coopération créative avec la maison discographique ECM;
tous les premiers enregistrements de ses grandes œuvres sont édités par ECM.

Arvo Pärt est né en 1935 à Paide, en Estonie. Après des études de composition dans la classe de Heino Eller, à Tallinn, il travaille comme ingénieur du son à la radio estonienne. En 1980, il émigre à Vienne avec sa famille. L'année suivante, grâce à une bourse de la DAAD, il s'installe Berlin où il réside toujours.

L'œuvre d'Arvo Pärt, qui fut un des représentants les plus radicaux de l'avant-garde soviétique, a connu une profonde évolution. Après la musique néoclassique pour piano de sa première période, il se tourne pendant une dizaine d'années vers les techniques majeures de l'avant-garde : dodécaphonisme, espaces sonores, musique aléatoire, collage, qu'il utilise néanmoins de manière

très personnelle. L'Occident le découvre avec **Nekrolog** (1960), première œuvre dodécaphonique de la musique estonienne et **Perpetuum mobile** (1963). Ses collages se caractérisent par la brutale et implacable juxtaposition de techniques d'avant-garde et de musique ancienne. **Credo** (1968), sa dernière œuvre du genre, porte le procédé à son paroxysme mais marque une rupture. Pärt a épuisé la substance de toutes les techniques de composition utilisées jusqu'alors. Elles ont perdu tout attrait. Suit une crise créatrice d'environ huit ans pendant lesquels le compositeur se consacre à l'étude du chant grégorien, de l'École de Notre-Dame et de la polyphonie vocale classique.

En 1976, il rompt son silence avec une petite pièce pour piano: **Für Alina**. À l'évidence, Pärt a (re)trouvé sa voix (et sa voie). Il inaugure ici un nouveau principe de composition, le **tintinnabulisme** (du latin tintinnabuli : clochettes), qui définit à présent son travail : plus de complexité croissante et progressive mais une recherche de l'épuration, une réduction à minima du matériau sonore pour se limiter à l'essentiel.

Périodes créatrices

I De 1958 à 1968

Néoclassicisme et avant-garde

Représentant au départ une des formes les plus radicales de ce qu'on appelait l'avant-garde soviétique, l'œuvre de Pärt a ensuite connu une évolution profonde. Une première période créatrice donne lieu à des musiques pour piano néoclassiques (**Zwei Sonatinen op. 1** et **Partita op. 2**), avant d'appliquer de manière originale, en une dizaine d'années, les principaux procédés d'écriture de l'avant-garde : dodécaphonisme, nappes sonores, musique aléatoire, techniques de collages.

Nekrolog (1960), la première œuvre importante du jeune compositeur, est en même temps la première œuvre dodécaphonique en Estonie. Elle lui vaut les premiers succès, mais aussi le premier scandale, les autorités lui reprochant sa "décadence occidentale".

Perpetuum mobile (1963) est une immense vague sonore construite à partir de voix individuelles animées par des pulsations différentes. L'œuvre est marquée par une structure sérielle ramenée à une formule d'une simplicité radicale. Les deux œuvres, **Nekrolog** et **Perpetuum mobile**, apportent au compositeur une première reconnaissance à l'Ouest.

La Symphonie n° 1 (1963) est écrite pour l'obtention de son diplôme de compositeur. Arvo Pärt montre déjà son expérience et sa maturité au moment de quitter le conservatoire.

La technique de collage

Collage über B-A-C-H (1964), **Pro et Contra** (1966), **Symphonie n° 2** (1966). Par la suite, son développement stylistique mène le compositeur à des expériences avec la technique de collage. Dans les oeuvres de cette période, Pärt juxtapose deux visions musicales extrêmement divergentes : des sections avant-gardistes alternent avec des citations directes ou des copies “dans le style de” musiques anciennes. Sa propre musique semble devenir soudain une arène où se joue une lutte entre les moyens stylistiques de la musique moderne (celle de Pärt) et la beauté sobre, transcendante à laquelle il aspire (les citations musicales). Musiques anciennes et nouvelles se retrouvent dans un face-à-face âpre et inconciliable. Ce genre de confrontations est poussé au paroxysme dans sa dernière œuvre à collages: **Credo**.

Credo (1968). Dans cette œuvre, où Pärt se confronte au prélude en ut majeur de Bach (WTK 1), il exacerbe son langage musical jusqu'à une dureté extrême: c'est “le développement d'une violence rencontrant ses propres limites, telle une avalanche”, dit-il. Dans ce combat entre deux mondes musicaux, c'est finalement Bach qui triomphe sur les cataclysmes modernistes de la musique de Pärt*.

II De 1968 à aujourd'hui

Période de crise : 1968-1976

La “victoire” des citations musicales dans **Credo** marque un tournant décisif dans l'évolution de Pärt. Dès lors, tous ses moyens ou techniques d'écriture sont dénués de sens pour lui. Sa recherche d'une voix propre dans la musique l'emmène dans une crise de créativité qui durera huit ans, sans qu'il puisse en voir le bout. Durant cette période, Pärt doit, selon ses propres mots, “réapprendre à marcher”. Après ce point final artistique, Pärt se retire complètement et arrête de composer. Recherchant un nouveau langage musical, il se confronte au chant grégorien, à l'Ecole de Notre-Dame et à la polyphonie vocale classique. De l'étude approfondie de ces courants naît une nouvelle compréhension de la musique, que lui-même résume ainsi à cette époque: “... un mystère cosmique se cache derrière l'art de relier deux ou trois notes”. Ces huit années de silence sont animées par le souhait ardent d'appréhender cet art. Le silence ne sera rompu que par sa **Symphonie n° 3** (1971), seule œuvre de transition autorisée.

1976 : Tintinnabulation

En 1976, la musique émerge du silence : une petite pièce pour piano **Für Alina**. Il est évident qu'à travers cette pièce, Pärt “s'est trouvé” et que le nouveau principe d'écriture, utilisé ici pour la première fois, inspire son œuvre jusqu'à ce jour. Le procédé que Pärt appelle **tintinnabuli** (du latin “clochettes”) ne s'obtient pas par un accroissement progressif de la complexité, mais par une

* **Scandale du Credo** : Au moment de la création, la profession de sa foi chrétienne (chant du “Credo in Jesum Christum”) passait pour une provocation politique supplémentaire, considérée comme une attaque contre le régime. Ce scandale s'inscrivait dans une série de “douches écossaises” oscillant entre promotions et refus sévères, qui avait commencé avec *Nekrolog* en 1960 pour se terminer avec l'émigration de Pärt. En effet, en 1980, le gouvernement estonien communiste lui recommanda de quitter le pays.

réduction extrême du matériau sonore et une limitation au strict nécessaire.

La technique d'écriture de la tintinnabulation est un procédé consistant à construire une forme de polyphonie à partir d'un matériau sonore situé au-delà du paradigme de l'harmonie fonctionnelle. De plus, dans les oeuvres de musique vocale, tous les paramètres du texte (syllabe, mot, accent tonique, phrase, ponctuation) déterminent la structure et la forme de l'oeuvre.

L'essence de ce style est une "diaphonie", un "Ursatz" (noyau fondamental) d'un nouveau genre, où deux voix se joignent pour former quelque chose d'indissociable. L'une des deux voix consiste en un accord parfait omniprésent, majeur ou mineur, dont les notes sont liées à l'autre voix, dite "mélodique", suivant des règles très strictes. Fondée sur des couples de notes construites l'une contre l'autre et n'existant que par la relation de l'une à l'autre, cette diaphonie forme l'élément le plus petit et le plus important de la tintinnabulation. Appliquée à un matériau sonore réduit à l'essentiel, la logique formelle de cette technique d'écriture entraîne forcément une grande densification du tissu musical. La focalisation sur une cellule musicale fondamentale reste la préoccupation principale de Pärt. Grâce à l'ascétisme de son écriture, sa musique éveille chez l'auditeur une impression de concentration et d'objectivité.

*"La musique", dit Pärt, "... doit exister par elle-même ... Le mystère doit être là, indépendamment de tout instrument. ... La valeur suprême de la musique se trouve au-delà de son timbre." Cette profession de foi esthétique du compositeur a suscité quelques pratiques d'exécution inédites. Un exemple en est son oeuvre **Fratres**, conçue initialement comme une musique à trois voix, mais sans être liée à un timbre déterminé. En conséquence, diverses constellations sonores peuvent s'épanouir dans **Fratres**, ce qui dans la pratique a engendré des versions pour des effectifs différents.*

*La naissance de la tintinnabulation est profondément ancrée dans l'histoire de la musique européenne. On pourrait considérer ce style comme une synthèse de l'ancien et du nouveau, de la polyphonie vocale classique d'une côté et du sérialisme de l'autre. Sans avoir copié les deux styles, le compositeur en a intégré l'essentiel pour le transformer grâce à ses techniques d'écriture qu'on pourrait qualifier d'une sorte de "**nouvelle rigueur**" (contrepoint note contre note au sens propre du terme). Il en résulte un univers sonore extrêmement individuel, marqué par une „discipline impersonnelle“ comme par une inventivité et sélection personnelles.*

On a renoncé aujourd'hui à ranger le style "tintinnabuli" dans des tiroirs tels que la nouvelle simplicité, le minimalisme etc. La tintinnabulation est un phénomène nouveau qui échappe à l'analyse et au classement reposant sur les outils musicologiques existants. Avec ses compositions, Pärt a suscité un changement de paradigmes dans la musique moderne dont l'approche analytique déclenche une démarche de découverte créative.

Interpréter ...

*... la musique de Pärt équivaut à un serment. "Il suffit de bien jouer un seul son" déclare Pärt pour définir la naissance du processus de composition. Cette affirmation s'applique aussi à l'interprétation de sa musique. "Bien jouer" ne signifie rien de moins ici que "parfaitement", il arrive ainsi à certains de découvrir la musique de Pärt en lisant une partition d'une simplicité désarmante et de se retrouver imperceptiblement confrontés aux éléments qu'ils ne dominant pas: la régularité des tirez et poussez, le contrôle du vibrato, le changement d'archet, de corde et tant d'autres éléments simples qui deviennent des problèmes existentiels. Aucune virtuosité, aussi grande soit-elle, derrière laquelle si souvent peut se cacher un manque de technique ou de musicalité, aucun usage excessif du vibrato ne peut remplacer la précision d'une intonation soutenue par l'exactitude mathématique des règles régissant le système des harmoniques ou gommer l'imprécision qui s'y rapporte; aucun "espressivo" standardisé ne peut remplacer le sentiment d'authenticité et de responsabilité donné par la spontanéité de l'interprète face à chaque son. Un rapprochement s'impose avec St. Christophe qui s'était préparé physiquement et intellectuellement à bien d'autres épreuves que celle de faire traverser un fleuve à un enfant en le portant sur ses épaules – épreuve qui faillit tout de même le briser ... Les 18 minutes de "Silentium" du 2e mouvement de **Tabula rasa** par exemple sont une expérience interprétative éprouvante. Ces 18 minutes de sons bas et de durée variable voire très longue (seulement 7 sons différents tirés du mode éolien sur une tonique constante) sans aucun changement de tempo, d'intensité ou de caractère portent les interprètes aux nues ou dans le plus profond désespoir ... Ce sont ces expériences qui sont totalement étrangères à la pratique musicale habituelle (y compris la formation) qui vous donnent l'impression d'être aussi nus et dépourvus que jadis face au Créateur ...*

Si l'on n'a pas peur d'une telle compromission, cette occupation avec Arvo Pärt peut avoir cette action purificatrice au regard de la musique: la gamme perd soudain son apparente évidence et devient une expérience consciente de progression et de diminution successives; et le triple accord si souvent entendu et contaminé par la musique de supermarché et pop devient soudain une coupole sonore dans laquelle les trois notes se débarrassent de leur individualité de façon vraiment idéale pour atteindre une plus grande sociabilité. Alors que pour le musicien du Moyen Age ou de la Renaissance cet étonnement sacré devant ce phénomène serait tout à fait banal, pour nous, auditeurs d'aujourd'hui, ce n'est pas moins qu'une redécouverte d'un axiome musical. Enfin, pourrait-il y avoir autre chose de plus beau pour un interprète qu'un enrichissement de son oreille et de son aventure musicale par son travail?

Andreas Peer Kähler, Berlin, Traduction: Antoine Roberto

Chronological worklist

1956/1957	Vier leichte Tanzstücke
1958/1959	2 Sonatinen op. 1
1959/2003	Our Garden
1959	Partita op. 2
late 50ies/early 60ies	5 Kinderlieder / 5 Children's Songs
1960	Nekrolog op. 5
1963	Perpetuum mobile op. 10
1963	Sinfonie Nr. 1
1964	Collage über B-A-C-H
1964/1994	Concerto piccolo über B-A-C-H
1964	Diagramme op. 11
1964	Quintettino
1964	Solfeggio [choir]
1964/2008	Solfeggio [string quartet]
1964/....	Solfeggio [8 cellos]
1964/....	Solfeggio [saxophone quartet]
1966	Pro et contra
1966	Sinfonie Nr. 2
1968	Credo [piano, choir, orchestra]
1971	Sinfonie Nr. 3
1973	Ukuaru Waltz
1976/1984	An den Wassern zu Babel ... [voices/choir, organ]
1976/1995	An den Wassern zu Babel ... [trombone, chamber orchestra]
1976/1996	An den Wassern zu Babel ... [voices, instruments]
1976/2010	In spe [for 4 woodwinds, horn and string orchestra]
1976	Für Alina
1976/1980	Pari intervallo [organ]
1976/1980	Pari intervallo [recorder]
1976/1995	Pari intervallo [clarinet, trombone, strings]
1976/2008	Pari intervallo [piano 4 hands or 2 pianos]
1976/....	Pari intervallo [8 cellos]
1976/....	Pari intervallo [saxophone quartet]
1976	Trivium
1976/2001	Wenn Bach Bienen gezüchtet hätte ...
1977	Arbos [recorder, triangel]
1977/1986/2001	Arbos [brass instruments, percussion]
1977/1996	Cantate Domino canticum novum

1977/1980	Cantus in Memory of Benjamin Britten
1977	Fratres [chamber ensemble]
1977/1980	Fratres [violin, piano]
1977/1982	Fratres [cellos]
1977/1989	Fratres [string quartet]
1977/1989	Fratres [cello, piano]
1977/1990	Fratres [wind octet, percussion]
1977/1991	Fratres [string orchestra, percussion]
1977/1992	Fratres [violine, string orchestra, percussion]
1977/1993	Fratres [trombone, string orchestra, percussion]
1977/1995	Fratres [cello, string orchestra, percussion]
1977/2000	Fratres [guitar, string orchestra, percussion]
1977/2003	Fratres [viola, piano]
1977/2006	Fratres [4 percussionists]
1977/2008	Fratres [viola, string orchestra, percussion]
1977/2008	Fratres [3 recorder players, percussion, cello]
1977/....	Fratres [saxophone quartet]
1977/1996	Missa syllabica [choir a cappella]
1977/1996	Missa syllabica [choir, organ]
1977/1996/2010	Missa syllabica [vocal ensemble, string quartet]
1977/1990	Sarah Was Ninety Years Old
1977	Summa [choir/soloists a cappella]
1977/1990	Summa [violin, 2 violas, cello]
1977/1991	Summa [string orchestra]
1977/1991	Summa [string quartet]
1977/2005	Summa [recorder quartet]
1977/2008	Summa [trombone quartet]
1977/....	Summa [8 cellos]
1977/....	Summa [saxophone quartet]
1977	Tabula rasa [2 violins, prepared piano, string orchestra]
1977	Tabula rasa [violin, viola, prepared piano, string orchestra]
1977	Variationen zur Gesundung von Arinuschka
1978	Spiegel im Spiegel [violin, piano]
1978	Spiegel im Spiegel [viola, piano]
1978	Spiegel im Spiegel [cello, piano]
1978	Spiegel im Spiegel [double-bass, piano]
1978	Spiegel im Spiegel [clarinet or bass clarinet, piano]
1978	Spiegel im Spiegel [horn, piano]
1978	Spiegel im Spiegel [alto flute, piano]
1978	Spiegel im Spiegel [oboe, piano]
1978	Spiegel im Spiegel [English horn, piano]
1978	Spiegel im Spiegel [bassoon, piano]

1980	Annum per annum
1980	De profundis [male choir, organ]
1980/2008	De profundis [male choir, chamber orchestra]
1982	Passio
1984	Es sang vor langen Jahren
1984/2004	Hymn to a Great City
1984	Wallfahrtslied / Pilgrims' Song [male voice, string quartet]
1984/2001	Wallfahrtslied / Pilgrims' Song [male choir, string orchestra]
1984/1997	Zwei slawische Psalmen
1985/1991	Psalom [string quartet]
1985/1995	Psalom [string orchestra]
1985/....	Psalom [8 cellos]
1985	Stabat Mater [vocal trio, string trio]
1985/2008	Stabat Mater [choir, string orchestra]
1985/1992	Te Deum
1988/1990	Festina lente
1988/1991	Sieben Magnificat-Antiphonen
1988/2008	O-Antiphonen
1989	Magnificat
1989	Mein Weg hat Gipfel und Wellentäler [organ]
1989/1992	Miserere
1989/1997	Ode IX (Nĩnye k wam)
1990	The Beatitudes
1990	Bogoróditse Djévo
1990	Statuit ei Dominus
1990/1996	Beatus Petronius
1990/2002	Berliner Messe [choir, string orchestra]
1990/2002	Berliner Messe [choir/soloists, organ]
1990/2002	Credo aus der "Berliner Messe"
1991	Silouans Song [string orchestra]
1992	And One of the Pharisees ...
1992/2005	Mozart-Adagio
1992/1994	Trisagion
1994/1996	Litany
1994/1997	Ode VII (Memento)
1995/1999	Darf ich ...
1996/98	Dopo la vittoria
1996	I Am the True Vine
1997	Gebet nach dem Kanon
1997	Kanon Pokajanen
1997	Ode I
1997	Ode III



1997	Ode IV
1997	Ode V
1997	Ode VI - Kontakion - Ikos
1997	Ode VIII
1997	The Woman with the Alabaster Box
1997	Tribute to Caesar
1998	Triodion
1998	Zwei Beter
1998/2002	Como cierva sedienta
1999/2002	Cantique des degrés
2000/2002	Cecilia, vergine romana
2000	Littlemore Tractus
2000	Mein Weg [14 strings, percussion]
2000	My Heart's in the Highlands [countertenor, organ]
2000/2010	My Heart's in the Highlands [8 cellos]
2000	Orient & Occident
2000	Which Was the Son of ...
2001	Beatitudines
2001	Nunc dimittis
2002	Peace upon you, Jerusalem
2002	Salve Regina
2002	2 Wiegenlieder [female voices, piano]
2002/2005	2 Wiegenlieder [female choir or soloists, string orchestra]
2002/2009	2 Wiegenlieder [female voice, 4 violas, 4 cellos]
2003	In principio
2003	Lamentate
2003	Most Holy Mother of God
2003	Passacaglia [violin, piano]
2003/2007	Passacaglia [1 or 2 violins, string orchestra]
2004	L'abbé Agathon [soprano, 8 cellos]
2004/2005	L'abbé Agathon [soprano, 4 violas, 4 cellos]
2004/2008	L'abbé Agathon [soprano, alto, female choir, string orchestra]
2004	Anthem of St John the Baptist
2004	Da pacem Domine
2004/2006	Da pacem Domine [choir or soloists]
2004/2006	Da pacem Domine [choir, string orchestra]
2004/2006	Da pacem Domine [string quartett]
2004/2006	Da pacem Domine [string orchestra]
2004/2007	Da pacem Domine [recorder quartett]
2004/2008	Da pacem Domine [choir, orchestra]
2004/....	Da pacem Domine [8 cellos]
2005	Von Angesicht zu Angesicht

2005	La Sindone
2005	Vater unser
2006	Estländler [flute]
2006/2009	Estländler [violin]
2006	Für Anna Maria
2006	Für Lennart in Memoriam
2006	Veni Creator [choir, organ]
2006/2010	Veni Creator [choir, string orchestra]
2007	The Deer's Cry
2007	Morning Star
2007	Scala cromatica
2007	Sei gelobt, du Baum
2008	Alleluia-Tropus
2008	"These words ..."
2008	Symphony No. 4 'Los Angeles'
2009	Missa Brevis
2009	Adam's Lament
2009	Silhouette



Worklist by instrumentation

Orchestra

An den Wassern zu Babel ... (trombone and chamber orchestra)	7-8'
Como cierva sedienta (soprano or female choir and orchestra)	35'
Fratres (brass orchestra and percussion)	11'
In spe (4 woodwinds, horn and string orchestra)	7-8'
Lamentate (piano and orchestra)	37'
Nekrolog op. 5	10'
Perpetuum mobile op. 10	5-6'
Pro et contra (cello and orchestra)	9'
La Sindone	15'
Symphony No. 1	16'
Symphony No. 2	14'
Symphony No. 3	21'
Symphony No. 4, Los Angeles' (harp, timpani, percussion and string orchestra)	40'
Wenn Bach Bienen gezüchtet hätte ... (piano, wind quintet, string orchestra and percussion)	6-7'

String Orchestra

Cantus in Memory of Benjamin Britten (string orchestra and bell)	7'
Collage über B-A-C-H (strings, oboe, cembalo, piano)	8'
Concerto piccolo über B-A-C-H (solo trumpet, strings, cembalo, piano)	8'
Da pacem Domine	6'
Darf ich ... (solo violin, bell in C sharp (ad lib.) and strings)	3'
Festina lente (string orchestra and harp ad lib.)	5-6'
Fratres (string orchestra and percussion)	10'
Fratres (violin, string orchestra and percussion)	11'
Fratres (trombone, string orchestra and percussion)	11'
Fratres (cello, string orchestra and percussion)	11'
Fratres (guitar, string orchestra and percussion)	11'
Fratres (viola, string orchestra and percussion)	11'
Für Lennart in memoriam	7'30"
In spe (4 woodwinds, horn and string orchestra)	7-8'
Mein Weg (14 strings and percussion)	7'
Orient & Occident	7'



Pari intervallo (clarinet, trombone, string orchestra)	6'
Passacaglia (1 or 2 violins, vibrafon ad lib. and string orchestra)	4'30"
Psalom	4-7'
Silouans Song	5'
Silhouette (large string orchestra and percussion)	7'
Summa	5-6'
Symphony No. 4 „Los Angeles“ (harp, timpani, percussion and string orchestra)	40'
Tabula rasa (2 violins, string orchestra and prepared piano)	27'
Tabula rasa (violin, viola, string orchestra and prepared piano)	27'
“These Words ...” (string orchestra and percussion)	12'
Trisagion	12'
Wenn Bach Bienen gezüchtet hätte ... (piano, wind quintet, string orchestra and percussion)	6-7'

Choir + Orchestra / String Orchestra

Adam's Lament (choir and string orchestra)	ca. 18'
L'abbé Agathon (2 soloists, female choir and string orchestra)	15'
Berliner Messe (mixed choir and string orchestra)	25'
Cantique des degrés (mixed choir and orchestra)	10'
Cecilia, vergine romana (mixed choir and orchestra)	17-19'
Como cierva sedienta (soprano or female choir and orchestra)	30'
Credo (piano, mixed choir and orchestra)	12'
Credo from "Berliner Messe" (mixed choir and string orchestra)	4'
Da pacem Domine (mixed choir and orchestra)	6'
Da pacem Domine (mixed choir and string orchestra)	6'
De profundis (male choir and chamber orchestra)	7'
In principio (mixed choir and orchestra)	20'
Litany (soli, mixed choir and orchestra)	25-30'
Our Garden (children's choir and orchestra)	10-15'
Stabat Mater (mixed choir and string orchestra)	20-25'
Te Deum (3 choirs, prepared piano, string orchestra and tape)	30'
Veni Creator (choir and string orchestra)	2'30"
Wallfahrtslied / Pilgrims' Song (male choir and string orchestra)	9'
2 Wiegenlieder / 2 Lullabies	
No. 1: Christmas Lullaby (female choir or soloist and string orchestra)	ca. 2'30"
No. 2: Kuus-kuus, kallike (female choir or 2 soloists and string orchestra)	ca. 2'15"

Chamber Music – instrumental

Arbos (8 brass instruments and percussion)	3'
Arbos (7 (8) recorders and 3 triangles ad lib.)	3'
Da pacem Domine (string quartet)	6'
Da pacem Domine (recorder quartet)	6'

Da pacem Domine (8 cellos)	6'
Fratres (chamber ensemble)	10'
Fratres (4, 8, 12 ... cellos)	10'
Fratres (string quartet)	10'
Fratres (wind octet and percussion)	10'
Fratres (violin and piano)	11'
Fratres (cello and piano)	11'
Fratres (viola and piano)	11'
Fratres (double-bass and piano)	11'
Fratres (4 percussionists)	11'
Fratres (3 recorder players, percussion, cello)	10'
Fratres (saxophone quartet)	10'
Missa Brevis (12 cellos)	10'
Mozart-Adagio (violin, cello and piano)	6'
My Heart's in the Highlands (8 cellos)	8'-9'
O Antiphonen (8 cellos)	15'
Pari intervallo (4 recorders)	6'
Pari intervallo (saxophone quartet)	6'
Pari intervallo (8 cellos)	6'
Passacaglia (violin and piano)	4'30"
Psalom (string quartet)	2'30"-5'
Psalom (8 cellos)	2'30"-5'
Quintettino (flute, oboe, clarinet, bassoon and horn)	5'
Scala cromatica (violin, cello, piano)	1'30"
Solfeggio (string quartet)	5-6'
Solfeggio (saxophone quartet)	5-6'
Solfeggio (8 cellos)	5-6'
Spiegel im Spiegel (violin and piano)	10'
Spiegel im Spiegel (viola and piano)	10'
Spiegel im Spiegel (cello and piano)	10'
Spiegel im Spiegel (horn and piano)	10'
Spiegel im Spiegel (double-bass and piano)	10'
Spiegel im Spiegel (oboe and piano)	10'
Spiegel im Spiegel (bassoon and piano)	10'
Summa (violin, 2 violas and cello)	5-6'
Summa (string quartet)	5-6'
Summa (recorder quartet)	5-6'
Summa (saxophone quartet)	5-6'
Summa (8 cellos)	5-6'

String quartet

Da pacem Domine	6'
Fratres	10'
Psalom	2'30"–5'
Solfeggio	5–6'
Summa	5–6'

Chamber Music – vocal/instrumental

L'abbé Agathon (soprano and 8 cellos)	15'
L'abbé Agathon (soprano and 4 violas and 4 cellos)	15'
An den Wassern zu Babel saßen wir und weinten (voices or mixed choir and organ)	7–8'
An den Wassern zu Babel saßen wir und weinten (voices and instrumental ensemble)	7–8'
Arbos (7 (8) recorders and 3 triangles ad lib.)	3'
Berliner Messe (mixed choir or soloists and organ)	25'
Cantate Domino canticum novum (mixed choir or soloists and organ)	3'
Da pacem Domine (recorder quartet)	6'
Es sang vor langen Jahren (alto or countertenor, violin and viola)	4'
Estländler (flute)	1'30"
Estländler (violin)	1'30"
Fratres (3 recorder players, percussion, cello)	10'
Missa syllabica (vocal ensemble and string quartet)	13–16'
My Heart's in the Highlands (countertenor or alto and organ)	8'30"
Pari intervallo (4 recorders)	6'
Sarah Was Ninety Years Old (3 voices (STT), percussion and organ)	25'
Sei gelobt, du Baum (baritone, violin, quinterne, double bass)	3'
Stabat Mater (soprano, alto, tenor, violin, viola and cello)	20–25'
Summa (recorder quartet)	5–6'
Vater Unser (boy's soprano and piano)	2'30"
Von Angesicht zu Angesicht (soprano ad lib, baritone, clarinet, viola and doublebass)	4'
Wallfahrtslied / Pilgrims' Song (tenor or baritone and string quartet)	9'
2 Wiegenlieder / 2 Lullabies	
No. 1: Christmas Lullaby (female voice and piano)	2'30"
No. 2: Kuus-kuus, kallike (2 female voices and piano)	2'
No. 1: Christmas Lullaby (female voice, 4 viola, 4 cellos)	2'30"
No. 2: Kuus-kuus, kallike (2 female voices, 4 viola, 4 cellos)	2'

Choir + Instruments

Alleluia-Tropus (for choir (SATB) and 8 cellos)	
Anthem of St John the Baptist (for choir (SATB) and organ)	5'
An den Wassern zu Babel saßen wir und weinten (voices or mixed choir and organ)	7–8'
The Beatitudes (mixed choir and organ)	7'
Beatitudines (mixed choir and organ)	7'

Beatus Petronius (2 mixed choirs and 2 organs)	5'
Berliner Messe (mixed choir or soloists and organ)	25'
Cantate Domino canticum novum (mixed choir or soloists and organ)	3'
De profundis (male choir, percussion ad lib. and organ)	7'
5 Kinderlieder / 5 Children Songs (children choir and piano)	
Littlemore Tractus (mixed choir and organ)	6'
Miserere (soli, mixed choir, ensemble and organ)	30–35'
Missa syllabica (mixed choir and organ)	13–16'
Passio (soli, mixed choir, instrumental quartet and organ)	75'
Salve Regina (mixed choir and organ)	10–12'
Statuit ei Dominus (2 mixed choirs and 2 organs)	5–6'
Veni creator (mixed choir and organ)	2'30"

A Cappella

Alleluia-Tropus (for choir (SATB) and 8 cellos ad. lib.)	3'
And One of the Pharisees ... (3 voices or 3-part choir)	10'
Bogoróditse Dyévo	1'
Da pacem Domine	6'
The Deer's Cry	5'
Dopo la vittoria	12'
Gebet nach dem Kanon / Prayer after the Kanon	11–13'
I Am the True Vine	6–8'
Kanon Pokajanen	90–110'
Magnificat	7'
7 Magnificat-Antiphonen	15'
Missa syllabica	13–16'
Morning Star	3'
Most Holy Mother of God	4'
Nunc dimittis	5'
Ode I	7'30"–9'30"
Ode III	12–13'30"
Ode IV	7–9'
Ode V	8–10'
Ode VI • Kontakion • Ikos	13'30"–16'30"
Ode VII • Memento	7–9'
Ode VIII	8'30"–10'30"
Ode IX • Ninye k wam	8–10'
Peace upon you, Jerusalem (female choir)	5'
2 slawische Psalmen (mixed choir or soloists)	8'
Solfeggio	5–6'
Summa (mixed choir or soloists)	5–6'
Tribute to Caesar	7'



Triodion	15'
Which Was the Son of ...	7'30"
The Woman with the Alabaster Box	7'
Zwei Beter (female choir)	5'

Organ

Annum per annum	8'
Mein Weg hat Gipfel und Wellentäler	8'
Pari intervallo	6'
Trivium	7'

Piano

Diagramme op. 11	4'
Für Alina	2'
Für Anna Maria	1-1'15"
Hymn to a Great City (2 pianos)	5-6'
4 leichte Tanzstücke	6'
Pari intervallo (4-hands or 2 pianos)	6'
Partita	8'
2 Sonatinen op. 1	6'+ 6'
Ukuaru Waltz	2'30"
Variationen zur Gesundung von Arinuschka	4'

Catalogue of works

L'ABBÉ AGATHON

L'abbé Agathon 2004

for soprano and 8 violoncellos — 15'

language: French (alternative version in English)

première: 05/05/2004, Beauvais. Barbara Hendricks, soprano, Ensemble de Violoncelles de Beauvais

score and parts on hire

for sale:

UE 32767 • study score

UE 33231 • piano reduction (special order)

L'abbé Agathon 2004/2005

for soprano, 4 violas and 4 violoncellos — 15'

language: French (alternative version in English)

première: 10/07/2005, Ossiach. Berit Barfred-Jensen, soprano, Camerata Salzburg, Erwin Ortner

score and parts on hire

for sale:

UE 33004 • study score

UE 33005 • piano reduction (special order)

L'abbé Agathon 2004/2008

for 2 soloists, female choir (SA) and string orchestra — 15'

language: French (alternative version in English)

Soloists (S, A) from the choir / Solisten (S, A) aus dem Chor

première: 03/11/2008, Richmond. Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra, Tõnu Kaljuste

score and parts on hire

for sale:

UE 34672 • study score (special order)

UE 34673 • choral score (special order)

UE 34649 • piano reduction (special order)



Adagio

see *Mozart-Adagio*

Adam's Lament 2009/2010

for choir and string orchestra — ca. 18'

choir: SATB

première: 07/06/2010, Istanbul. Estonian Philharmonic Chamber Choir, Vox Clamantis, Borusan Istanbul Philharmonic Orchestra, Tõnu Kaljuste

for sale:

UE 34740 • study score (special order)

UE 34741 • choral score (special order)

UE 34742 • piano reduction (special order)

in preparation

Alina

see *Für Alina*

Alleluia-Tropus 2008

for vocal ensemble (or chamber choir SATB) and 8 violoncellos (ad lib.) — 3'

source text: Tropus for December 6th (Saint Nicholas) / Tropus für den 6. Dezember (Hl. Nikolaus)

language: Church Slavonic

première: 20/12/2008, Bari. Vox Clamantis, Cello Octet Amsterdam

sets of parts (cello) on hire

for sale:

UE 34365 • score (special order)

UE 34366 • vocal score (special order)

UE 34367 • piano reduction (special order)

AN DEN WASSERN ZU BABEL SASSEN WIR UND WEINTEN

An den Wassern zu Babel saßen wir und weinten 1976/1984

for mixed choir or soloists (SATB) and organ — 7–8'

set by Christopher Bowers-Broadbent

language: vocalises

solo: soprano, alto, tenor, bass; choir: SATB

première: 28/04/1984, Wittener Tage für neue Kammermusik, Witten.

Collegium Vocale Köln

for sale:

UE 30159 • score = organ part

UE 30160 • vocal score

An den Wassern zu Babel saßen wir und weinten 1976/1984
for trombone and chamber orchestra — 7–8'
cl(2), hn, str
première: 19/11/1995, Stockholm. Christian Lindberg, trb, Stockholm Chamber
Orchestra, Vladimir Ponkin
score and parts on hire
for sale: UE 30293 • score (special order)

An den Wassern zu Babel saßen wir und weinten 1976/1996
for soloists (SATB) and instrumental ensemble — 7–8'
language: vocalises
1 1 1 1 - 1 0 0 0 - vln(1), vla(1), vc(1), cb(1)
score and parts on hire
for sale:
UE 30161 • score (special order)
UE 30160 • vocal score

An den Wassern zu Babel saßen wir und weinten
for 4 woodwinds, horn and string orchestra
see *In spe*

And One of the Pharisees ... 1992
for 3 voices or 3-part choir a cappella — 10'
source text: Bible, St Luke 7, 36–50
language: English
solo: countertenor or alto, tenor, bass; choir: Ct(A)TB
première: 09/02/1992, Davis. Theatre of Voices, Paul Hillier
for sale: UE 30510 • vocal score

Annum per annum 1980
for organ — 8'
première: 12/10/1980, Speyer. Leo Krämer
for sale: UE 17179

Anthem of St John the Baptist 2004
for mixed choir (SATB) and organ — 5'
source text: Bible, St John 1, 29–34
language: English
première: 18/03/2004, Oxford. Choir of St John's College Oxford, Duncan Whitmore
for sale:
UE 32927 • score = organ part
UE 32928 • choral score

Arbos 1977
for 7 (8) recorders and 3 triangles ad lib. — 3'
for sale: UE 17443 • score and parts

Arbos 1977/1986/2001
for 8 brass instruments and percussion — 3'
o o o o - o 4 4 o - timp, perc
score and parts on hire
for sale: UE 31911 • study score

The Beatitudes 1990/1991
for mixed choir (SATB) and organ — 7'
source text: Bible, St Matthew 5, 3–12
language: English
première: 25/05/1990, Berlin. Theatre of Voices, Paul Hillier
for sale:
UE 33002 • score = organ part
UE 33003 • choral score

Beatitudines 1990/2001
for mixed choir (SATB) and organ — 7'
source text: Bible, St Matthew 5, 3–12
language: Latin
première: 24/06/2002, Monza. Matteo Riboldi, org, Cappella Musicale del Duomo di Monza, Giovanni Barzaghi
for sale:
UE 31989 • score = organ part
UE 31990 • choral score

Beatus Petronius 1990/1996
for 2 choirs (SATB/SATB) and 2 organs — 5'
language: Latin
première: 05/10/1990, Bologna. Umberto Forni, org, Liuwe Tamminga, org, Coro di voci bianche di San Petronio, Sergio Vartolo; Kuhn Children's Choir Prague
for sale:
UE 31156 • score = organ part
UE 31157 • choral score
For the same instrumentation see also *Statuit ei Dominus*

Berliner Messe 1990/2002

for mixed choir or soloists (SATB) and organ — 25'

Kyrie • Gloria • Erster Alleluia vers zum Weihnachtsfest (ad lib.) • Zweiter Alleluia vers zum Weihnachtsfest (ad lib.) • Erster Alleluia vers zum Pfingstfest (ad lib.) • Zweiter Alleluia vers zum Pfingstfest (ad lib.) • Veni Sancte Spiritus (ad lib.) • Credo • Sanctus • Agnus Dei
language: Latin

première: 24/05/1990, 90. Deutscher Katholikentag, Berlin. Theatre of Voices, Paul Hillier

for sale:

UE 32989 • score = organ part

UE 32990 • vocal score

Berliner Messe 1990/1991/2002

for mixed choir (SATB) and string orchestra — 25'

Kyrie • Gloria • Erster Alleluia vers zum Weihnachtsfest (ad lib.) • Zweiter Alleluia vers zum Weihnachtsfest (ad lib.) • Erster Alleluia vers zum Pfingstfest (ad lib.) • Zweiter Alleluia vers zum Pfingstfest (ad lib.) • Veni Sancte Spiritus (ad lib.) • Credo • Sanctus • Agnus Dei
language: Latin

première: 18/12/1991, Erlangen. Süddeutsches Vokalensemble, Kammerorchester Schloss Werneck, Ulf Klausenitzer; Chorleiter: Rolf Beck

score and parts on hire

for sale:

UE 32762 • study score

UE 32761 • choral score

2 Beter

see *Zwei Beter*

Bogoróditse Djévo 1990

Mother of God and Virgin [Rejoice, O Virgin Mary, ...]

for mixed choir (SATB) a cappella — 1'

language: Church Slavonic

première: 24/12/1990, Cambridge. King's College Choir, Stephen Cleobury

for sale: UE 30414 • choral score

Cantate Domino canticum novum 1977/1996

for mixed choir or soloists (SATB) and organ — 3'

source text: Bible, psalm 95

language: Latin

for sale:

UE 31058 • score = organ part

UE 31059 • vocal score



Cantique des degrés 1999/2002

for mixed choir (SATB) and orchestra — 7'

source text: Bible, psalm 121 (120)

language: Latin

2 2 2 2 - 4 2 2 1 - timp, perc, str

première: 19/11/1999, Monaco. Choeur de l'Opéra de Monte Carlo, Orchestre Philharmonique de Monte Carlo, Tõnu Kaljuste

score and parts on hire

for sale:

UE 31468 • study score

UE31466 • choral score

Cantus in Memory of Benjamin Britten 1977/1980

for string orchestra and bell — 6'

première: 1977, Tallinn. Estonian RSO, Eri Klas

score and parts on hire

for sale:

UE 32469 • score (special order)

PH 555 • pocket score

Cecilia, vergine romana 2000/2002

for mixed choir (SATB) and orchestra — 17–19'

source text: Breviario Romano, 22 novembre, S. Cecilia, terza lettura

language: Italian

2 2 2 2 - 4 2 2 1 - perc(2), hp, str

première: 19/11/2000, Roma. Chor der Accademia Nazionale di Santa Cecilia, Orchestra dell'Accademia Nazionale di Santa Cecilia, Myung-Whun Chung

score and parts on hire

for sale:

UE 31543 • study score

UE 31719 • choral score

5 Children Songs

see *Kinderlieder*

Christmas Lullaby

see *Wiegenlieder*

Collage über B-A-C-H 1964

for strings, oboe, cembalo and piano — 8'

première: 1964, Tallinn, Tallinn Chamber Orchestra

published by Sikorski, Hamburg

Como anhela la cierva

see *Como cierva sedienta*

Como cierva sedienta 1998/2002

for soprano or female choir and orchestra — 30'

source text: Bible, Psalm 42 and 43 (41–42)

language: Spanish

solo: soprano; choir: SA (unisono)

3 3 3 3 - 4 2 3 0 - timp, perc(5), hp, str

première (soprano and orchestra): 03/02/1999, Festival de Música de Canarias, Santa Cruz/Tenerife and 05/02/1999 Gran Canaria. Patricia Rozario, soprano, Copenhagen Philharmonic Orchestra, Okko Kamu

première (female choir and orchestra): 16/06/2000, Stockholm. Swedish Radio Choir, Swedish RSO, Tõnu Kaljuste

score and parts on hire

for sale:

UE 31290 • study score

UE 31370A • solo part

Concerto piccolo über B-A-C-H 1964/1994

for solo trumpet, strings, cembalo and piano — 8'

première: 23/10/1994, Göteborg. Hakan Hardenberger, Göteborg SO, Neeme Järvi

Published by Sikorski, Hamburg

Credo 1968

for mixed choir (SATB), piano and orchestra — 12'

language: Latin

4 2 3 4 - 4 4 3 1 - timp, perc(8), str

première: 16/11/1968, Tallinn. Estonian Radio Choir, Estonian RSO, Neeme Järvi

score and parts on hire

for sale:

UE 33344 • study score

UE 33033 • choral score

UE 33497 • piano reduction (special order)

UE 34032 • solo piano part (special order)

Credo 1990/2002

from 'Berliner Messe'

for mixed choir or soloists (SATB) and organ (Matzelsdorfer Fassung) — 4'

language: Latin

for sale:

UE 33026 • score = organ part

UE 33025 • vocal score



Credo 1990/2005
from 'Berliner Messe'
for mixed choir (SATB) and string orchestra (Matzelsdorfer Fassung) — 4'
language: Latin
score and parts on hire
for sale:
UE 33054 • study score (special order)
UE 33053 • organ reduction (special order)
UE 32630 • choral score

DA PACEM DOMINE

Da pacem Domine 2004/2008
for choir (SATB) and orchestra — 6'
2 2 2 2 - 4 2 2 1 - timp, perc, str
première: 01/07/2004, Barcelona. Royal Choir of Catalonia, Hespèrien XXI, Jordi Savall
première (revised version): 27/04/2008, Potsdam. Potsdamer Kantorei, Neues
Kammerorchester Potsdam, Ud Joffe
score and parts on hire
for sale:
UE 32999 • study score (special order)
UE 32998 • choral score (special order)

Da pacem Domine 2004/2006
for mixed choir or soloists (SATB) a cappella — 6'
language: Latin
choir: SATB
première: 29/03/2005, St. Gerold. Hilliard Ensemble; a cappella Fassung
for sale:
UE 32941 • vocal score
UE 32942 • piano reduction (special order)

Da pacem Domine 2004/2006
for choir (SATB) and string orchestra — 6'
première: 18/05/2007, Tallinn. Estonian Philharmonic Chamber Choir,
Tallinn Chamber Orchestra, Tõnu Kaljuste
score and parts on hire
for sale:
UE 33688 • study score (special order)
UE 32941 • choral score
UE 32942 • piano reduction (special order)

Da pacem Domine 2004/2006
for string quartet — 6'

for sale:

UE 33339 • score (special order)

UE 33340 • score and parts

Da pacem Domine 2004/2006
for string orchestra — 6'

première: 02/11/2006, Tallinn. Tallinn Chamber Orchestra, Andres Mustonen

score and parts on hire

for sale: UE 33664 • study score

Da pacem Domine 2004/2006

set for recorder quartet [S(T)A(B)T(greatbass)B(subbass)] by Sylvia Corinna Rosin and Irmhild Beutler (2007)

descant recorder; treble recorder; tenor recorder; bass recorder — 6'

for sale: UE 33704 • score and parts

Da pacem Domine 2004/2006

for 8 violoncellos — 6'

in preparation

Darf ich ... 1995/1999

for solo violin, bell in C sharp (ad lib.) and strings — 3'

première: 03/07/1999, Graz. Gidon Kremer, vl, Kremerata Baltica, Michael Fendre;

world première of the revised version

première: 08/08/1995, Gstaad. Edna Michell, vl, Chamber Orchestra of England, Yehudi Menuhin

score and parts on hire

for sale:

UE 31486 • study score

UE 30851 • piano reduction (special order)

De profundis ... 1980

for male choir, percussion ad lib. and organ — 7'

source text: Bible, psalm 130 (129)

language: Latin

choir: TTBB

première: 25/04/1981, Kassel. Vokalensemble Kassel, Klaus Martin Ziegler

for sale:

UE 32973 • score = organ part

UE 32974 • choral score

De profundis ... 1980/2008

for male choir (TTBB) and chamber orchestra — 7'

source text: Bible, psalm 130 (129)

language: Latin

1 1 1 1 - 1 1 1 0 - perc, str

première: 27/04/2008, Potsdam. Potsdamer Kantorei, Neues Kammerorchester Potsdam, Ud Joffe

score and parts on hire

for sale:

UE 34321 • study score (special order)

UE 34322 • choral score (special order)

The Deer's Cry 2007

for mixed choir (SATB) a cappella — 5'

source text: according to the "Lorica" of St Patrick (~377)

language: English

première: 13/02/2008, Drogheda. State Choir Latvija, Fergus Sheil

for sale: UE 33723 • choral score

Diagramme op. 11 1964

for piano — 4'

première: 1964, Tallinn.

published by Sikorski, Hamburg

Dopo la vittoria 1996/1998

Piccola cantata for mixed choir (SATB) a cappella — 11'

source text: Dictionary 'History of Church Singers and Chants' by Archbishop Philaret, published 1902 in St. Petersburg

language: Italian

première: 06/12/1997, Milano. Swedish Radio Choir, Tõnu Kaljuste

for sale: UE 30429 • choral score

Es sang vor langen Jahren 1984

Motette für de la Motte

for alto or countertenor, violin and viola — 4'

text: Clemens von Brentano

language: German

première: 17/11/1984, Hannover. Andrea Grobb, Markus Honegger, Burghard Teichert

for sale: UE 18421 • performance score

Eesti hällilaul "Kuus-kuus, kallike"

see *Wiegenlieder*

Estländler 2006
for flute — 1'30"
for sale: UE 33661 • published in "Flute Project"

Estländler 2006/2009
for violin — 1'30"
for sale: UE 34680 • published in "Violin Project"

Estnisches Wiegenlied – Estonian Lullaby
see *Wiegenlieder*

Festina lente 1988/1990
for string orchestra and harp ad lib. — 6–9'
vln.I, vln.II, vln.III, vln.IV, vla, vc, cb, hp ad lib.
première: 26/06/1988, Bonn. Orchester der Beethovenhalle, Dennis Russell Davies
score and parts on hire
for sale: UE 19286 • study score

FRATRES
three-part music / dreistimmige Musik

Fratres 1977
for chamber ensemble — 10'
1 1 1 1 - 1 0 0 0 - perc, str(1 1 1 1 1)
score and parts on hire
for sale: UE 34174 • study score

Fratres 1977/1982
for 4, 8, 12 ... violoncellos — 10'
première: 18/09/1982, Berlin. 12 Cellisten der Berliner Philharmoniker
for sale:
UE 17710 • score
UE 17711 • set of parts

Fratres 1977/1985/1989
for string quartet — 10'
for sale:
PH 560 • pocket score
UE 19000A/C • parts

Fratres 1977
for wind octet and percussion — 10'
set for wind octet and percussion by Beat Briner (1990)
ob(2), cl(2), bsn(2), hn(2), perc(1)

for sale:

UE 34358 • score

UE 34359 • set of parts

Fratres 1977/1991
for string orchestra and percussion — 10'
percussion (1 player: claves and bass drum or tomtom); violin I; violin II; viola;
violoncello; contrabass

score and parts on hire

for sale: UE 17802 • study score

Fratres 1977
for brass orchestra — 10'
set for brass orchestra by Johannes Stert (2004)
première: 12/12/2004, Hilgen. Orchesterverein Hilgen, Johannes Stert
score and parts on hire

for sale: UE 33036 • study score (special order)

Fratres 1977
for 3 recorder players, percussion and violoncello (or viola da gamba) — 10'
set by Peter Thalheimer (2009)
in preparation

FRATRES

three-part music with solo-variations / dreistimmige Musik mit Solo-Variationen

Fratres 1977/1980
for violin and piano — 11'
première: 17/08/1980, Salzburg. Gidon Kremer and Elena Kremer

for sale: UE 17274

Fratres 1977
for violoncello and piano — 11'
set for cello by Dietmar Schwalke (1989)
première: 30/07/1989, Hitzacker. Dietmar Schwalke, vc, Nerine Barrett, pno

for sale: UE 19563

Fratres 1977/1992

for violin, string orchestra and percussion — 11'
percussion (1 player: claves and bass drum or tomtom); violin I; violin II; viola;
violoncello; contrabass

score and parts on hire

for sale:

UE 31998 • study score

UE 19898 • piano reduction (special order)

UE 19898A • solo part (special order)

Fratres 1977

for trombone, string orchestra and percussion — 11'

set for trombone by Christian Lindberg (1993)

percussion (1 player: claves and bass drum or tomtom); violin I; violin II; viola;
violoncello; contrabass

score and parts on hire

for sale:

UE 34829 • study score (special order)

UE 34830 • piano reduction (special order)

UE 34830A • solo part (special order)

Fratres 1977/1995

for violoncello, string orchestra and percussion — 11'

percussion (1 player: claves and bass drum or tomtom); violin I; violin II; viola;
violoncello; contrabass

première: 09/12/2001, Rotterdam. I Fiamminghi, Rudolf Werthen

score and parts on hire

for sale:

UE 31997 • study score (special order)

UE 32573 • piano reduction (special order)

UE 32573A • solo part (special order)

Fratres 1977

for guitar, string orchestra and percussion — 11'

set for guitar by Manuel Barrueco (2000)

percussion (1 player: claves and bass drum or tomtom); violin I; violin II; viola;
violoncello; contrabass

première: 02/11/2000, La Coruna. Manuel Barrueco, guit, Orquesta Sinfónica
de Galicia

score and parts on hire

for sale:

UE 32635 • study score



UE 32801 • piano reduction (special order)

UE 32801A • solo part (special order)

Fratres 1977

for viola and piano — 11'

set for viola by Lars Anders Tomter (2003)

for sale: UE 32624

Fratres 1977/2008

for viola, string orchestra and percussion — 11'

percussion (1 player: claves and bass drum or tomtom); violin I; violin II; viola;
violoncello; contrabass

première: 15/11/2008, Helsingör. Ida Speyer Grøn, vla, Athelas Sinfonietta,

Morten Ryelund, young strings of Malmö Symphony Orchestra

score and parts on hire

for sale:

UE 34375 • study score (special order)

UE 34588 • piano reduction (special order)

UE 34588A • solo part (special order)

Fratres 1977

for 4 percussion players — 11'

set for 4 percussion players by Vambola Krigul (2006)

première: 09/05/2006, Tallinn. Percussion Ensemble PaukenfEST (Vambola Krigul)

for sale:

UE 33375 • study score

UE 33376 • set of parts

Fratres 1977

for saxophone quartet — 11'

in preparation

Für Alina 1976

for piano — 2'

première: 1976, Tallinn

for sale: UE 19823

Contains also *Variationen zur Gesundung von Arinuscha*

Für Anna Maria 2006

for piano — 1' or 1'15"

for sale: UE 33363

Für Lennart in memoriam 2006

for string orchestra — 7'30"

violin I(16); violin II(14); viola(10); violoncello(8); contrabass(6)

première: 26/03/2006, Tallinn. Tallinn Chamber Orchestra, Tõnu Kaljuste; premièred at the state funeral of Lennart Georg Meri (1929–2006)

score and parts on hire

for sale: UE 33324 • study score (special order)

Gebet nach dem Kanon

see *Kanon Pokajanen*

Hymn to a Great City 1984/2004

for 2 pianos — 3'

première: 15/07/2000, Lockenhaus. Johannes and Eduard Kutrowatz; (revised version)

première: 10/03/1984, New York. Joel Sachs and Cheryl Seltzer; (first version)

for sale: UE 30439 • performance score

I Am the True Vine 1996

for mixed choir (SATB) a cappella — 6–8'

source text: Bible, St John 15, 1-14

language: English

première: 22/06/1996, Norwich. Norwich Cathedral Choir, David Dannett

for sale: UE 30301 • choral score

In principio 2003

for mixed choir (SATB) and orchestra — 20'

source text: Bible, St John 1, 1–14

language: Latin

3 2 2 3 - 4 3 4 1 - timp, perc(3), str

première: 22/05/2003, Graz. chor pro musica graz, Capella Istropolitana, Michael Fendre

score and parts on hire

for sale:

UE 32656 • study score (special order)

UE 32655 • choral score

UE 32834 • piano reduction (special order)

In spe 2010

for 4 woodwinds, horn and string orchestra — 7–8'

1 1 1 1 - 1 0 0 0 - string orchestra

based on *An den Wassern zu Babel saßen wir und weinten*

première: 09/09/2010, Vale of Glamorgan. BBC Natinal Orchestra of Wales

for sale: UE 34743 • study score

in preparation



Introductory Prayers

see *Trisagion*

Kanon Pokajanen 1997

for mixed choir (SATB) a cappella — 90–110'

Ode I • Ode III • Ode IV • Ode V • Ode VI - Kontakion - Ikos • Ode VII (Memento) • Ode VIII • Ode IX (Ninye k wam) • Gebet nach dem Kanon / Prayer after the Kanon

language: Church Slavonic

première: 17/03/1998, Köln. Estonian Philharmonic Chamber Choir, Tõnu Kaljuste

for sale:

UE 31114 • study score

UE 31272 • choral score

Each part from *Kanon Pokajanen* may be performed separately

Ode I 1997

7'30"–9'30"

for sale: UE 31271 • choral score

Ode III 1997

12'–13'30"

for sale: UE 31273 • choral score

Ode IV 1997

7'–9'

for sale: UE 31274 • choral score

Ode V 1997

8'–10'

for sale: UE 31275 • choral score

Ode VI

Ode VI • Kontakion • Ikos 1997

13'30"–16'30"

for sale: UE 31276 • choral score

Ode VII (Memento) 1994/1997

7'–9'

for sale: UE 31277 • choral score

Ode VIII 1997

8'30"–10'30"

for sale: UE 31278 • choral score

Ode XI (Ninye k wam) 1989/1997

8'–10'

for sale: UE 31279 • choral score

Prayer after the Kanon – Gebet nach dem Kanon 1997

11'–13'

for sale: UE 31280 • choral score

5 Kinderlieder – 5 Children Songs – 5 Laulu Lastele late 50ies / early 60ies

for children's choir (unisono) and piano

Ich bin schon groß • Lied der Glühwürmchen • Lied der Frösche • Lied vom Marienkäfer •
Wie soll die Puppe heißen?

language: Estonian, Russian, German

for sale: • in preparation

Kontakion, Ikos

see *Kanon Pokajanen – Ode VI*

Lamentate 2002

Homage to Anish Kapoor and his sculpture 'Marsyas'

for piano and orchestra — 37'

3 2 2 2 - 4 2 2 0 - timp, perc(4), str

première: 07/02/2003, London. Hélène Grimaud, pno, London Sinfonietta, Alexander Briger
score and parts on hire

for sale:

UE 32667 • study score

UE 32843 • piano reduction (special order)

UE 32843A • solo part (special order)

5 Laulu Lastele

see *Kinderlieder*

4 leichte Tanzstücke 1956/1957

for piano — 6'

Der gestiefelte Kater • Rotkäppchen und der Wolf • Schmetterlinge • Tanz der Entenküken

for sale: UE 33374

5 Lieder für Kinderchor

see *Kinderlieder*



Litany 1994/1996

Prayers of St John Chrysostom for each hour of the day and night
for soli, mixed choir (SATB) and orchestra — 25–30'

language: English

solo: alto (countertenor), 2 tenors, bass

2 2 2 2 - 2 1 1 0 - perc(3), str

première: 24/06/1994, Eugene. Hilliard Ensemble, Festival Chorus, Festival Orchestra,
Helmuth Rilling

score and parts on hire

for sale:

UE 31116 • study score

UE 30780 • choral score

Littlemore Tractus 2000

for mixed choir (SATB) and organ — 6'

source text: 'Wisdom and Innocence', Sermon preached on 19 February 1843 in Littlemore

text: John Henry Newman

language: English

première: 21/02/2001, Oxford. St Martin-in-the-Fields, Paul Stubbings

for sale:

UE 31595 • score = organ part

UE 31596 • choral score

2 Lullabies

see *Wiegenlied*

Magnificat 1989

for mixed choir (SATB) a cappella — 7'

language: Latin

première: 24/05/1990, Stuttgart. Staats- und Domchor Berlin, Christian Grube

for sale: UE 19350 • choral score

7 Magnificat-Antiphonen 1988/1991

for mixed choir (SATB) a cappella — 15'

O Weisheit • O Adonai • O Sproß aus Isais Wurzel • O Schlüssel Davids • O Morgenstern •

O König aller Völker • O Immanuel

language: German

première: 11/10/1988, Berlin. Rias Kammerchor, Marcus Creed

for sale: UE 19098 • choral score



Mein Weg hat Gipfel und Wellentäler 1989

for organ — 8'

première: 09/07/1989, Parainen. Kari Jussila

for sale: UE 19545

Mein Weg 1989/1999/2000

for 14 strings and percussion — 7'

perc, vln(6), vla(2), vc(4), cb(2)

première: 11/04/1995, Berlin. Kammerorchester Unter den Linden, Andreas Peer Kähler

première (revised version): 02/07/1999, Graz. Arco Musicale, Michael Fendre

score and parts on hire

for sale: UE 31598 • study score

Miserere 1989/1992

for soli, mixed choir, ensemble and organ — 30–35'

language: Latin

solo: soprano, alto (countertenor), 2 tenors, bass; choir: SATB

o 1 2 1 - o 1 1 o - perc(3), org, e.guit, e.bass

première: 17/06/1989, Rouen. Hilliard Ensemble, Paul Hillier

score and parts on hire

for sale:

UE 30871 • score

UE 30873 • vocal score

Missa brevis 2009

for 12 violoncello

Kyrie • Sanctus • Agnus Dei

première: 27/02/2010, Berlin. 12 Cellisten der Berliner Philharmoniker

score and parts on hire

for sale: UE 34730 • study score (special order)

MISSA SYLLABICA

Missa syllabica 1977/1996

for mixed choir (SATB) and organ — 13–16'

Kyrie • Gloria • Credo • Sanctus • Agnus Dei • Ite missa est

language: Latin

for sale:

UE 30430 • score = organ part

UE 30431 • choral score

Missa syllabica 1977/1996
for mixed choir (SATB) a cappella — 13–16'
Kyrie • Gloria • Credo • Sanctus • Agnus Dei • Ite missa est
language: Latin
for sale: UE 31151 • choral score

Missa syllabica 1977/1996/2010
for soloists or vocal ensemble (SATB) and string quartet — 13–16'
Kyrie • Gloria • Credo • Sanctus • Agnus Dei • Ite missa est
language: Latin
in preparation

Morning Star 2007
for choir (SATB) a cappella — 3'
Prayer above the tomb of St Bede in Durham Cathedral
language: English
choir: SATB
première: 10/12/2007, London. Durham University Choir, Jeremy Dibble
for sale: UE 33718 • choral score (special order)

Most Holy Mother of God 2003
for 4 voices (Ct/ATTB) a cappella — 5'
language: English
première: 15/10/2003, Durham. Hilliard Ensemble
for sale: UE 32622 • vocal score

Mozart-Adagio 1992/2005
for violin, violoncello and piano — 6'
première: 06/09/1992, Helsinki. Kalichstein-Laredo-Robinson Trio (Jamie Laredo, vn; Sharon Robinson, vc; Joseph Kalichstein, pno)
for sale: UE 30456 • score and parts
Piano trio based on the 2nd movement of *Piano sonata* in F major KV 189e (280) by Wolfgang Amadeus Mozart.

My Heart's in the Highlands 2000
for countertenor or alto and organ — 8'30"
source text: poem 'My Heart's in the Highlands' by Robert Burns (1759–1796)
language: English
première: 27/05/2000, Avignon. David James, Ct, Christopher Bowers-Broadbent, Org; (CD)
première: 23/11/2000, Saluzzo. David James, Ct, Christopher Bowers-Broadbent, Org; (live)
for sale: UE 31541



My Heart's in the Highlands 2000/2010

for 8 violoncellos — 8'–9'

score and parts on hire

in preparation

Nekrolog op. 5 1960

for orchestra — 10'

3 3 4 3 - 4 4 3 1 - timp, perc, str

première: 1961, Moskau. Moskau RSO, Roman Matsow

Published by Belaieff, Frankfurt

Nunc dimittis 2001

for mixed choir (SATB) a cappella — 7'30"

source text: Bible, St Luke 2, 29–32

language: Latin

première: 15/08/2001, Edinburgh. St Mary's Cathedral Choir Edinburgh, Matthew Owens

for sale: UE 31909 • choral score

O-Antiphonen 1988/2008

for 8 violoncellos — 15'

based on 7 *Magnificat-Antiphonen*

première: 21/10/2008, Amsterdam. Cello Octet Conjunto Ibérico (Cello Octet Amsterdam),

Elias Arizcuren

for sale: UE 34356 • score (special order)

Orient & Occident 1999/2000

for string orchestra — 7'

première: 30/09/2000, Berlin. Lithuanian Chamber Orchestra, Saulius Sondeckis

score and parts on hire

for sale: UE 31518 • study score

Our Garden – Meie Aed 1959/2003

Cantata for children's choir and orchestra — 10–15'

text: Eno Raud

original language: Estonian; translations: English: Maarja Kangro; Russian: T. Sikorskaja

choir: children's choir (SSA)

2 0 3 2 - 4 2 3 1 - timp, perc(3), hp(2), str

score and parts on hire

for sale:

UE 32636 • study score, Italian (special order)

UE 31134 • piano reduction (special order)

UE 31135 • choral score

PARI INTERVALLO

Pari intervallo 1976/1980

for organ — 6'

for sale: UE 17480 • published in "Das neue Orgelalbum II"

Pari intervallo 1976/1980

for 4 recorders — 6'

descant recorder; treble recorder; tenor recorder; bass recorder

for sale: UE 17444 • performance score

Pari intervallo 1976/1995

for clarinet, trombone and string orchestra — 6'

première: 19/11/1995, Stockholm. Christian Lindberg, trb, Stockholm Chamber Orchestra, Vladimir Ponkin

score and parts on hire

for sale: UE 32398 • study score (special order)

Pari intervallo 1976/2008

for four-hand piano or two pianos — 6'

première: 09/02/2009, New York. Manon Hutton-DeWys, Evi Jundt, pno

for sale: UE 34564 • (special order)

to be published in late 2010 by ABRSM

Pari intervallo 1976

for saxophone quartet — 6'

in preparation

Pari intervallo 1976

for 8 violocellos — 6'

in preparation

Partita op. 2 1959

for piano — 8'

Toccatina • Fughetta • Larghetto • Ostinato

première: 1959, Tallinn. Bruno Lukk

for sale: UE 30410

Passacaglia 2003

for violin and piano — 5'

première: 11/10/2003, as a mandatory piece for the Hannover International Violin Competition 2003, Hannover. semifinalists

for sale: UE 32738

Passacaglia 2003/2007

for 1 or 2 violins, vibraphone (ad lib.) and string orchestra — 5'

première: 04/06/2007, Saarbrücken. Gidon Kremer, vln, Kremerata Baltica, Gidon Kremer

score and parts on hire

for sale:

UE 33693 • study score (special order)

UE 33694 • piano reduction (special order)

UE 33694A • solo part (violin 1) (special order)

UE 33694B • solo part (violin 2) (special order)

Passio 1982

Passio Domini nostri Jesu Christi secundum Joannem

for soli, mixed choir, instrumental quartet and organ — 75'

source text: Bible, St John 18, 1–19, 30

(i.e.: 18, 1–40 and 19, 1–30)

language: Latin

solo: soprano, alto (countertenor), 2 tenors, baritone, bass;

cast: Jesus, baritone; Pilate, tenor; evangelists: soprano, alto (countertenor), tenor, bass, –

choir: SATB

ob, bsn, vln(1), vc(1), org

première: 27/11/1982, Munich. Wilfried Vorwold, B; Heinrich Weber, T; vocal quartet: Karin

Hautermann, S; Renate Freyer, A; Anton Rosner, T; Guido Kaiser, B; Rudolf Joachim Koeckert,

vln; Walter Clement, ob; Peter Wöpke, vc; Achim von Lorne, fg; Elmar Schloter, organ

score and parts on hire

for sale:

UE 17568 • study score

UE 17570 • choral score

Peace upon you, Jerusalem 2002

for female choir a cappella — 5'

source text: Bible, psalm 122 (121)

language: English

choir: SA

première: 12/02/2003, New York. Estonian TV Girls Choir, Aarne Saluveer

for sale: UE 32639 • choral score

Perpetuum mobile op. 10 1963

for orchestra — 5–6'

3 3 4 3 - 4 4 3 1 - perc(6), str

première: 13/12/1963, Tallinn

score and parts on hire

for sale: UE 13560 • score

Prayer after the Kanon

see *Kanon Pokajanen*

Pro et contra 1966

Concert for violoncello and orchestra — 9'

1111 - 1110 - alto sax, perc, pno, str

première: 1967, Tallinn. Estonian RSO, Thomas Velmet

published by Sikorski, Hamburg

PSALOM

Psalom 1985/1991

for string quartet — 2'30"—5'

première: 18/11/1991, Wien. Arditti String Quartet (concert for Alfred Schlee's 90th birthday)

for sale: UE 19980 • score and parts

Psalom 1985/1995

for string orchestra — 4'–7'

score and parts on hire

for sale: UE 30847 • score (special order)

Psalom 1985

for 8 violoncellos — 2'30"—5'

in preparation

Quintettino 1964

for flute, oboe, clarinet, bassoon and horn — 5'

première: 1964, Tallinn. Bläserquintett der Estnischen Philharmonie

Published by Peters, Frankfurt

Rozhdyestvyenskaya kolibynaya

see *Wiegenlieder*

Salve Regina 2001/2002

for mixed choir (SATB) and organ — 10–12'

text: Marian antiphons

language: Latin

première: 21/05/2002, Essen. Jürgen Kursawa, Org; Mädchenchor am Essener Dom, Essener Domsingknaben, Domchor Essen

for sale:

UE 31987 • score = organ part

UE 31988 • choral score



Sarah Was Ninety Years Old 1977/1990

for 3 voices (STT), percussion and organ — 25'
language: vocalises

for sale: UE 30300 • score and parts

Scala cromatica 2007

Trio piccolo for violin, violoncello and piano — 1'45"–2'
première: 29/11/2007, Wien. Wiener Klaviertrio (Wolfgang Redik, vl; Matthias Gredler, vc; Stefan Mendl, pno)

for sale: UE 34842 • score and parts

Sei gelobt, du Baum 2007

for baritone, violin, quinterne* and contrabass — 3'

source text: "Sei gelobt, du Baum"; text: Viivi Luik

language: German

* quinterne-part may also be played on mandolin (or mandola) or lute

première: 27/02/2009, Willisau. Derek Lee Ragin, Bar; Maya Homburger, vl; Peter Croton, Quinterne; Barry Guy, cb

for sale:

UE 34350 • score (special order)

UE 34351 • set of parts (special order)

UE 34352 • piano reduction (special order)

Silhouette 2009/2010

Hommage à Gustave Eiffel

for large string orchestra and percussion — 7'

première: 2010, Paris. Orchestre de Paris, Paavo Järvi

for sale: UE 34744 • study score (special order)

in preparation

Silouans Song 1991

'My soul yearns after the Lord ...'

for string orchestra — 5–6'

première: 04/07/1991, Rättvik. Siljan Chamber Orchestra, Karl-Ove Mannberg

score and parts on hire

for sale: UE 19889 • score

La Sindone 2005

for orchestra — 16'

o o o o - o 1 1 o - timp, perc(4), str

première: 15/02/2006, Torino. Estonian National Symphony Orchestra, Olari Elts

score and parts on hire

for sale: UE 33058 • study score (special order)

2 slawische Psalmen 1984/1997

for mixed choir or soloists (SACTTB) a cappella — 8'

source text: Bible, psalm 117 (116) and 131 (130)

Lobet den Herrn, alle Heiden (Psalm 117 [116]) • Ehre sei dem Vater und dem Sohne ... • Kindliche Ergebung (Psalm 131 [130])

language: Church Slavonic

solo: soprano, alto, countertenor, tenor, bass; choir: SACTTB

première: 28/04/1984, Wittener Tage für neue Kammermusik, Witten.

Collegium Vocale Köln

for sale: UE 31115 • vocal score

SOLFEGGIO

Solfeggio 1963

for mixed choir (SATB) a cappella — 5–6'

language: vocalises

première: 1964, Tallinn. Estonian Radio Choir, Eri Klas

for sale: UE 30455 • choral score

Solfeggio 1963/2008

for string quartet — 5–6'

for sale:

UE 34354 • score (special order)

UE 34355 • score and parts

Solfeggio 1963

for saxophone quartet — 5–6'

in preparation

Solfeggio 1963

for 8 violoncellos — 5–6'

in preparation

2 Sonatinen op. 1 1958/1959

for piano — 6' + 6'

Sonatine No 1 (1958) — 6' • Sonatine No 2 (1959) — 6'

première: 1959, Tallinn. Bruno Lukk

for sale: UE 30411



SPIEGEL IM SPIEGEL

Spiegel im Spiegel 1978
for violin and piano — 10'
première: 1978, Moskau. Vladimir Spivakov, vln
for sale: UE 13360

Spiegel im Spiegel 1978
for viola and piano — 10'
for sale: UE 31257

Spiegel im Spiegel 1978
for violoncello and piano — 10'
for sale: UE 30336

Spiegel im Spiegel 1978
for clarinet (or bass clarinet) and piano — 10'
for sale: UE 32764

Spiegel im Spiegel 1978
for horn and piano — 10'
for sale: UE 32765

Spiegel im Spiegel 1978
for contrabass and piano — 10'
for sale: UE 33057

Spiegel im Spiegel 1978
for alto flute and piano — 10'
for sale: UE 33935

Spiegel im Spiegel 1978
for oboe and piano — 10'
for sale: UE 33863

Spiegel im Spiegel 1978
for cor anglais and piano — 10'
for sale: UE 33864

Spiegel im Spiegel 1978
for bassoon and piano — 10'
for sale: UE 34745 (special order)
in preparation

Stabat Mater 1985

for soprano, countertenor (alto), tenor, violin, viola and violoncello — 20–25'
language: Latin

première: 30/10/1985, Wien. Hilliard Ensemble (Rosemary Hardy, S, David James, Ct, Rogers Covey-Crump, T); Gidon Kremer, vl, Nabuko Imai, va, David Geringas, vc

for sale:

UE 33953 • study score

UE 34334 • piano reduction (special order)

UE 33955 • vocal score

UE 33954 • set of parts

Stabat Mater 1985/2008

for mixed choir (SAT) and string orchestra — 24'

language: Latin

choir: SAT

première: 12/06/2008, Wien. Singverein der Gesellschaft der Musikfreunde in Wien, Tonkünstler Orchester, Kristjan Järvi

score and parts on hire

for sale:

UE 34173 • study score (special order)

UE 34245 • piano reduction (special order)

UE 34172 • choral score (special order)

Statuit ei Dominus 1990

for 2 mixed choirs (SATB/SATB) and 2 organs — 5–6'

language: Latin

première: 03/10/1990, Bologna. Umberto Forni, Org, Liuwe Tamminga, Org, Coro di voci bianche di San Petronio, Sergio Vartolo; Kuhn Children's Choir Prague

for sale:

UE 19671 • score = organ part

UE 19672 • choral score

For the same instrumentation see also *Beatus Petronius*

SUMMA

Summa 1977

for mixed choir or soloists (SATB) a cappella — 5–6'

source text: Credo (catholic)

language: Latin

for sale: UE 33686 • vocal score



Summa 1977/1990
for violin, 2 violas and violoncello — 5–6'
for sale: UE 19675 • score and parts

Summa 1977/1991
for string quartet — 5–6'
for sale: UE 19099 • score and parts

Summa 1977/1991
for string orchestra — 5–6'
score and parts on hire
for sale: UE 19836 • score

Summa 1977
for recorder quartet [S(T)A(B)A(B)T(GB)] — 5–6'
set for recorder quartet by Sylvia Corinna Rosin and Irmhild Beutler (2005)
for sale: UE 33030 • score and parts

Summa 1977/2008
for trombone quartet — 5–6'
for sale:
UE 34376 • score (special order)
UE 34377 • score and parts (special order)
in preparation

Summa 1977
for saxophone quartet — 5–6'
in preparation

Summa 1977
for 8 violoncellos — 5–6'
in preparation

Symphony No. 1 'Polyphonic' 1963
for orchestra — 16'
1 1 1 1 - 2 1 1 0 - perc, str
première: 07/02/1964, Tallinn. Estonian RSO
published by Sikorski, Hamburg

Symphony No. 2 1966

for orchestra — 14'

3 3 4 3 - 6 4 4 0 - perc, hp, pno, str

published by Sikorski, Hamburg

Symphony No. 3 1971

for orchestra — 21'

3 3 4 3 - 4 4 4 1 - timp, perc, cel, str

première: 21/09/1972, Tallinn. Estonian RSO, Neeme Järvi

published by Peters, Hamburg

Symphony No. 4 'Los Angeles' 2008

for string orchestra, harp, timpani and percussion — 34'

timp, perc(2-4), hp, str

première: 10/01/2009, Los Angeles. Los Angeles Philharmonic, Esa-Pekka Salonen

première: 17/05/2009, Canberra. Canberra Festival Camerata, John Harding

score and parts on hire

for sale: UE 34562 • study score (special order)

Tabula rasa 1977

for 2 violins, string orchestra and prepared piano — 27'

Ludus • Silentium

première: 30/09/1977, Tallinn. Gidon Kremer, vl, Tatjana Grindenko, vl, Alfred Schnittke, pno, Estonian Chamber Orchestra, Eri Klas

score and parts on hire

for sale:

UE 31937 • study score

UE 32517 • set of solo parts (special order)

Tabula rasa 1977

for violin, viola, string orchestra and prepared piano — 27'

Ludus • Silentium

score and parts on hire

for sale:

UE 31938 • study score

UE 32520 • set of solo parts (special order)

4 leichte Tanzstücke

see *Leichte Tanzstücke*

Te Deum 1984–1985/1992

for 3 choirs, prepared piano, string orchestra and tape — 30'

language: Latin

choir: SSAA/TTBB/SATB

première: 19/01/1985, Köln. Kölner Rundfunkchor, Kölner RSO, Dennis Russell Davies

score and parts on hire

for sale:

UE 34183 • study score

UE 34184 • choral score

UE 34297 • piano reduction (special order)

“These Words ...” 2007–2008

for string orchestra and percussion — 10–15'

perc(2), str

première: 22/05/2008, Copenhagen. Danish National Radio SO, Tõnu Kaljuste

score and parts on hire

for sale: UE 34177 • study score (special order)

Tribute to Caesar 1997

for mixed choir (SATB) a cappella — 7'

source text: Bible, St Matthew 22, 15–22

language: English

première: 18/10/1997, Karlstad. Erik Westberg Vocal Ensemble

(s.a. *The Woman with the Alabaster Box*)

for sale: UE 31137 • choral score

Triodion 1998

for mixed choir (SATB) a cappella — 15'

source text: Orthodox prayer-book

Introduction • Ode I: O Jesus the Son of God, Have Mercy upon Us • Ode II: O Most Holy

Birth-giver of God, save Us • Ode III: O Holy Saint Nicholas, Pray unto God for Us •

Coda (ad lib.)

language: English

première: 30/04/1998, London. Lancing Chapel Choir, Nicholas Cox

for sale: UE 31228 • choral score

Trisagion 1992/1994

for string orchestra — 12'

première: 18/07/1992, Ilomantsi. Ensemble 21, Lygia O'Riordan

score and parts on hire

for sale: UE 31265 • study score

Trivium 1976
for organ — 7'
première: 1976, Tallinn
Published by Sikorski, Hamburg, "exempla nova"

Ukuaru Waltz 1973
for piano — 2'30"
première: 1976, Tallinn
for sale: UE 34746
in preparation

**Variationen zur Gesundung von Arinushka –
Variations for the Healing of Arinushka** 1977
for piano — 4'
première: 1977, Tallinn
for sale: UE 19823
Also contains *For Alina*

Vater unser 2005
for boy soprano (or countertenor) and piano — 2'30"
language: German
première: 11/07/2005, Ossiach. Johannes Forster, S; Arvo Pärt, pn
for sale: UE 33028
May also be performed (in unison) by boys' choirs or children's choirs and piano

Veni creator 2006
for mixed choir (SATB) or soloists and organ — 2'30"
source text: Veni Creator Spiritus
première: 28/09/2006, Fulda. Capella Cathedralis Fulda und der JugendKatedralChor
Fulda, Hans-Jürgen Kaiser, org, Capella Cathedralis Fulda, Franz-Peter Huber
for sale:
UE 33397 • score = organ part
UE 33398 • vocal score

Veni creator 2006/2010
for mixed choir (SATB) and string orchestra — 2'30"
score and parts on hire
in preparation

Von Angesicht zu Angesicht 2005

for soprano, baritone, clarinet, viola and contrabass — 4'

source text: Bible, 1. Cor. 13,12

language: Russian

for sale:

UE 33725 • score (special order)

UE 33727 • piano reduction (special order)

UE 33726 • set of parts (special order)

Wallfahrtslied / Pilgrims' Song 1984

for tenor or baritone and string quartet — 9'

source text: Bible, psalm 121 (120)

language: German

for sale: UE 30426 • score and parts

Wallfahrtslied / Pilgrims' Song 1984/2001

for male choir and string orchestra — 9'

source text: Bible, psalm 121 (120)

language: German

choir: TBar

première: 07/04/2001, Tallinn. Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra, Tõnu Kaljuste

score and parts on hire

for sale: UE 31876 • study score

Weihnachtliches Wiegenlied

see *Wiegenlieder*

Wenn Bach Bienen gezüchtet hätte ... –**If Bach Had Been a Beekeeper** 1976/2001

for piano, wind quintet, string orchestra and percussion — 6–7'

1 1 1 1 - 1 0 0 0 - perc(1), pno, str(4 4 4 4 2 or 8 8 8 8 4)

score and parts on hire

for sale: UE 31924 • study score

Which Was the Son of ... 2000

for mixed choir (SATB) a cappella — 7'30"

source text: Bible, St Luke 3, 23–38

language: English

première: 26/08/2000, Reykjavik. Voices of Europe 2000, Thorgerdur Ingólfssdóttir

for sale: UE 31507 • choral score

2 Wiegenlieder – 2 Lullabies 2002

for 2 female voices and piano

No. 1: Rozhdyestvyenskaya kolıbyelnaya – Weihnachtliches Wiegenlied –

Christmas Lullaby

for female voice and piano — 2'30"

source text: Bible, St Luke 2, 7

language: Russian

for sale: UE 32749

No. 2: Eesti hällilaul “Kuus-kuus, kallike” – Estnisches Wiegenlied –

Estonian Lullaby

for female voice and piano — 2'15"

source text: traditional poem

language: Estonian

for sale: UE 32749

2 Wiegenlieder – 2 Lullabies 2002/2006

for female choir or 2 female voices and string orchestra

No. 1: Rozhdyestvyenskaya kolıbyelnaya – Weihnachtliches Wiegenlied –

Christmas Lullaby

for female choir or one voice and string orchestra — 2'30"

source text: Bible, St Luke 2, 7

language: Russian

score and parts on hire

for sale:

UE 33666 • study score (special order)

UE 33623 • piano reduction (special order)

UE 33670 • choral score (special order)

No. 2: Eesti hällilaul “Kuus-kuus, kallike” – Estnisches Wiegenlied –

Estonian Lullaby

for female choir or 2 female voices and string orchestra — 2'15"

source text: traditional poem

language: Estonian

score and parts on hire

for sale:

UE 33668 • study score (special order)

UE 33626 • piano reduction (special order)

UE 33669 • choral score (special order)



2 Wiegenlieder – 2 Lullabies 2002/2009

for female voice, 4 violas and 4 violoncellos

No. 1: Rozhdyestvyenskaya kolıbyelnaya – Weihnachtliches Wiegenlied –

Christmas Lullaby

for female voice, 4 violas and 4 violoncellos — 2'30"

source text: Bible, St Luke 2, 7

language: Russian

score and parts on hire

No. 2: Eesti häällilaul “Kuus-kuus, kallike” – Estnisches Wiegenlied –

Estonian Lullaby

for female voice, 4 violas and 4 violoncellos — 2'15"

source text: traditional poem

language: Estonian

score and parts on hire

The Woman with the Alabaster Box 1997

for 2 mixed choirs (SATB) a cappella — 7'

source text: Bible, St Matthew 26, 6–13

language: English

première: 18/10/1997, Karlstad. Erik Westberg Vocal Ensemble

(s.a. *Tribut to Caesar*)

for sale: UE 31127 • choral score

Zwei Beter 1998

for female choir a cappella — 7'

source text: Bible, St Luke 18, 9–14

language: German

choir: SA

première: 02/09/2000, Hannover. Mädchenchor Hannover e.V., Gudrun Schröfel-Gatzmann

for sale: UE 31297 • choral score

2 slawische Psalmen

see *Slawische Psalmen*

Collected Choral Works

for choir / choir and instruments / choir and orchestra

An den Wassern zu Babel saßen wir und weinten • Beatus Petronius • Cantate Domino canticum novum • Da pacem Domine • De profundis • Dopo la vittoria • Gebet nach dem Kanon • I Am the True Vine • Littlemore Tractus • Magnificat • Memento (Ode VII) • Missa syllabica (a cappella) • Most Holy Mother of God • Nunc dimittis • Salve Regina • Sieben Magnificat-Anthiphonen • Solfeggio • Statuit ei Dominus • Triodion • Veni creator • Which Was the Son of ... • Zwei slawische Psalmen

for sale: UE 33880 • study score

reduced size choral scores for study purposes /

for performances all choral scores are available seperately





Discography

(Selection / Auswahl)

Tabula rasa

Fratres (violin and piano) • Cantus in Memory of Benjamin Britten • Fratres (celli) • Tabula rasa
Gidon Kremer, Keith Jarrett; Tatjana Grindenko, Alfred Schnittke, Staatsorchester Stuttgart,
Dennis Russell Davies; Lithuanian Chamber Orchestra, Saulus Sondeckis
ECM New Series 1275

Arbos

Arbos • An den Wassern zu Babel • Pari intervallo • De profundis • Es sang vor langen Jahren •
Summa • Stabat Mater
Christopher Bowers-Broadbent, organ; Hilliard Ensemble; Brass Ensemble Staatsorchester
Stuttgart, Dennis Russell Davies
ECM New Series 1325

Passio

Passio Domini nostri Jesu Christi secundum Joannem
Hilliard Ensemble, Paul Hillier
ECM New Series 1370

Miserere

Miserere • Festina lente • Sarah Was Ninety Years Old
Hilliard Ensemble, Paul Hillier; Orchester der Beethovenhalle Bonn, Dennis Russell Davies
ECM New Series 1430

Te Deum

Te Deum • Silouans Song • Magnificat • Berliner Messe
Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra, Tõnu Kaljuste
ECM New Series 1505

Litany

Litany • Psalom • Trisagion

Hilliard Ensemble; Tallinn Chamber Orchestra, Estonian Philharmonic Chamber Choir, Tõnu Kaljuste; Lithuanian Chamber Orchestra, Saulius Sondeckis

ECM New Series 1592

Arvo Pärt Collage

Collage sur B-A-C-H • Summa (string orchestra) • Wenn Bach Bienen gezüchtet hätte • Fratres (string orchestra) • Symphony N° 2 • Festina lente • Credo

Boris Berman, piano; Philharmonia Orch. & Chorus, Neeme Järvi

CHANDOS 9134

Arvo Pärt

Cello Concerto "Pro et contra" • Perpetuum mobile • Symphony N° 1 • Symphony N° 2 • Symphony N° 3

Bamberg Symphony Orchestra, Neeme Järvi

BIS CD 434

De Profundis

De profundis • Missa syllabica • Solfeggio • And One of the Pharisees • Cantate Domino • Summa • 7 Magnificat-Antiphonen • The Beatitudes • Magnificat

Theatre of Voices, Paul Hillier

Harmonia Mundi HMU 907 182

Summa

Cantus in Memory of Benjamin Britten • Collage über B-A-C-H • Festina lente • Fratres (string orchestra) • Summa (string orchestra) • Tabula rasa

Tapiola Sinfonietta, Jean-Jacques Kantorow

BIS-CD 834

Beatus

Statuit ei Dominus • Missa syllabica • Beatus Petronius • 7 Magnificat-Antiphonen •

De profundis • Ode VII (Memento) from Kanon Pokajanen • Cantate Domino • Solfeggio

Estonian Philharmonic Chamber Choir, Tõnu Kaljuste

VIRGIN Classics 7243 5 45276

Kanon Pokajanen

Estonian Philharmonic Chamber Choir, Tõnu Kaljuste

ECM New Series 1654/55



Alina

Für Alina • Spiegel im Spiegel

Vladimir Spivakov, Sergej Bezrodny, Dietmar Schwalke, Alexander Malter

ECM New Series 1591

I Am the True Vine

Bogoróditse dyévo • I Am the True Vine • Ode IX (Ninye k vam) from Kanon Pokajanen •

The Woman with the Alabaster Box • Tribute to Caesar • Berliner Messe (choir and organ)

Christopher Bowers-Broadbent, Theatre of Voices, The Pro Arte Singers, Paul Hillier

Harmonia Mundi HMU 907242

Orient Occident

Wallfahrtslied / Pilgrims' Song • Orient & Occident • Como cierva sedienta

Swedish Radio Symphony Orchestra, Swedish Radio choir, Tõnu Kaljuste

ECM New Series 1795

Triodion

Dopo la vittoria • My Heart's in the Highlands • Triodion • I am the true vine •

Littlemore Tractus • Which was the son of ... • Nunc dimittis • Salve Regina

Polyphony, David James, Christopher Bowers-Broadbent, Stephen Layton

Hyperion CDA67375

Stabat Mater

Psalom (string quartet) • Summa • Fratres (string quartet) • Es sang vor langen Jahren •

Summa (violin, 2 viola, cello) • Stabat mater

Daniel Taylor, Quatour Franz Joseph, Studio de musique ancienne de Montréal,

Christopher Jackson

ATMA Classique ACD 22310

Spiegel im Spiegel

Cantus in Memory of Benjamin Britten • Fratres (violin and piano) • Dopo la vittoria •

Bogoróditse Djévo • I am the True Vine • Annum per Annum • Spiegel im Spiegel (violin

and piano) • Variationen zur Gesundung von Arinuschka • Quintettino •

Concerto Piccolo über B-A-C-H • Fratres (string quartet)

BIS CD 1434

Arvo Pärt – A Tribute

Dopo la vittoria • Bogoróditse dyévo • I Am the True Vine • The Woman with the Alabaster Box •

Which was the son of • Berliner Messe (choir and organ) • Solfeggio • Magnificat

Estonian Philharmonic Chamber Choir, Christopher Bowers-Broadbent, Theatre of Voices, The

Pro Arte Singers, Paul Hillier

Harmonia Mundi HMU 907407

Lamentate

Lamentate • Da Pacem Domine

SWR RSO Stuttgart, Alexei Lubimov, Andrey Boreyko, Hilliard Ensemble

ECM New Series 1930

Da Pacem

Da pacem Domine • Salve Regina • 2 Slawische Psalmen • Magnificat •

An den Wassern zu Babel • Dopo la vittoria • Nunc dimittis

Estonian Philharmonic Chamber Choir, Christopher Bowers-Broadbent, Paul Hillier

Harmonia Mundi HMU 907401

In Principio

In Principio • La Sindone • Cecilia vergine romana • Da Pacem Domine • Mein Weg •

Für Lennart in Memoriam

Estonian National Symphony Orchestra, Estonian Philharmonic Chamber Choir,

Tallinn Chamber Orchestra

ECM New Series 2050



Honorary degrees - Awards

Honorary Doctorates

- 1990 Music Academy of Tallinn, Estonia
- 1996 University of Sydney, Australia
- 1998 University of Tartu, Estonia
- 2002 University of Durham, Great Britain
- 2003 Universidad Nacional de General San Martin, Escuela de Humanidades, Argentina
- 2007 Universität Freiburg – Theologische Fakultät, Germany
- 2009 Université de Liège, Belgium
- 2009 University of St Andrews, Scotland

Honorary Memberships

- 1991 Royal Swedish Academy for Music, Stockholm, Sweden
- 1996 American Academy of Arts and Letters, New York, USA
- 2001 Royal Academy of Arts, Belgium
- 2003 The Royal School of Church Music, Great Britain
- 2004 Accademia Nazionale di Santa Cecilia, Rome, Italy

Grammy Award

- 2007 Da Pacem – Best Choral Recording (Harmonia Mundi HMU 097401)

Grammy Nominations

- 1989 Passio - Best Contemporary Composition
- 1991 Miserere - Best Contemporary Composition
- 1997 Kanon Pokajanen - Best Contemporary Composition



- 2003 Orient & Occident - Best Contemporary Composition
- 2003 Orient Occident - Best Classical Album (ECM New Series 1795)

Further Awards, Decorations

- 1962 First Prize for Our Garden, Composers Forum Moscow, Russia
- 1981 DAAD fellowship (German Academic Exchange Service), Berlin, Germany
- 1989 Classical Edison Award for Passio CD (ECM News Series 1370)
- 1997 Independent Russian Arts Award "Triumph", Moscow, Russia
- 1998 Culture Award of the Estonian Republic
- 1998 Second Class Order of the National Coat of Arms, Estonia
- 2000 Herder Award, Germany
- 2001 Commandeur de l'Ordre des Arts et des Lettres de la République Française
- 2003 Composition Award for choral work, C.A. Seghizzi, Gorizia, Italy
- 2003 Classical Brit Award for Orient & Occident, Great Britain
- 2003 Borderland Award, Sejny, Poland
- 2005 Composer of the Year, Musical America, USA
- 2005 European Church Music Prize, Germany
- 2006 Estonian National Honour First Class
- 2007 Baltic Star Award, St. Petersburg, Russia
- 2007 International Brückepreis Award of the European City of Görlitz / Zgorzelec
- 2008 Léonie Sonning Music Prize 2008, Denmark
- 2008 Austrian Medal of Honour First Class for Science and Arts
- 2009 Lifelong Achievement Award of the Republic of Estonia
- 2010 Lifelong Achievement Award of International Istanbul Music Festival

Ehrungen – Auszeichnungen

Ehrendokorate

- 1990 Musikakademie Tallinn, Estland
- 1996 Universität Sydney, Australien
- 1998 Universität Tartu, Estland
- 2002 Universität Durham, Großbritannien
- 2003 Universidad Nacional de General San Martin, Escuela de Humanidades, Argentinien
- 2007 Universität Freiburg – Theologische Fakultät, Deutschland
- 2009 Université de Liège, Belgien
- 2009 University of St Andrews, Schottland

Ehrenmitgliedschaften

- 1991 Königlich Schwedische Akademie für Musik, Stockholm, Schweden
- 1996 American Academy of Arts and Letters, New York, USA
- 2001 Académie Royale des Sciences, des Lettres et des Beaux-Arts, Belgien
- 2003 The Royal School of Church Music, Großbritannien
- 2004 Accademia Nazionale di Santa Cecilia, Rom, Italien

Grammy Award

- 2007 Da Pacem – Best Choral Recording (Harmonia Mundi HMU 097401)

Grammy Nominierungen

- 1989 Passio – Best Contemporary Composition
- 1991 Miserere – Best Contemporary Composition
- 1997 Kanon Pokajanen – Best Contemporary Composition

- 2003 Orient & Occident – Best Contemporary Composition
- 2003 Orient Occident – Best Classical Album (ECM New Series 1795)

weitere Auszeichnungen

- 1962 Erster Preis für Our Garden, Kompositionswettbewerb Moskau, Russland
- 1981 DAAD-Stipendium (Deutscher Akademischer Austauschdienst), Berlin, Deutschland)
- 1989 Classical Edison Award für Passio CD (ECM New Series 1370)
- 1997 Independent Russian Arts Award “Triumph”, Moskau, Russland
- 1998 Kulturpreis der Republik Estland
- 1998 Orden Zweiter Klasse des Estnischen Nationalwappens
- 2000 Herder Preis, Deutschland
- 2001 Commandeur de l'Ordre des Arts et des Lettres de la République Française
- 2003 Kompositionspreis für Chorschaffen, C. A. Seghizzi, Gorizia, Italien
- 2003 Classical Brit Award für Orient & Occident, Großbritannien
- 2003 Borderland Award, Sejny, Polen
- 2005 Komponist des Jahres, Musical America, USA
- 2005 Europäischer Kirchenmusikpreis, Deutschland
- 2006 Estnischer Nationalorden erster Klasse
- 2007 Baltic Star Award, St. Petersburg, Russland
- 2007 Internationaler Brückpreis der Europastadt Görlitz, Zgorzelec
- 2008 Léonie Sonning Musikpreis 2008, Dänemark
- 2008 Österreichisches Ehrenkreuz für Wissenschaft und Kunst erster Klasse
- 2009 Estnischer Staatspreis für das Lebenswerk
- 2010 International Istanbul Music Festival Award für das Lebenswerk





www.universaledition.com/paert

Editors: Eric Marinitzsch, Angelika Dworak • Photos: © Universal Edition / Eric Marinitzsch (all pictures, except 4, 25, 49, 68 and 73) • © Private (pages 4, 25 and 68) • © Roger Granat (pages 49 and 73) • Graphic Design: Egger & Lerch, www.egger-lerch.at • DVR: 0836702 • Printed in Austria by REMAprint • November 2009 • UE KAT 60892-99



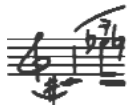
UNIVERSAL EDITION

Austria (Main Office): Bösendorferstraße 12, Musikverein, A-1010 Vienna
e-mail: promotion@universaledition.com
tel +43-1-337 23 - 0, fax +43-1-337 23 - 400

UK: 48 Great Marlborough Street, London W1F 7BB
e-mail: uel.promotion@universaledition.com
tel +44-207 2929 171, fax +44-207 2929 173 .

USA: European American Music Distributors LLC
e-mail: ny@universaledition.com
254 West 31st Street, 15th Floor, New York, NY 10001-2813
tel +1-212-461-6940, fax +1-212-810-4565.

www.universaledition.com



www.universaledition.com

vienna • london • new york