



ESTONIAN PHILHARMONIC CHAMBER CHOIR

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR Tõnu Kaljuste

CHOIRMASTER Mai Simson

SOPRANO Yena Choi, Laura Štoma, Annika Lõhmus, Kristine Muldma, Mariliis Lahesalu, Marie Roos

ALTO Marianne Pärna, Cätly Talvik, Ave Hännikäinen, Anneli Leinberg, Kristel Marand

TENOR Raul Mikson, Toomas Tohert, Danila Frantou, Kaido Jank, Miguel Gonçalves Silva, Sander Sokk

BASS Aarne Talvik, Henry Tiisma, Rainer Vilu, Kristjan-Jaanek Mölder, Geir Luht

MANAGING DIRECTOR Esper Linnamägi

PARTNERSHIP MANAGER Annika Kuuda

Philadelphia Episcopal Cathedral

Thursday, February 8 @ 7:30 PM

There will be no intermission.



The Estonian Philharmonic Chamber Choir thanks the Estonian American National Council for its generous support of this tour.



This engagement is made possible in part by support from the Estonian Ministry of Foreign Affairs.

PROGRAM

Giovanni Pierluigi da Palestrina (c. 1525 – 1594)	<i>Offertorium - Benedictus es Domine</i>
Arvo Pärt (1935 -)	<i>Magnificat</i> Soloist: Annika Lõhmus
Palestrina	<i>Offertorium - Ave Maria</i>
Pärt	<i>Nunc dimittis</i>
Pärt	<i>The Deer's Cry</i>
Palestrina	<i>Motet Hodie Christus natus est</i>
Pärt	<i>Dopo la vittoria</i>
Palestrina	<i>Offertorium - Laudate Dominum</i>
Pärt	<i>Kanon Pokajanen:</i> <i>Kontakion</i> <i>Ikos</i> <i>Prayer After the Canon</i> Soloists: Annika Lõhmus, Marianne Pärna, Danila Frantou, Henry Tiisma

PROGRAM NOTES

Programming Pärt: Notes on Tonight's Sequence

Given the popularity of Arvo Pärt's music, one would think it easy to program a concert performance that features his work. One would be wrong. There is the breadth of his audience: classical music listeners mix with aficionados of jazz, indie and heavy metal, who expect different things from the composer. Pärt's most avid listeners, whatever their predilections, find that his music has the effect of transporting them, perhaps bringing them into a stiller place. But how do you construct a concert program that sufficiently respects that "space" into which Pärt draws his diverse listenership?

One approach is to present concert programs of exclusively Pärt's music. The composer himself has spoken of *tintinnabuli* (his predominant compositional style) as a "space" that he wanders into. An all-Pärt concert is an invitation to enter that space and reside there for a couple of hours. This has been the preferred modus of the Arvo Pärt Project ever since the landmark concerts at Carnegie Hall and the Metropolitan Museum of Art in 2014. The programmer is still left with the choice of works and their sequence. But for Pärt's admirers, these concerts are a good space to inhabit.

What about concerts that interweave Pärt with other composers? It depends which ones. Some music critics and surface-level observers continue to insist on categorizing Pärt together with other "holy minimalists" (usually Tavener and Górecki) because, like Pärt, they sought to give expression to sacred texts by way of a reduced tone palette. Never mind that there is virtually no sonic connective tissue between them.

Others assume that because Pärt is a believing Orthodox Christian, his music needs to go alongside either Slavic or Byzantine church music. But although Orthodoxy is a major spiritual influence, it is almost exclusively music from the Western classical tradition that lies at the root of Pärt's education as well as his primary inspiration.

If one does go with the hybrid approach to programming Pärt, perhaps the most promising direction is to present him together with music from the Western canon going back many centuries. Typical choices here may be Gregorian Chant, or from among the Franco-Flemish composers from the 15th and 16th centuries (Du Fay, Ockeghem, Josquin), for it is these that helped provide Pärt with a way out of serial music and into the consecrated simplicity of his *tintinnabuli* works. Then there is Bach, to whom Pärt owes an incalculable debt and whose music he often quotes verbatim or in variation. In between all of these, chronologically, stands the 16th century Italian master Palestrina.

One factor common to most of this vast range of musical expression is an unmistakable religious devotion. This music is born out of prayer and is composed with the explicit purpose of the praise of God. The liturgical and devotional textual settings of most of this music give a quantifiable clue to that intention and quality, and it is no coincidence that, likewise, virtually all Pärt's music after 1976 consists in settings of sacred texts.

In ways that are less measurable but also undeniable, Pärt's music, in its ethos and effect, shares DNA with the above-mentioned composers more than it does with most of his contemporaries. The programming of Pärt together with any of these early masters remains a delicate matter, requiring an intimate knowledge of the repertoire, a perception of the sonic and affective character of each piece and finally, an understanding of the human spirit. For to program a concert is to take on the responsibility of leading the listener on a journey that goes beyond aesthetics. The programmer of music of this nature is taking on something of a sacred task.

The particular configuration of Pärt and Palestrina, presented for the first time in these performances, has been devised by Tõnu Kaljuste. The maestro's experience in programming and conducting Pärt's repertoire is unmatched. He and the ensembles he founded (the Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra) have recorded standard-bearing performances of Pärt's work for the past three decades. But Kaljuste's experience with early composers runs exceptionally deep as well. Few indeed would be as worthy as him to program and conduct tonight's concert.

As we listen, let us focus our attention to the space into which we are drawn. And let us consider what it is that connects the music of two great composers separated by four centuries—Pärt and Palestrina.

Peter Bouteneff, D.Phil.
Arvo Pärt Project
Institute of Sacred Arts
St. Vladimir's Orthodox Theological Seminary

Estonia and Choral Tradition

The Republic of Estonia, established as an independent state in 1918, experienced an interruption in its sovereignty due to the Soviet occupation following World War II. However, it restored its independence in 1991, inspired by a century-old song festival tradition, in an event known as the Singing Revolution. Music, particularly choral singing in the Estonian language, has played a great role in shaping the national identity and independence of Estonia, which is also home to one of the world's most-performed living composers, Arvo Pärt.

Choir singing is deeply rooted in Estonian culture. The Estonian Song Festival, first held in 1869, takes place every five years and involves thousands of choir singers and dancers dressed in traditional, colorful national dress. The roots of this lively outdoor festival stretch back as far as 1869, the dawn of the Estonian national movement. The song and dance festival is much more than a big summer event – it is a way of being that helps Estonians better understand themselves and holds in it all the values the people of Estonia consider important as a nation: love for country, language, culture and customs.

The power of song is also evidenced by the Singing Revolution. Most people don't think about singing when thinking about revolutions. But in Estonia, song was the weapon of choice when, between 1987 and 1991, Estonians wanted to end decades of Soviet occupation. The Singing Revolution that was inspired by the more than century-old song festival tradition is the name given to the step-by-step process that led to the reestablishment of Estonian independence in 1991. This was a non-violent revolution that overthrew a very violent occupation. It was called the Singing Revolution because of the role singing played in the protests of the mid-1980s. While today, Estonia is also known for innovation, top-notch education and the natural beauty of its forests and coastline, choral music remains a unique unifying force.

Despite its small size, Estonia's music has resonated in the world's most prestigious concert halls and stages. The Estonian Philharmonic Chamber Choir (EPCC), led by conductor Tõnu Kaljuste, is renowned as one of the foremost interpreters of Arvo Pärt's music, significantly contributing to Estonia's unique musical culture on the global stage. Estonia's journey through music, particularly through its rich tradition of choral singing, exemplifies a unique blend of cultural identity, resilience and unity. This legacy, encapsulated in events like the Singing Revolution and the global recognition of artists like Arvo Pärt, continues to echo across the world, showcasing the enduring power and spirit of Estonian music.

PROGRAM TEXTS

Benedictus es Domine - Palestrina

Benedictus es Domine, doce me justificationes tuas.
In labiis meis pronuntiavi omnia iudicia oris tui.

Blessed are you, O Lord: teach me your statutes.
With my lips I have pronounced all the judgments of your mouth.
Psalm 118 (119):12-13 (Vulgate)

Magnificat - Pärt

Text: *The Canticle of Mary (Canticum beatae Mariae Virginis) – Luke 1, 46-55*

Magnificat anima mea Dominum;
Et exsultavit spiritus meus in Deo salutari meo,
Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam
me dicent omnes generationes.
Quia fecit mihi magna qui potens est, et sanctum nomen ejus,
Et misericordia ejus a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo;
Dispersionis superbos mente cordis sui.
Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis, et divites dimisit inanes.

Suscepit Israel, puerum suum, recordatus misericordiae suae,
Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden: For behold,
from henceforth: all generations shall call me blessed.
For he that is mighty hath magnified me: and holy is his Name.
And his mercy is on them that fear him: throughout all generations.
He hath shewed strength with his arm: he hath scattered the proud in
the imagination of their hearts.
He hath put down the mighty from their seat: and hath exalted the
humble and meek.
He hath filled the hungry with good things: and the rich he hath sent
empty away.
He remembering his mercy hath helped his servant Israel:
As he promised to our forefathers, Abraham and his seed for ever.

Ave Maria - Palestrina

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui.

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb.
Luke 1:28, 42

Nunc dimittis - Pärt

Text: *St Luke 2: 29-32*

Nunc dimittis servum tuum, Domine, secundum verbum tuum in
pace,
quia viderunt oculi mei salutare tuum,
quod parasti ante faciem omnium populorum,
lumen ad revelationem gentium et gloriam plebis tuae Israel.

Lord, now lettest thou thy servant depart in peace, according to thy
word:
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
A light to lighten the Gentiles, and the glory of thy people Israel.

Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc,
et semper, et in saecula saeculorum. Amen.

Glory to the Father, and to the Son, and to the Holy Spirit,
Both now and always, and unto the ages of ages. Amen.

The Deer's Cry - Pärt

Text: According to the Lorica of St Patrick

Christ with me,
Christ before me,
Christ behind me,
Christ in me,
Christ beneath me,
Christ above me,
Christ on my right,
Christ on my left,
Christ when I lie down,
Christ when I sit down,
Christ when I arise,
Christ in the heart of every man who thinks of me,
Christ in the mouth of everyone who speaks of me,
Christ in every eye that sees me,
Christ in every ear that hears me,
Christ with me.

Hodie Christus natus est - Palestrina

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
laetantur Archangeli
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia.

Today Christ is born;
today the Savior has appeared;
today on earth the angels sing;
the archangels rejoice;
today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia!

Luke 2:11, 13-14, and Psalm 33:1.

Dopo la vittoria - Pärt

Text: *Dictionary "History of Church Singers and Chants" by Archbishop Philaret, published 1902 in St. Petersburg.*

Dopo la vittoria definitiva sugli Ariani, Sant' Ambrogio compose un inno solenne di ringraziamento:

„Te Deum laudamus“;

da allora questo canto viene ripetuto in occasione di cerimonie solenni di ringraziamento.

Trascorsi due anni, quando davanti al consesso dei potenti di Milano venne battezzato Agostino, quelle strofe di ringraziamento furono cantate dagli officianti e dai battezzati e quindi entrarono a far parte da quel momento del cerimoniale religioso.

After the complete victory over the Arians Saint Ambrose created the solemn praise:

“We praise you, Lord.”

This hymn is being performed until today on every festive Thanksgiving and Praising of the Lord.

It was two years later when all faithful were assembled in Milan to witness the baptism of Saint Augustine, that this hymn of Praise was sung to the Baptised and Baptising and from this time on formed part of the great body of church chants.

L'antico e ignoto biografo di Agostino scrive:

„Sant' Ambrogio allora con voce lieta lodò la Santissima Trinità e indusse lo stesso Agostino a proclamare la sua fede nella gloria di Dio.”

Lodando e ringraziando il Signore Sant' Ambrogio diceva:

„Lodiamo Te, o Signore, in Te crediamo, o Signore.”

Agostino proseguiva:

„A Te, Padre Eterno, tutta la terra rende gloria.”

„A Te cantano gli angeli e tutte le potenze dei cieli.”

Così entrambi cantarono l'intero inno di gloria alla Santissima Trinità.

Sant' Ambrogio diceva il primo verso e Agostino cantava quello

seguente. L'ultimo verso venne proclamato da Agostino:

„In Te, o Signore, ho posto la mia speranza e mai dovrò dolermene.

Amen.”

... da allora questo canto viene ripetuto in occasione di cerimonie solenni di ringraziamento.

An unknown early biographer of Augustine writes:

“On the occasion of Augustine's conversion the blessed Ambrose praised the Holy Trinity with joyful singing and encouraged Augustine to confess his faith in honour of God.”

Ambrose blessed and praised the Lord and said:

“We praise you, my Lord, we confess in you, O Lord.”

Augustine added:

“You, Eternal Father, the whole world praises.”

“All angels, heavens and powers (in Heaven) praise you forever.”

Thus, in constant interplay, they sang the Hymn in honour of the Holy Trinity. Ambrose sang the first verse, Augustine the next. And

Ambrose concluded the last verse thus:

“In you, my Lord, I set my hope, so that I will be eternally saved.

Amen.”

This hymn is being performed until today on every festive

Thanksgiving and Praising of the Lord.

Laudate Dominum - Palestrina

Laudate Dominum, quia benignus est:
psallite nomini ejus, quoniam suavis est:
omnia quaecumque voluit,
fecit in coelo et in terra.

Praise ye the Lord, for He is good:
sing ye to His Name, for He is sweet:
whatsoever He pleased,
He hath done in heaven and in earth.

Based on Psalm (Vulgate) 134:3, 6

Kontakion, Ikos and Prayer after Canon from Kanon pokajanen - Pärt

Text: Canon of Repentance to our Lord Jesus Christ from the Orthodox prayer tradition

Кондак

Душе моя, почто грехами богатеши, почто волю диаволу твориши, в чесом надежду полагаеши? Престани от сих и обратися к Богу с плачем, зовущи: милосерде Господи, помилуй мя грешнаго.

Икос

Помысли, душе моя, горький час смерти и страшный суд Творца твоего и Бога: Ангели бо грознии поймут тя, душе, и в вечный огонь введут: убо прежде смерти покайся, вопиющи: Господи, помилуй мя грешнаго.

Молитва

Владыко Христе Боже, Иже страстьми Своими страсти моя исцеливый и язвами Своими язвы моя уврачевавый, даруй мне, много Тебе прегрешившему, слезы умиления; сраствори моему телу от обоняния Животворящаго Тела Твоего, и наслади душу мою Твоею Честною Кровию от горести, еюже мя сопровитник напои; возвыси мой ум к Тебе, долу поникший, и возведи от пропасти погибели: яко не имам покаяния, не имам умиления, не имам слезы утешительныя, возводящая чада ко своему наследию. Омрачихся умом в житейских страстях, не могу воззрети к Тебе в болезни, не могу согреться слезами, яже к Тебе любве.

Но, Владыко Господи Иисусе Христе, сокровище благих, даруй мне покаяние всецелое и сердце люботрудное во взыскание Твое, даруй мне благодать Твою и обнови во мне зраки Твоего образа. Оставих Тя, не остави мене; изыди на взыскание мое, возведи к пажити Твоей и сопричти мя овцам избраннаго Твоего стада, воспитай мя с ними от злака Божественных Твоих Таинств, молитвами Пречистыя Твоея Матере и всех святых Твоих. Аминь.

Kontakion

O my soul, why dost thou become rich in sins? Why dost thou do the will of the devil? On what dost thou set thy hope? Cease from these things and turn to God with weeping, and cry out: O Kind-hearted Lord, have mercy on me, a sinner.

Ikos

Think, my soul, of the bitter hour of death and the judgment day of thy God and Creator. For terrible angels will seize thee, my soul, and will lead thee into the eternal fire. And so, before thy death, repent and cry: O Lord, have mercy on me, a sinner.

Prayer after the Canon

O Master Christ God, Who hast healed my passions through Thy Passion, and hast cured my wounds through Thy wounds, grant me, who have sinned greatly against Thee, tears of compunction. Transform my body with the fragrance of Thy life-giving Body, and sweeten my soul with Thy precious Blood from the bitterness with which the foe has fed me. Lift up my down-cast mind to Thee, and take it out of the pit of perdition, for I have no repentance, I have no compunction, I have no consoling tears, which uplift children to their heritage. My mind has been darkened through earthly passions, I cannot look up to Thee in pain. I cannot warm myself with tears of love for Thee.

But, O Sovereign Lord Jesus Christ, Treasury of good things, give me thorough repentance and a diligent heart to seek Thee; grant me Thy grace, and renew in me the likeness of Thine image. I have forsaken Thee – do then not forsake me! Come out to seek me; lead me up to Thy pasturage and number me among the lambs of Thy chosen flock. Nourish me with them on the grass of Thy Holy Mysteries, through the intercessions of Thy most pure Mother and all Thy saints. Amen.

ABOUT THE ARTISTS

Estonian Philharmonic Chamber Choir

The Estonian Philharmonic Chamber Choir (EPCC) is one of the best-known choirs in the world. The EPCC was founded in 1981 by Tõnu Kaljuste, who was the artistic director and chief conductor for 20 years. From 2001 to 2007, the English musician Paul Hillier took over. Between 2008 and 2013, the artistic director and chief conductor was Daniel Reuss, and from 2014 to 2021, Kaspars Putniņš. Since August 2021, the artistic director and chief conductor has been Tõnu Kaljuste.

The repertoire of the choir extends from Gregorian chant and baroque to the music of the 21st century, with a special focus on the work of Estonian composers, such as Arvo Pärt, Veljo Tormis, Erkki-Sven Tüür, Galina Grigoryeva, Toivo Tulev, Tõnu Kõrvits and Helena Tulve and introducing their output to the world. Each season, the choir gives about 60 to 70 concerts both in Estonia and abroad.

The EPCC has cooperated with a number of outstanding conductors including Claudio Abbado, Helmuth Rilling, Eric Ericson, Ward Swingle, Neeme Järvi, Paavo Järvi, Nikolai Alekseyev, Olari Elts, Gregory Rose, Andrew Lawrence-King, Roland Böer, Frieder Bernius, Stephen Layton, Marc Minkowski, Christoph Poppen, Sir Colin Davis, Michael Riesman, Louis Langree, Paul McCreech, Gottfried von der Goltz, Andrés Orozco-Estrada, Anu Tali, Mirga Gražinytė-Tyla, Peter Phillips, Gustavo Dudamel and more.

The EPCC has also worked with world-class orchestras such as the Norwegian, Australian, Lithuanian, Prague and Stuttgart Chamber Orchestras, the London Symphony Orchestra, the Mahler Chamber Orchestra, the Berlin Rundfunk Orchestra, Concerto Copenhagen, Concerto Palatino, the Württemberg Chamber Orchestra, the Salzburg Camerata, Les Musiciens du Louvre-Grenoble, the Philip Glass Ensemble, the North Netherland Symphony Orchestra, the Frankfurt Radio Symphony Orchestra, the Basel Chamber Orchestra, the Sarasota Orchestra, the Los Angeles Philharmonic, the Estonian National Symphony Orchestra and the Tallinn Chamber Orchestra.

The EPCC has been a welcome guest at numerous music festivals and outstanding venues all over the world including the BBC Proms, the Mozartwoche, the Abu Gosh Music Festival, the Hong Kong Arts Festival, the Moscow Easter Festival, the Musikfest Bremen, the Salzburg Festspiele, Mozartwoche, the Edinburgh International Festival, the Festival Aix-en-Provence, the International Cervantino Festival, the Vale of Glamorgan Festival, the Bergen International Festival, the Schleswig-Holstein Musik Festival, the Sydney Opera House, Wiener Konzerthaus, the Royal Concertgebouw in Amsterdam, Versailles Opéra Royal, Palau de la Musica in Barcelona, LSO St Luke's and Barbina Centre in London, the Esplanade in Singapore, the Flagey in Brussels, the Kennedy Center in Washington, D.C., the Lincoln Center and Carnegie Hall in New York, and the Walt Disney Concert Hall in Los Angeles.

Another important aspect in the choir's life is recording music (for ECM, Virgin Classics, Carus, Harmonia Mundi and Ondine), resulting in various award-winning CDs. The EPCC recordings have twice won a Grammy® Award for Best Choral Performance: in 2007 for the album of Arvo Pärt's *Da Pacem* (Harmonia Mundi) with conductor Paul Hillier and Arvo Pärt's *Adam's Lament* (ECM) with conductor Tõnu Kaljuste. All in all, the choir has 16 Grammy® Award nominations with works by Arvo Pärt, Erkki-Sven Tüür and music from the Nordic countries. In 2018, the choir recorded *Psalms of Repentance* by Schnittke, *Magnificat & Nunc dimittis* by Pärt (BIS), conducted by Kaspars Putniņš, won the Gramophone Award. EPCC recordings have also won the Diapason d'Or, Preis der Deutschen Schallplattenkritik, Danish Music Award, de Choc de l'Année Classica 2014 and more. In 2020, *BBC Music Magazine* named EPCC as one of the 10 best choirs in the world.

Tõnu Kaljuste (Artistic Director and Chief Conductor)

Kaljuste is a world-renowned choir and orchestra conductor. His most historic achievement to date is the Grammy® Award for Best Choral Performance for the Arvo Pärt album *Adam's Lament* in 2014. His recordings have had a number of Grammy® Award nominations in various categories from opera (*David and Bathsheba* by the Norwegian composer Ståle Kleiberg) to symphonic music. In 2019, he won the International Classical Music Award for the recording of Arvo Pärt's symphonies with the NFM Wrocław Philharmonic Orchestra.

Kaljuste's recordings have won several other prestigious prizes such as the Cannes Classical Award (1999), Diapason d'Or (2000), Edison Musical Award (2000) and Classic BRIT Award (2003). He has recorded for the ECM Records, Virgin Classic, BIS and Caprice Records labels.

Kaljuste has established an international reputation with his mastery of a diverse repertoire ranging from operas and classical symphonic works to modern music. He has collaborated closely with legendary composers of Northern and East European modernism, such as Alfred Schnittke, György Kurtág, Krzysztof Penderecki, Giya Kancheli and Einojuhani Rautavaara, and has proven himself an expert and a committed advocate of the music of the Estonian composers Arvo Pärt, Erkki-Sven Tüür, Tõnu Kõrvits, Veljo Tormis and Heino Eller.

Collaboration with leading orchestras and choirs in Europe, Australia, Canada and the USA has added an extra dimension to Kaljuste's international renown. Kaljuste has been the Principal Conductor of the Netherlands Chamber Choir and the Swedish Radio Choir and was named Conductor Laureate of the latter in 2019.

Kaljuste served as Professor and Chair of the Conducting Faculty of the Estonian Academy of Music and Theatre from 2010 to 2020. He is the founder of the Tallinn Chamber Orchestra (1993) and since the 2019/20 season, once again its Principal Conductor and Artistic Director. Kaljuste founded the Estonian Philharmonic Chamber Choir in 1981 and returned after 20 years as its Principal Conductor and Artistic Director in August 2021. Kaljuste has served as Artistic Director of Nargen Opera, the project theatre that he launched, since 2004 and led Nargenfestival, a notable event in Estonia's music calendar, since 2006.

Kaljuste is a member of the Royal Swedish Academy of Music and a recipient of the ABC International Music Award of Japan and the Robert Edler Prize for choral music.

Kaljuste has been honored with many awards in his native Estonia: the Order of the White Star, 4th Class (1998); the Order of the National Coat of Arms, 2nd Class (2000); the first St Mary's Medal of St Mary's Cathedral congregation in Tallinn (2000); Main Prize of the Culture Endowment of Estonia (2004); several national culture awards for the performance of Veljo Tormis' music (*Estonian Ballads* in 2005, *Estonian Women's Songs* in 2007, *Estonian Men's Songs* in 2009); the interpretation award of the Estonian Council of Music (2010) and Culture Award of the Ministry of Foreign Affairs (2011).

Giovanni Pierluigi da Palestrina (Composer)

Giovanni Pierluigi da Palestrina (c.1525 – February 2, 1594) was an Italian composer of late Renaissance music. The central representative of the Roman School, with Orlande de Lassus and Tomás Luis de Victoria, Palestrina is considered the leading composer of late 16th-century Europe.

Primarily known for his masses and motets, which number over 105 and 250 respectively, Palestrina had a long-lasting influence on the development of church and secular music in Europe, especially on the development of counterpoint. According to *Grove Music Online*, Palestrina's "success in reconciling the functional and aesthetic aims of Catholic church music in the post-Tridentine period earned him an enduring reputation as the ideal Catholic composer, as well as giving his style (or, more precisely, later generations' selective view of it) an iconic stature as a model of perfect achievement."

One of the hallmarks of Palestrina's music is that dissonances are typically relegated to the "weak" beats in a measure. This produced a smoother and more consonant type of polyphony which is now considered to be definitive of late Renaissance music, given Palestrina's position as Europe's leading composer (along with Orlande de Lassus and Victoria) in the wake of Josquin des Prez (d. 1521).

Arvo Pärt (Composer)

Arvo Pärt, born in 1935, is among the musicians who had the greatest influence on how the nature of music was understood around the world in the 20th century. Today, Pärt is most famous for his original tintinnabuli style, and his earlier contemporary works are less known, but all of his oeuvre can help broaden our understanding of music.

Tintinnabuli, from the Latin tintinnabulum meaning bell, is an individual musical style and an inimitable composition technique created by Pärt, which blends two monophonic structural lines, the melodic voice and the triadic voice, into an organic whole, in which harmonic stasis is underpinned by the constant presence (actual or implied) of one single unchanging triad. The result is an overtone-rich sound, reminiscent of the ringing of a bell.

However, tintinnabuli is also an approach to life expressed through music, espousing balance and a sense of tact. The beauty and the deep spiritual message of Arvo Pärt's music have touched and influenced many listeners of all nations, cultures and ages. Pärt's works are not performed only in concert halls; over the last 30 years, they have featured in many films, plays and dance performances and other multi-media contexts.