



ONDINE

# ARVO PÄRT

Da pacem Domine

Latvian Radio Choir  
Sigvards Klava



ARVO PÄRT

## **ARVO PÄRT** (1935)

### **Triodion** (1998)

1	Introduction	0:27
2	Ode I	4:10
3	Ode II	5:26
4	Ode III	4:59
5	Coda	0:58

### **Sieben Magnificat-Antiphonen** (1988/91)

6	I O Weisheit	1:33
7	II O Adonai	2:33
8	III O Sproß aus Isais Wurzel	1:04
9	IV O Schlüssel Davids	2:25
10	V O Morgenstern	2:00
11	VI O König aller Völker	1:22
12	VII O Immanuel	3:13

13	<b>Nunc dimittis</b> (2001)	7:45
14	<b>Dopo la vittoria</b> (1996/98)	9:20
15	<b>Virgencita</b> (2012)	8:11
16	<b>The Woman with the Alabaster Box</b> (1997)	5:57
17	<b>Tribute to Caesar</b> (1997)	5:31
18	<b>Da pacem Domine</b> (2004/06)	4:24

Latvian Radio Choir  
Sigvards Kļava, conductor

*Keeping time, time, time,  
In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells...*

Edgar Allan Poe: The Bells, (ll. 9-12)

Throughout history, composers have presented radical stylistic shifts in their work: compare the post-Wagnerian language of early Schoenberg with his later twelve-tone music; or, conversely, Richard Strauss' return to romanticism after such groundbreaking works as *Salome* and *Elektra*. The same is true of the contemporary Estonian composer **Arvo Pärt** (b. 1935), though his earlier compositional style has been almost entirely overshadowed by the tremendous popularity of his second period. Pärt began his career writing works that adopted neo-classicism, serialism and polystylism, but between 1968 and 1976 suffered a kind of writer's block.

Out of this creative breakdown emerged a compositional approach associated solely with Pärt, from which the composer has never looked back: Tintinnabulation. He explains his reason for choosing this bell-inspired musical style: "The complex and many-faceted only confuses me, and I must search for unity (...) Traces of this perfect thing appear in many guises - and everything that is unimportant falls away. Tintinnabulation is like this... The three notes of a triad are like bells. And that is why I call it tintinnabulation."

The tintinnabuli style derives from the sounds which bells emit when they are struck, including a combination of fundamentals and overtones. This accounts for Pärt's diatonic language and his focus on the triad, as well as his characteristic close-note harmonies. Just as chromaticism or modulation do not occur in the pealing of bells, so too are they absent from much of Pärt's music, resulting in works that feel simultaneously ancient and contemporary.

This interest in triads is heard in the earliest work recorded here: ***Sieben Magnificat-Antiphonen*** (1988/91) where seven, brief movements are organised around the central pitch of A: the first and seventh movements are in A major, while the central (fourth) movement is in A minor. Between these are pairs of movements related to A: the second and third movements are in F# minor and C# minor – a minor and major third away from A (descending and ascending respectively); similarly, the fifth and sixth movements are in E major and D minor – a perfect fourth away from A. The text is in German (Pärt was living in Berlin at the time and composed the work for the Berlin-based RIAS Chamber Choir) and comprises antiphons to the Magnificat at Vespers, sung on each of the seven evenings preceding Christmas Eve.

Finding the appropriate text for the *Sieben Magnificat-Antiphonen* commission came relatively easy, but this is not always the case for Pärt: having been commissioned by the City of Milan's Cultural Department, it took the composer six years before he found a suitable text for ***Dopo la vittoria*** (1996/98). Intended for the 1600th anniversary of the death of St Ambrose, Pärt initially turned to the saint's hymns, but failed to find inspiration. Eventually he decided to write what he describes as “a completely new Te Deum”, since Ambrose is credited with the authorship of the Te Deum text. ‘New’ here has a double meaning: Pärt had already set the Te Deum to music in 1984–85, and so this would be his second setting; but ‘new’ also in that it combines lines from the Te Deum text with the story of Ambrose and the scene of St Augustinus' baptism, performed by Ambrose.

During the baptism, Ambrosius began to sing his Te Deum, and Augustinus cheerily joined in the chant as if he had known it all his life. This joyful scene fascinated Pärt and provided the creative spark for this ‘piccolo cantata’, which was premiered in Milan's San Simpliciano Basilica in December 1997. The cheerful nature of the story is vividly reflected in the music: with a tonal centre of A flat, *Dopo la vittoria* is one of Pärt's few a cappella works written in a major key. Furthermore, contrary to the slow-moving lines one often associates with his music, the opening is brimming with excitement. Pärt highlights the lines taken from the Te Deum text, which he uses to punctuate the narrative of the baptism at three points: near the beginning in Latin (‘Te Deum laudamus’); then in the middle in Italian (‘Lodiamo Te, o Signore,

in Te crediamo, o Signore’); and towards the end (‘In Te, o Signore, ho posto la mia speranza’), before returning to the excited material of the animated opening to draw the piece to its conclusion.

***The Woman with the Alabaster Box*** and ***Tribute to Caesar*** present two further examples of Pärt the story-teller. Composed in 1997 as companion pieces for the 350th anniversary of the Karlstad Diocese in Sweden, each work takes its narrative from the same biblical source – St Matthew’s Gospel – in an English translation. Aspects of the tintinnabuli style are clearly evident in *The Woman with the Alabaster Box*, in particular the employment of drones supporting adjacent thirds in the melody. However, the climax of the narrative (where Christ defends the woman) sees a textural shift, with the whole choir singing softly as one and continuing in this vein until a tierce de picardie is finally reached. The first section of *Tribute to Caesar* continues where its companion piece left off, with its homophonic texture and syllabic setting of the text, though later Pärt breaks up the vocal line, isolating single notes by distributing them among different voice parts.

The year in which he discovered tintinnabulation – 1976 – was a key year not only for Pärt, but for British music too, marking the death of Benjamin Britten. Although Pärt did not know Britten, he evidently felt a resonance with the composer, writing not only one but two works associated with him: *Cantus in memoriam Benjamin Britten* (1976) for strings and tubular bell; and ***Triodion*** (1998). The latter came through a commission from Lancing College: Britten’s cantata *St Nicolas* was composed for the 100th anniversary of the college in 1948 (St Nicolas being a patron saint of Lancing), and Pärt was commissioned to write a piece for its 150th anniversary. The texts of *Triodion* include three Odes from the Orthodox Prayer Book, invoking three figures: ‘Jesus the Son of God’; the ‘Most Holy Birth-giver of God’; and ‘Holy Saint Nicholas’ – hence the Britten connection. Pärt highlights the association with Britten by saving the climax of the work for central section of the third Ode. Having kept the dynamics fairly constant up to this point, he includes dramatic crescendos for the lines “by humility – greatness, by poverty – riches”, and these surges serve as preparation for the emotional (and tonal) summit of the piece (“that our souls may be saved”), where the sopranos ascend to a top B flat. The third Ode, like its predecessors, concludes with solemn, static repetitions

based on a drone (a medieval technique but also prominent in many minimalist works), while all three Odes are framed by sections of chant.

Listeners familiar with the substantial body of evening canticles in the Anglican tradition might consider it strange to include Pärt's ***Nunc dimittis*** (2001) without pairing it with his setting of the *Magnificat* (1989), yet the two are in fact independent works. Having said that, Pärt was no stranger to Anglican canticle settings, and the notion of writing a *Nunc dimittis* – albeit more than a decade later and not necessarily as a companion to the *Magnificat* – was clearly on his mind. This notion was realised when he was asked to set it to music for the Choir of St Mary's Episcopal Cathedral, Edinburgh, where it was premiered in Evensong in August 2001, as part of the Edinburgh Festival. Its opening might be likened to a minor-key version of the opening of Holst's *Nunc dimittis*, with each voice entering one at a time, sustaining its note, while the concluding 'Gloria Patri' invokes the Russian Orthodox tradition with its famously low basso profundo parts.

Originally scored for choir, but also existing in versions for voices and string orchestra, and for instruments alone, ***Da pacem Domine*** (2004/06) was commissioned by the conductor Jordi Savall for a peace concert in Barcelona on 1st July 2004. Pärt began the composition two days after the Madrid train bombings on 11th March 2004, and it has been performed annually in Spain to commemorate the victims. This musical prayer for peace represents Pärt at his most harmonically static: the conductor Paul Hillier likens each pitch to a carefully positioned like stones in a Zen garden. Certainly the minimal harmonic and temporal momentum throughout creates a quasi-hypnotic effect upon the listener.

We remain in Spain for the most recent work on this disc, and one of only two instances to date where Pärt sets a Spanish text. ***Virgencita*** (2012/13), premiered by the Estonian Philharmonic Chamber Choir in León, Mexico in 2012, was inspired by the legend of the Virgin of Guadalupe. A decade after the Spanish conquest of Mexico, an apparition of the Virgin Mary was witnessed in 1531 at Tepeyac, near what is now Mexico City, and a pictorial representation of the Guadalupe Virgin in the Basilica of Our Lady in Mexico City has since become the world's most-

visited Marian shrine. After a tentative beginning, which the composer Ivan Moody has likened to a slowed-down tango, the music gradually rises in dynamic as it progresses, culminating in a dramatic climax on 'Nuestra Señora de Guadalupe', before dying away to a reflective close.

**Dominic Wells**



**The Latvian Radio Choir** is a full-time professional chamber choir founded in 1940. Chief Conductor Sigvards Klava and Conductor Kaspars Putniņš have been leading the Choir since 1992. The Choir's repertoire extends from the Renaissance to the present day, and its main focus is on exploring the capabilities of the human voice and seeking to push its limits. A major part of the repertoire is dedicated to contemporary music and composers of the 20th and 21st centuries. The Choir is also open to creative experiments and often participates in dramatic performances and multimedia projects. The Choir regularly commissions works from leading Latvian composers such as Pēteris Vasks and Ēriks Ešenvalds. In addition to its frequent engagements with the Latvian Radio, the Choir has made numerous internationally critically acclaimed CDs, including a series of a dozen albums in association with Le Festival de Radio France et Montpellier. Recently, the Choir has collaborated with such outstanding artists and ensembles as Stephen Layton, Tõnu Kaljuste, Lars Ulrik Mortensen and Concerto Copenhagen, Esa-Pekka Salonen and the Swedish Radio Symphony Orchestra. The Choir frequently performs at festivals, for example at the Montpellier Radio festival in France, the Austrian Klangspuren festival, the Baltic Sea Festival, TENSO Days and the Haarlem Choir Biennale. The Latvian Radio Choir is a nine-time recipient of the Grand Music Award of the Latvian government and a founding member of TENSO, a European exchange and research network for professional chamber choirs.

[www.radiokoris.lv](http://www.radiokoris.lv)

**Sigvards Kļava** is one of the most outstanding Latvian conductors, also a professor of conducting and producer, music director of the Latvian Radio Choir since 1992. As a result of Sigvards Kļava's steady efforts, the Latvian Radio Choir has become an internationally recognized, vocally distinctive collective, where each singer possesses a creative individuality. Under Sigvards' guidance, the choir has recorded a number of choral works by little known or completely forgotten composers of the past, as well as formed a friendly collaboration with a number of notable Latvian composers. Sigvards Kļava is a professor at the Jāzeps Vītols Latvian Academy of Music. Kļava is a multiple winner of the Latvian Grand Music Award. He has performed at the Concertgebouw and Muziekgebouw of Amsterdam, Berliner Konzerthaus and Philharmonie, Théâtre des Champs-Élysées in Paris, Berwaldhallen in Stockholm, Dresdner Frauenkirche as well as in the New York Lincoln Centre.

## **Triodion**

### **1. Introduction**

In the name of the Father, and of the Son, and of the Holy Spirit. Amen.

### **2. Ode I O Jesus the Son of God, Have Mercy upon Us.**

We do homage to thy pure image, O Good One, entreating forgiveness of our transgressions, O Christ our God: for of thine own good will thou wast graciously pleased to ascend the Cross in the flesh, that thou mightest deliver from bondage to the enemy those whom thou hadst fashioned. For which cause we cry aloud unto thee with thanksgiving. With joy hast thou filled all things, O our Saviour, in that thou didst come to save the world. O Jesus the Son of God, have mercy upon us...

### **3. Ode II O Most Holy Birth-giver of God, Save Us**

Unto the Birth-giver of God let us sinners and humble ones now diligently have recourse; and let us fall down in penitence exclaiming, from the bottom of our souls: O Sovereign Lady, help us having compassion on us! Show zeal, for we perish with the multitude of our sins; turn not thy servants away empty; for we have thee as our only hope. O Most Holy Birth-giver of God, save us...

### **4. Ode III O Holy Saint Nicholas, Pray unto God for Us**

A rule of faith and a model of meekness, a teacher of abstinence hath the reality shewn thee unto thy flock; therewithal hast thou acquired: by humility - greatness, by poverty - riches; O Gather hierarch Nicholas, intercede before Christ the God that our souls may be saved. Oh Holy Saint Nicholas, pray unto God for us... Amen.

### **5. Coda**

Glory to the Father, and to the Son, and to the Holy Spirit, both now, and ever and unto ages of ages. Amen.



LATVIAN RADIO CHOIR

## **Sieben Magnificat-Antiphonen**

### **6. I. O Weisheit**

O Weisheit, hervorgegangen aus dem Munde des Höchsten,  
die Welt umspannst du von einem Ende zu andern,  
in Kraft und Milde ordnest du alles:

O komm und offenbare uns den Weg der Weisheit und der Einsicht, O Weisheit.

### **I. O Wisdom**

O Wisdom, proceeding from the mouth of the Most High,  
Thou encirclest the world from one end to the other,  
Thou orderest all things with might and mercy:

O come to us and reveal the way of wisdom and of understanding O Wisdom.

### **7. II. O Adonai**

O Adonai, der Herr und Führer des Hauses Israel,  
im flammender Dornbusch bist du dem Moses erschienen,  
und hast ihm auf dem Berg das Gesetz gegeben.

O komm und befreie uns mit deinem straken Arm.

### **II. O Adonai**

Adonai, the Lord and leader of the house of Israel,  
In the burning bush hast thou appeared unto Moses  
And given him the law upon the mountain:

O come and deliver us with thy powerful arm O come and deliver us with thy  
powerful arm.

### **8. III. O Sproß aus Isais Wurzel**

O Sproß aus Isais Wurzel,  
gesetzt zum Zeichen für die Völker,  
vor dir verstummen die Herrscher der Erde, dich flehen an die Völker:  
o komm und errette uns, erhebe dich, säume nicht länger.

### **III. O Scion of Isaiah's Line**

O Scion of Isaiah's Line,  
predestined to be a sign for The nations,  
The rulers of the earth fall silent before thee, The Nations cry unto thee:  
O come and save us, bestir thyself, delay no longer.

### 9. **IV. O Schlüssel Davids**

O Schlüssel Davids,  
Zepter des Hauses Israel,  
du öffnest, und niemand kann schließen,  
du schließt, und keine Macht vermag zu öffnen:  
o komm und öffne den Kerker der Finsternis und die Fessel des Todes.

### **IV. O David's Key**

O David's key,  
sceptre of the house of Israel,  
That which thou openest, none can secure,  
That which thou securest, no power may open;  
O come and unlock the prison of darkness and the fetters of death.

### 10. **V. O Morgenstern**

O Morgenstern,  
Glanz des unversehrten Lichtes: Der Gerechtigkeit strahlende Sonne:  
o komm und erleuchte, die da sitzen in Finsternis, und im Schatten des Todes.

### **V. O Morning Star**

O morning star,  
incandescence of pure light, Radiant sun of righteousness;  
O come and enlighten Those who sit there in darkness And in the shadow of death.

11. **VI. O König aller Völker**

O König aller Völker, ihre Erwartung und Sehnsucht,  
Schlußstein, der den Bau zusammenhält,  
o komm und errette den Menschen,  
den du aus Erde gebildet!

**VI. O King of All Nations**

O king of all nations, their expectation and desire,  
Keystone, which holds all things together:  
O come and save mankind,  
whom thou hast formed from clay!

12. **VII. O Immanuel**

O Immanuel, unser König und Lehrer,  
du Hoffnung und Heiland der Völker:  
o komm, eile und schaffe uns Hilfe, du unser Herr und unser Gott.

**VII. O Emmanuel**

O Emmanuel, our king and counselor,  
Thou hope and saviour of the nations:  
O come, make haste to help us, Thou our Lord and our God, our God

13. **Nunc Dimittis**

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.

Text: Luke 2:29-32

#### 14. **Dopo la vittoria**

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.

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.

After the final victory over the Arians Saint Ambrose created a solemn hymn of praise: 'We praise you, O God.' This hymn is sung still today at solemn thanksgivings.



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

An unknown early biography of Augustine writes: 'On the occasion of Augustine's conversion the blessed Ambrose praised the Holy Trinity with joyful singing and encouraged Augustine to proclaim his faith in honour of God.'

Praising and giving thanks to the Lord, St Ambrose: 'We praise thee, O Lord, we acknowledge thee, O Lord.'

Augustine added: 'To thee, Eternal Father, the whole world offers glory.' 'To thee all the angels and powers in Heaven sing.' Thus, in constant interplay, they sang the hymn in honour of the Holy Trinity. St Ambrose sang the first verse, Augustine the next. The last verse was proclaimed by Augustine: 'In thee, O Lord, I have set my hope, so that I will be eternally saved. Amen.'

... This hymn is still sung today at solemn thanksgivings.

Text: Dictionary History of Church Singers and Chants by Archbishop Philaret, St Petersburg, 1902

15. **Virgencita**

Virgencita de Guadalupe, salva nos, salva.  
Santa María de Guadalupe, ruega por nosotros.  
Virgencita, salva nos.

Santa María, Madre de Dios, salva nos, ruega por nosotros pecadores.  
Salva nos, ahora y en la hora de nuestra muerte.  
Nuestra Señora de Guadalupe, Virgencita, ruega por nosotros.  
Amén.

Virgin Mary of Guadalupe, save us.  
Holy Mary of Guadalupe, pray for us.  
Virgin Mary, save us.

Holy Mary, Mother of God, save us, pray for us sinners.  
Save us, now and in the hour of our death.  
Our Lady of Guadalupe, Virgin Mary, pray for us.  
Amen.

**16. The Woman with the Alabaster box**

Now when Jesus was in Bethany, in the house of Simon the leper, there came unto him a woman having an alabaster box of very precious ointment, and poured it on his head, as he sat at meat. But when the disciples saw it, they had indignation, saying, to what purpose is this waste? For this ointment might have been sold for much, and given to the poor. When Jesus understood it, he said unto them: Why trouble ye the woman? For she hath wrought a good work upon me. For ye have the poor always with you; but me ye have not always. For in that she hath poured this ointment on my body, she did it for my burial. Verily I say unto you, wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her.

Text: Matthew 26:6-13

**17. Tribute to the Caesar**

Then went the Pharisees, and took counsel how they might entangle him in his talk. And they sent out unto him their disciples with the Herodians, saying: Master, we know that thou art true, and teachest the way of God in truth, neither carest thou for any man: for thou regardest not the person of men. Tell us therefore, what thinkest thou? Is it lawful to give tribute unto Caesar, or not? But Jesus perceived their wickedness, and said: Why tempt me, ye hypocrites? Shew me the tribute of money. And they brought unto him a penny. And he saith unto them: Whose is this image and superscription? They say unto him:

Caesar's. Then saith he unto them: Render therefore unto Caesar the things which are Caesar's, and unto God the things that are God's. When they had heard these words they marvelled and left him, and went their way.

Text: Matthew 22:15-22


18. **Da pacem Domine**

Da pacem, Domine, in diebus nostris  
quia non est alius  
qui pugnet pro nobis,  
nisi tu Deus noster.

Give peace, O Lord, in our time  
Because there is no-one else  
Who will fight for us  
If not you our God.

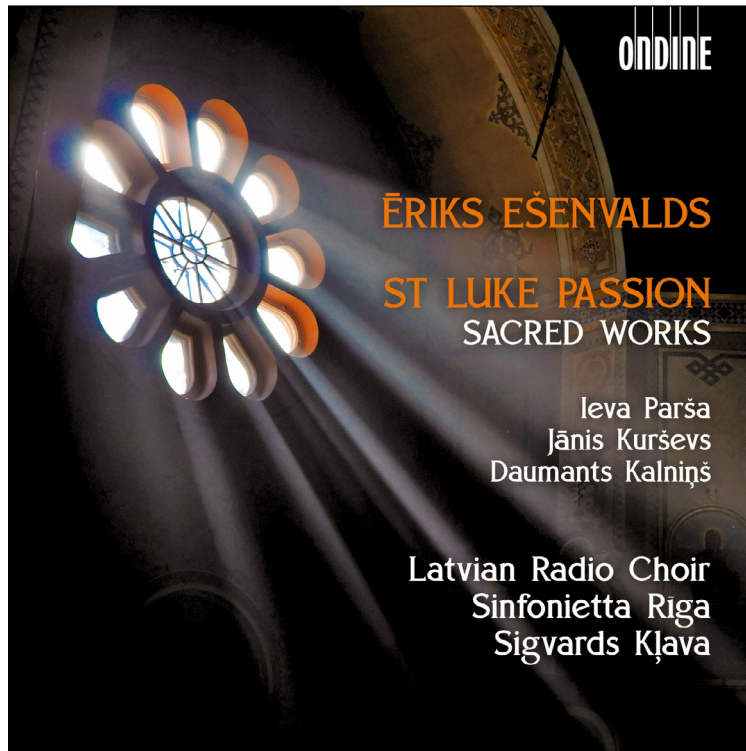
Text: Latin hymn

Recording: 22–25 February, 2016  
St. John's Church (Sv. Jāņa baznīca), Riga, Latvia  
Executive Producers: Dace Bula and Reijo Kiilunen  
Recording Engineer: Andris Ūze  
Mixing & Mastering: Enno Mäemets, Editroom Oy, Helsinki

© 2016 Latvijas Koncerti   
© 2016 Ondine Oy, Helsinki

Booklet Editor: Joel Valkila  
Cover photo: GTS Productions, Shutterstock.com  
Photos: Universal Edition / Eric Marinitsch (Arvo Pärt),  
Matīss Markovskis (Latvian Radio Choir),  
Jānis Deinats (Sigvards Kļava)  
Design: Santi Tanalgo

## ALSO AVAILABLE



ODE 1247-2



ODE 1266-5

For more information please visit [www.ondine.net](http://www.ondine.net)



ODE 1206-5



ODE 1151-5



SIGVARDS KĻAVA

# ARVO PÄRT (1935)

1-5	<b>Triodion</b> (1998)	16:00
6-12	<b>Sieben Magnificat-Antiphonen</b> (1988/91)	14:10
13	<b>Nunc dimittis</b> (2001)	7:45
14	<b>Dopo la vittoria</b> (1996/98)	9:20
15	<b>Virgencita</b> (2012)	8:11
16	<b>The Woman with the Alabaster Box</b> (1997)	5:57
17	<b>Tribute to Caesar</b> (1997)	5:31
18	<b>Da pacem Domine</b> (2006)	4:24

LATVIAN RADIO CHOIR  
Sigvards Klāva, *conductor*



**[72:38] • English notes enclosed • Lyrics with English translation**

© 2016 Latvijas Koncerti, Riga

© 2016 Ondine Oy, Helsinki

Manufactured in Germany. Unauthorised copying, hiring, lending, public performance and broadcasting of this recording is prohibited.

[www.radiokoris.lv](http://www.radiokoris.lv) • [www.latvijaskoncerti.lv](http://www.latvijaskoncerti.lv)

