<u>Blatantly stolen from *Wikipedia* and *The Arvo Pärt Centre:*</u>

Arvo Pärt, born September 11, 1935, is an Estonian composer of classical and religious music. In 1980, after a prolonged struggle with Soviet officials, he was allowed to emigrate with his wife and their two sons. He lived first in Vienna, where he took Austrian citizenship and then relocated to Berlin, Germany, in 1981. He returned to Estonia around the turn of the 21st century and now lives alternately in Berlin and Tallinn.

Since the late 1970s, Pärt has worked in a minimalist style that employs his self-invented compositional technique, tintinnabuli (see below). His music is in part inspired by Gregorian chant. His most performed works include *Fratres* (1977), *Spiegel im Spiegel* (1978), and *Für Alina* (1976). Pärt has been the most performed living composer in the world for five consecutive years. His music's timeless beauty and deep spiritual message have touched and affected many listeners, regardless of their nationality, cultural background, age, etc. Pärt is heard not only in the concert hall, but in recent decades has been used in a number of movies, dance and theater productions, and other media.

Pärt is often identified with the school of minimalism and, more specifically, that of mystic minimalism or holy minimalism. He is considered a pioneer of the latter style, along with contemporaries Henryk Górecki (1933-2010) and John Tavener (1944-2013).

Tintinnabuli: This simple style was influenced by the composer's mystical experiences with chant music. Musically, Pärt's tintinnabular music is characterized by two types of voice, the first of which (dubbed the "tintinnabular voice") arpeggiates the tonic triad, and the second of which moves diatonically in stepwise motion. The works often have a slow and meditative tempo, and a minimalist approach to both notation and performance. Pärt's compositional approach has expanded somewhat in the years since 1970, but the overall effect remains largely the same.

<u>Stolen from his publisher's website with equal disregard to copyright law:</u>

In Principio for orchestra and chorus was premiered in 2003 by Cappella Istropolitana, conducted by Michael Fendre, in the Herz Jesu Kirche of Graz, Austria.

"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. 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.

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 favor of a higher order. The medieval or Renaissance musician may have harbored 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 (1995)
Translation: Robert Lindell

IPA (International Phonetic Alphabet) SYMBOLS AND THEIR SOUNDS

~ Sounds used in Latin ~

Vowels: *There are IPA symbols for all possible vowel sounds, each symbol having only one pronunciation. Diphthongs are spelled by writing out both of the vowel symbols in the diphthong.*

CLOSED VOWELS		OPEN VOWELS	
[ɑ]	The sound "ah" in "father". The pronunciation of Latin "a"	[ɛ]	The sound "eh" in "let" The pronunciation of Latin "e," "oe," and "ae" (except in "Michael," which is pronounced [mikɑɛl])
[i]	The sound "ee" in "meet" The pronunciation of Latin "i" and "y"	[ɔ]	The vowel sound in "thought" The pronunciation of Latin "o"
[u]	The sound "oo" in "boot" The pronunciation of Latin "u"		
[j]	The sound of "y" in "yes", generally a glide to the next vowel (note: in many languages, the letter "j" is pronounced like an American "y")		

Consonants: *The IPA symbols for most consonant sounds look just like the English letter (e.g. the symbol for the "t" sound is [t]). Sometimes the symbol for a sound looks like a different consonant (e.g the symbol for the "c" sound in "cat" is [k]). Here are some other special symbols and situations:*

[ʃ]	The sound of "sh" in "shine." Found in Latin when the combination "sc" is followed by "i" or "e."	[qw]	The of "qu" in "quit." Found in Latin in the combination "qu." (contrast to Spanish "qu" is pronounced [k])
[g]	The hard sound of "g" in "gate." Found in Latin when the letter "g" is followed by an "a," "o," or "u."	[ʤ]	The soft sound of "g" in "germ". Found in Latin when the letter "g" is followed by an "i" or "e."
[k]	The sound of "c" in "cat". Found in Latin when the letter "c" is followed by "a," "o," or "u." Also, the letter "h" in Latin is silent, except in the words "mihi" and "nihil," where it is pronounced [k]. *Those crazy Latins…*	[ʧ]	The sound of "ch" in "chew". Found in Latin when the letter "c" is followed by "i" or "e."
[ks]	The sound of "x" in "exit." The usual pronunciation of "x" in Latin.	[r]	Latin uses only the flipped or rolled "r," never the American "r" sound [ɹ].
[j]	"y" as in "yes", generally a glide to the next vowel (note: in many languages, "j" is pronounced like an American "y")	[ɲ]	The sound of "gn" in "lasagna." Found in Latin in the combination "gn."
[t]	The pronunciation of Latin "th" and "t" in most situations, except…	[s]	Latin "s" is never pronounced [z]
[tsi]	The pronunciation of Latin "ti" before a vowel, accept when "ti" follows "s," "t," or "x"		

In Principio, by Arvo Pärt
Pronunciation and Translation (John 1:1-14)

Mvt. 1	
In principio erat Verbum in prinʧipiɔ ɛrat verbum	*In the beginning was the Word,*
et Verbum erat apud Deum ɛt verbum ɛrat apud dɛum	*and the Word was with God,*
et Deus erat Verbum ɛt dɛus ɛrat verbum	*and the Word was God.*
hoc erat in principio apud Deum ɔk ɛrat in prinʧipiɔ apud dɛum	*The same was in the beginning with God.*
omnia per ipsum facta sunt ɔmnia pɛr ipsum fakta sunt	*All things were made by him*
et sine ipso factum ɛt sinɛ ipsɔ faktum	*and without him*
est nihil quod factum est ɛst nikil kwɔd faktum ɛst	*was not any thing made that was made.*
in ipso vita erat in ipsɔ vita ɛrat	*In him was life;*
et vita erat lux hominum ɛt vita ɛrat luks ɔminum	*and the life was the light of men.*
et lux in tenebris lucet ɛt luks in tɛnɛbris luʧɛt	*And the light shineth in darkness;*
et tenebrae eam non conprehenderunt ɛt tɛnɛbrɛ eam nɔn kɔnprɛɛndɛrunt	*and the darkness comprehended it not.*

Mvt. 2

fuit homo missus a Deo fuit ɔmɔ misus ɑ dɛo	*There was a man sent from God,*
cui nomen erat Iohannes kui nɔmɛn ɛrat yɔanɛs	*whose name was John.*
hic venit in testimonium ik vɛnit in tɛstimɔnium	*The same came for a witness,*
ut testimonium perhiberet de lumine ut ut tɛstimɔnium pɛribɛrɛt dɛ luminɛ ut	*to bear witness of the Light,*
omnes crederent per illum ɔmnɛs krɛdɛrɛnt pɛr ilum	*that all men through him might believe.*
non erat ille lux nɔn ɛrat ilɛ luks	*He was not that Light,*
sed ut testimonium perhiberet de lumine sɛd ut tɛstimɔnium pɛribɛrɛt dɛ luminɛ	*but was sent to bear witness of that Light.*

Mvt. 3

erat lux vera quae inluminat ɛrat luks vɛra kwɛ inluminat	*That was the true Light, which lighteth*
omnem hominem veniens in mundum ɔmnɛm ɔminɛm vɛniɛns in mundum	*every man that cometh into the world.*
in mundo erat in mundɔ ɛrat	*He was in the world,*
et mundus per ipsum factus est ɛt mundus pɛr ipsum faktus ɛst	*and the world was made by him,*
et mundus eum non cognovit ɛt mundus ɛum nɔn kɔɲɔvit	*and the world knew him not.*
in propria venit in prɔpria vɛnit	*He came unto his own,*

et sui eum non receperunt ɛt sui ɛum nɔn rɛʧɛpɛrunt	*and his own received him not.*

Mvt. 4

quotquot autem acceperunt eum kwɔtkwɔt autɛm aʧɛpɛrunt ɛum	*But as many as received him,*
dedit eis potestatem filios Dei dɛdit ɛis pɔtɛstatɛm filiɔs dɛi	*to them gave he power to become the sons of God,*
fieri his qui credunt in nomine eius fiɛri is kwi krɛdunt in nɔminɛ ɛjus	*even to them that believe on his name:*
qui non ex sanguinibus kwi nɔn eks sangwinibus	*not of blood,*
neque ex voluntate carnis nɛkwɛ eks vɔluntatɛ karnis	*nor of the will of the flesh,*
neque ex voluntate viri nɛkwɛ ɛks vɔluntatɛ viri	*nor of the will of man,*
sed ex Deo nati sunt sɛd ɛks dɛɔ nati sunt	*but born of God*

Mvt. 5

et Verbum caro factum est ɛt vɛrbum karɔ faktum ɛst	*And the Word was made flesh,*
et habitavit in nobis ɛt abitavit in nɔbis	*and dwelt among us,*
et vidimus gloriam ɛt vidimus glɔriam	*and we beheld his glory,*
eius gloriam quasi unigeniti a Patre ɛjus glɔriam kwasi uniʤɛniti a patrɛ	*the glory as of the only begotten of the Father,*
plenum gratiae et veritatis plɛnum gratsiɛ ɛt vɛritatis	*full of grace and truth.*