



Bells of Eternity

An exploration of the life and music of Arvo Pärt (b.1935)

Tia Kuchmy

'Silence is like a fertile soil, which, as it were, awaits our creative act, our seed. It must be approached with a feeling of awe. We must keep in mind that it has two different wings, so to speak: silence can be both that which is outside us, and that which is inside a person.

The silence of our soul is actually more crucial, but more difficult to achieve.'

(Arvo Pärt, from BBC3's Composer of the Week series, June 2015.)

Despite the disapproval of the USSR's Union of Soviet Composers, the early music of the Estonian composer Arvo Pärt reflected many Western European avante-garde orthodoxies of the 1950s and 1960s, including atonality, serialism, aleatoricism, rhythmic fragmentation and, of course, extreme dissonance. However, following a 9 year period of silence, in which he published just one transitional work, *Credo*, Pärt's new, mature compositional voice emerged, creating music that was in complete contrast to anything he had written before. This new style was characterised by an austere purity, by great simplicity, and above all, by a mysticism so profound as to be tangible. His wife recalls that during his period of silence Pärt was attempting to create a new way of hearing, trying to find the mysterious source within himself and let it flow out into the world. In Jungian terms it is clear Arvo Pärt's mature music issues directly from the Self. Perhaps this accounts for its immense popularity, for his works impart an unshakeable sense of spiritual calm to a world which, although desacrilised, still hungers and thirsts for the divine.

Essex Church, 112 Palace Gardens Terrace, London, W8 4RT

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Tia Kuchmy is a Jungian analyst with IGAP, London, who originally trained as a musician at the University of Manchester and the Royal Northern College of Music. She has a special interest in linking the insights of C.G. Jung with archetypal dynamics in the realm of music, and has given talks in Jungian circles on a variety of topics, including the music of Michael Tippett, Bartok's *Bluebeard's Castle*, Wagner's *Parsifal*, and Vaughan Williams's *Job, a Masque for Dancing*. In April 2015 she spoke to the Netherlands Interdisciplinary Jungian Group in Amsterdam on Wagner's *Parsifal*. In December 2015 she will speak at the IAAP Rome Conference on the subject of Michael Tippett's musical activism, and in the IAAP Conference in Kyoto in August 2016 she will speak in a break-out group on the prophetic nature of the anima mundi as it manifests in the arts, particularly music. Tia practises in West Sussex and in south London.

