

Raksta gaitā izklāstītais ļauj secināt, ka Maiju Einfeldi, neraugoties uz jau pieminēto savrupību, arvien spēcīgi ietekmējušas viņas laikmeta norises – to apliecina gan jaunībā gūto mūzikas iespaidu (Šostakoviča *Katerina Izmailova*, Bartoka, Britena darbi) loma viņas pašas stila tapšanā, gan regulārā sekošana līdz latviešu mūzikas procesiem, iezīmējot tajā savu iemīļoto komponistu loku. Arī Atmodas laika norisēm bijis savs iespauks uz Einfeldes mūzikas tematiku. Tomēr laikmetam tipiskās tendences komponiste arvien pavērsusi kādā mazāk ierastā rakursā, kurā skaistais savijas ar skumjo (skarbo, drūmo, ironisko) neskaitāmās gradācijās un brīžam neatšķetināmā vienībā – vai nu tas attiektos uz neoromantisko motīvu tvērumu, sakrālo tēmu risinājumu, vai folkloras interpretāciju. Tas viss arī nosaka Maijas Einfeldes radošā rokraksta savdabību – tā īpašo vietu Latvijas mūzikas kopainā.

SOURCES OF INSPIRATION, CONTEXTS AND PARALLELS

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Summary

The overview of Einfelde's life story confirms that her music was influenced by various factors – childhood memories, concert life impressions, ancient myths and contemporary literature, memories of personalities that had already passed away, tragic events in the second half of the 20th century, among others. To what extent does the interpretation of these motifs manifest the characteristic traits of Einfelde's musical stylistics? The goal of this article is to look for the answer to this question. To achieve this, three themes are analysed.

In the first section of this article (*Maija Einfelde and Other Composers*), it is concluded that Einfelde's music aligns with the characteristic neoromantic trend of her generation of Latvian composers. This is also reflected in the mood of unfulfilled longings that are frequently felt. Mirdza Kūlmane, a friend of Einfelde in her youth, said: "Maija – your music reminds me of a bird with broken wings, who always still tries to fly, freely in the air." (Einfelde 2006) The composer herself considers the 'broken wings' metaphor to be the most accurate characterisation of her essence.

Of the 20th century composers, Einfelde particularly acknowledges her oldest contemporary Dmitri Shostakovich. Conductor Normunds Šnē, who premiered her Symphony (2003) also notes certain parallels with Shostakovich: "I quite like Maija's low string instrument monologues – so very deep, intellectual and emotionally rich, something similar to Shostakovich." (Šnē 2006)

Maija Einfeldē's professor at the Latvian State Conservatory – Jānis Ivanovs – also made his impression on Einfeldē's music. This article notes the line of succession that unites three works – Claude Debussy's *Sirens* (from the cycle *Nocturnes*), the slow movement *Posseidonia* of Ivanovs' Symphony No. 4 *Atlantis*, and Maija Einfeldē's choral composition *Sirēnu sala* (*The Island of the Sirens*). Similar to the compositions by Debussy and Ivanovs, an important role is played by the women's choir vocalise in Einfeldē's *Sirēnu sala* – a mystical recreation of the sea (ocean) atmosphere, and the usage of the choir instrumental opportunities makes this one of the most novel works from that era of Latvian music.

Among Latvian composers – her contemporaries – Maija Einfeldē herself acknowledges Artūrs Grīnups and Vilnis Šmīdbergs, who share similarities in dramatic expression. Still, Einfeldē's musical expression, compared with these authors, is much more spontaneous, and has greater improvisational freedom.

In the second section of the article (*Extra-Musical Themes*), it is concluded that the theme of death, in its many varied forms, is vital to the music of Einfeldē, from her very first works to recent compositions. At times, it interacts with other themes, for example, with, for Einfeldē, a less characteristic love theme, which is heard in *Divas mīlas dziesmas* (*Two Love Songs: In vita di Madonna Laura, In morte di Madonna Laura*). Other extra-musical motifs that appear in her works are:

- The theme of the lonely child, possibly in indirect relation to her own memories of childhood (*Četras elēģijas* / *Four Elegies* for cello and piano based on motifs from the Chyngyz Aitmatov story *The White Ship*; the Second Sonata for violin and piano, based on motifs from the Aleksandrs Čaks story *Kļavas lapa* / *Maple Leaf*, and *Sērdieņu dziesma* / *Orphan's Song* for flute and piano),
- The (externally) futile spite motif (chamber oratorio *Pie zemes tālās...* / *At the Edge of the Earth...*, inspired by the myth of Prometheus),
- Night-time moods (*Teika par zvaigznēm* / *A Fable About Stars*, also *Noktirne* / *Nocturne* for choir, and others), often with impressionistic allusions,
- Paganist vitalities interwoven with dramatically tense motifs (*Maija balāde* / *May Ballad*, and others), where, possibly, we hear echoes of Gustav Mahler's and Dmitri Shostakovich's ironic scherzo traditions.

A significant portion of Einfeldē's music are sacred works, and in many of the examples of this genre that have become popular, we feel the presence of the 'broken wings'. For example, conductor Ausma Derkēvica characterised one of her favourite opuses, *Ave Maria*

for women's choir and organ, composed in 1994, in this way: "The dramaturgy in this composition is surprising – usually, *Ave Maria* is not tragic, but, for Maija, particularly in the culmination, truly tragic nuances are heard." (Derkēvica 2010)

The third section of this article (*Folklore Motifs*) concludes that the folklore interpretations in Einfeldē's music are significantly different than those that are characteristic of other Latvian composers. Analysing Einfeldē's approach to folklore, the first thing that attracts attention is its strongly expressed subjectivism – the composer does not tend to accent the authentic or the primordial. In this sense, she has gone her own road, in contrast to the one chosen by Igor Stravinsky, or, in the Baltics, Pauls Dambis, Veljo Tormis, Bronius Kutavičius, and others. As examples of this, her works *Jāņu dziesmas* (*Songs of Midsummer*) and *Trīs jūras dziesmas* (*Three Songs of the Sea*) could be mentioned, and these show folklore material enriched with dissonant, subjectively expressive harmonies. At the same time, along with Latvian folklore motifs, Einfeldē was also inspired by other cultures, particularly those of the Eastern regions – this is confirmed by her interest in Tyvian and Himalaya shaman singing in the 1990s. In this sense, Einfeldē began a trend that was continued by younger Latvian composers – including Santa Ratniece, Mārtiņš Viļums, and others. However, it must be mentioned, that in Einfeldē's works, the Eastern singing style does not manifest itself particularly strongly or at length, though it can be seen in fragments from the chamber oratorio *Pie zemes tālās...* (*At the Edge of the Earth...*) and the choral work *Sirēnu sala* (*The Island of the Sirens*).

The ideas developed over the course of the article allow one to conclude that Einfeldē has always transformed trends that are typical of her era with her own unique approaches, where the beautiful is interwoven with the sad (harsh, depressing, ironic...), either is it related to her interpretation of neoromanticism, sacred theme, or the handling of folklore motifs. It all determines the uniqueness of composer Maija Einfeldē's writing – its significant place in the whole of Latvian music.