

tīkla tehnikas paņēmienus – ar šaurapjoma intervālu (pārsvārā sekundu) kustību tiek panākts statistiska virtojuma efekts. Tiesa, Einfeldes skaņdarbos tīkla tehnikā rakstītiem posmiem nereti seko spēcīgs kontrasts un cits rakstības veids, kas provocē daudz intensīvāku kustību, dinamisku attīstību.

Raksta noslēgumā vēlētos citēt pašas komponistes teikto par formveidi:

“Mani vienmēr interesējuši procesi, nevis shēmas. Attiecībā uz maniem skaņdarbiem muzikologi pārmetuši, ka viņi nevarot saskatīt tās shēmas. Ar mani vispār tagad notiek interesantas lietas. Piemēram, laba tiesa jaunās mūzikas skaņdarbu man ir par garu. Es jau esmu sapratusi komponista spēles noteikumus, sapratusi, ko viņš gribējis teikt (manā izpratnē, protams), taču mūzika turpinās un turpinās, un turpinās, un nenāk nekas jauns klāt. [...] Visticamāk, man ir cita laika izjūta.” (Einfelde 2008b: 23)

Cikla risinājums *Kora simfonijā* ir viena no spilgtām liecībām, kas raksturo Maijas Einfeldes laika izjūtas kompaktumu un tieksmi uz askētismu.

LITURGY MOTIFS AND LATVIAN CLASSIC POETRY IN MAIJA EIFELDE'S CHORAL SYMPHONY

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Summary

Liturgy motifs in Maija Einfelde's *Choral Symphony* (*Kora simfonija*) are primarily based on the traditions of the mass genre, still, altogether the influences on the work are more varied. The title *Choral Symphony* was selected without any particular ambitions to closely follow the classical cycle model – it is merely a characterization for a broad work which includes sharp collisions and dramaticism. The *Choral Symphony* is dedicated to Maija Einfelde's mother Vallija Dūrēja (1896–1967).

Vilis Plūdonis' poem *Bāra bērni* (“Orphan Children”) is the motto of the *Choral Symphony* in both versions (2000 and 2004). The composer has treated it like a prophetic messenger – a text that was written in the time of World War I is speaking in parables about the nation's awakening and pseudo-awakening, the characteristic lamenting and, at times, dreaming of Latvians, as they still believe and wait for their spiritual freedom, a time when the “ice will flow in the great Dark River”. These words are the key to the main idea of the work.

It is more in the second version of the work that the author has distanced herself from the mass cycle, as she has framed the canonical mass movements with the poems of Latvian poet Vilis Plūdonis: *Laika zvani* (“Bells of Time”) – from the collection *Aiz dzīves vārtiem* (“Beyond the Gates of Life”) and *Saules lēkts* (“Sunrise”) – from the collection *Zeme un zvaigznes* (“Earth and the Stars”). In that way, it is interesting

to observe that the motifs of the related sacred themes in this work are reflected through secular romantic poetry and how the united concept of the cyclical work is formed. The movements of the *Choral Symphony* in the second version are as follows:

- *Laika zvani* (a *cappella* movement),
- *Kyrie* (vocal instrumental movement),
- *Dies irae* (vocal instrumental movement),
- *Sanctus* (soprano solo with instrumental accompaniment),
- *Saules lēkts* (vocal instrumental movement).

Even though the composition integrates seemingly distant cultural aspects, beginning with the musical experience of the Middle Ages (lamentations, drone bass, psalmodic melody) up to the classical Latvian *a cappella* choir traditions (the metre of Vilis Plūdonis' poetry, its influence on the music), each movement is separate, and, in that way, it preserves the cultural characteristics of that particular era, while still fitting organically into a united cycle and achieving one of the most important functions of form-building.

The arrangement of the movements in the second version of the *Choral Symphony* offers a view of the presence of the idea of symmetry. Still, the treatment of the cycle's central objective remains an open question, since the axis of symmetry in a musical composition cannot always be determined with mathematic precision. The structural centre of a mass is traditionally the *Credo* movement, but in Einfelde's composition, this function could be provided by the *Dies irae* movement. In this way, changing the accents of the liturgical ritual structure, the composer has successfully crossed the borders of Christian confessional traditions and offers a view of a universal idea of the birth of Time, departing and a new rebirth in a transformed cycle concept.

Maija Einfelde is characterised by her deep feeling for the original poetry by Vilis Plūdonis. Exactly like the poet, she does not separate the text into syllables or phonemes. The author preserves the undivided thought of each line of the poem. First of all, Einfelde is interested in the conceptual message of the poem, and, with the tools of musical expression, she accents separate phrases and words in the text, and, in that way, she gives the poem a new compositional content.

In the first movement of the *Choral Symphony* (*Laika zvani*, poetry by Plūdonis), the composer has strived to respect the structure of the poem. The central message of the poem is expressed in the line of text "Liels ir šis laiks" ("Great is this time"), and in each of the four verses this is heard either as the conclusion or as a defined pause before the next verse. Each four lined stanza has its own unique curve of emotional growth, though, thankfully for this line of text that is stressed in the repetitions, a logical rhythm for the section of the form is created, and

also, the whole of the first movement of the *Choral Symphony* gains a strongly structured rondo form, which is based on a united text refrain – “Liels ir šis laiks” – in all sections of the movement. The curve of growth is formed in a different way than Plūdonis’ poem, and one of the most visible approaches of the composer in the form-building process is the gradually increasing number of repetitions of the line “Liels ir šis laiks” at the end of each verse.

In turn, the concluding movement of the *Choral Symphony* – *Saules lēkts* (with poetry by Plūdonis), is the summary of the whole composition, and in it can be found all the thematic, structural and semantic links with the previous movements. Einfelds approaches this poem in both a poetic and very reserved manner. Particular significance is given to the rhythm of the poetry, and the composer perfectly forms the appropriate tonal level for each syllable. Only in the culmination, with the words “Ar jautru klaigu / Spurdz putni gaisā” (“With a joyful shriek, / The birds flutter into the air”) she steps away from this system, returning to the polyphony and densely rich, linear textures. In the poem *Saules lēkts*, Vilis Plūdonis creates virtuoso schemes of rhymes, additionally, they appear in a fully changed way, removing any obvious predictability. Einfelds’ interpretations of the lines of poetry or repetition of fragments are also carefully unobtrusive. For both the poet and the composer, playing with the words of the text is easy and agile.

Accenting the liturgical motifs and Latvian classic poetry, Maija Einfelds has developed a deeply religious content to the work, where two important, though often contrary, Latvian values are fused – Christian beliefs and worship of nature. The image of the sun at its apogee as an embodiment of the rebirth of nature and the power of life, and the end of the sun’s cycle which presents a new beginning – the resolution of this theme forms the conceptual foundation of the *Choral Symphony*.

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