

PECULIARITIES OF FORM BUILDING IN CHORAL COMPOSITIONS
BY JĀNIS KALNIŅŠ

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Summary

Jānis Kalniņš (1904–2000) is one of the brilliant and original composers in Latvian music, who after emigration from Latvia in 1944 spent the most of his life in Canada (from 1948). He has shown his worth in various genres but appealed to choral music almost during his whole creative development of an artist. In this field one can mark out two groups of compositions: arrangements of Latvian folk songs for different choirs and original choral works. It's the last group and namely original choral compositions *a cappella*, that is the object of analysis in this article.

Peculiarities of form building of vocal compositions are connected with interaction of two kinds of art in compositional structuring independent both in means of expressions and logic ones: art of a word (poetry) and art of a sound (music). This is why a form building process in vocal compositions including choral works is of a particular interest in each specific case (in a style of each composer). That's because, firstly, the so-called vocal forms do not process that degree of stable systematization which is so characteristic of instrumental music and, secondly, *the way* the composer reads types of vocal forms which possess their own traditions, is always notable by a unique and distinctive feature. This is very typical of chorus opuses by Jānis Kalniņš.

In the centre of attention of the present article there are works written in different years and for various choirs: mixed, male and female choirs. Out of 51 compositions only 19 ones were considered in detail.

Basic questions in analysis are connected both with an aspect of interaction of poetic and musical texts (accentuating the rhythmic side) and a structure of composition, its forms. Analysis refers to separate musical fragments of compositions (note examples) and contains different types of schemes which allow to reveal more clearly one or another conformity.

The main conclusions are as the following:

- a form type and its structure in J. Kalniņš's compositions as well as development processes are always very individual and depend on text interpretation;
- the greatest freedom is noted in a temporal field of his work (metrics, rhythm, proportionality). Regularity is almost always united with irregularity, quadratic and non-quadratic proportions of form part, periodic with non-periodic fragments, etc.;
- in general it is possible to define two tendencies – from one side it is an inter-development with continuous renovation, from the other side it is strophic development with a repetition principle, differentiation of form sections and its dosing by a recapitulation being its basis;
- in form building a role of harmony is very great which characterizes most vividly peculiarity of the composer's individuality. It is treated

- both tonally (in respect of the form as a whole) and modally (that is obviously clear in the process of inner development of a composition);
- the role of texture is also mentioned. Though chord polyphony is very often met in the statement of musical material, the chord vertical itself is a result of a unity of melodically independent voices. An active polyphonic development often based on imitations is also a typical feature;
 - and at last, one of interesting peculiarities is connected with the text pronouncing – prosody, in which relations between a syllable and a note prevail. Hence it is connected with intensity, expressiveness and semantic richness of musical intonation preserving vocal cantilena. Such a unity of a text and music is characteristic of a choral vocalization style – one of typical tendencies in choral compositions of the 20th century.

Literatūra

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